

times of economic retrenchment the arts have been the first to suffer funding cuts. Rising costs and declining subsidies double the jeopardy.

Earned revenue is the income a performing arts organization generates from its own operations, primarily from box-office sales but also from such other sources as guarantees and program and beverage sales at performances. Generally the price of admission is reasonable when compared to other consumer costs. Average ticket prices in 1978 were: theatre, \$4.00; music concerts, \$5.61; dance, \$4.87; and opera, \$8.63.

Costs are escalating as in all sectors of the economy. In the performing arts expenses are rising faster than revenues. In 1978 the average cost per theatre performance was \$2,396. For a music concert it was \$10,288, for dance \$7,800 and for opera \$20,273. The income earned by theatre companies represented 51% of total revenue. Opera earned 53% of its revenue. Both music and dance failed to earn half of their total revenue, music 44% and dance 43%. The balance was subsidized.

Grants and subsidies come from two main sectors, public (governments) and private. On average, grants represented more than half (52%) the total revenue of performing arts organizations in 1978. Governments at all levels are the major benefactors. In 1978, 78% of all subsidies to the performing arts flowed from the public coffers. Of these 41% were federal, 27% provincial and 10% municipal. The remaining 22% came from the private sector. As government purse-strings tighten, private sector support is gaining attention. Main sources of private funds are foundations, corporations, individuals, fund raising campaigns by volunteer committees, bequests and endowments, bank interest and returns on investments. Nationally, the greatest private sector support in 1978 was from individuals, followed closely by corporations.

17.1.3 National Arts Centre (NAC)

Parliament passed the National Arts Centre Act in 1966 creating a corporation to operate and maintain the centre, to develop the performing arts in the national capital area, and to assist the Canada Council in the development of the performing arts elsewhere in Canada. The building designed by Montreal architect Fred Lebensold was opened to the public on May 31, 1969. It stands on Confederation Square in the heart of Ottawa, a series of hexagonal halls built on landscaped terraces along the Rideau Canal.

The NAC has three main halls. The Opera, with 2,300 seats, was designed primarily for opera and ballet, with a full-size orchestra pit and the most advanced sound, lighting and other technical equipment available. Its stage is one of the largest in the world, 58 by 34 metres, and its facilities can handle the most complicated changes required by the largest touring companies. The 950-seat Theatre is ideal for Greek, Elizabethan or contemporary plays, and its stage can easily be adjusted from the conventional rectangular style to the thrust stage style used for Shakespearean drama. Like the Opera, it is fully equipped for television, simultaneous translation and film projection, and its technical facilities are among the best available. The Studio is a hexagonal room which can seat up to 350 persons in a variety of seating plans. It is used for theatre productions, conferences and cabarets.

Other NAC facilities include: the Salon, a small hall seating up to 150 persons and used for chamber concerts, poetry readings and receptions; a 900-car indoor garage; Le Restaurant, a restaurant and bar; Le Café, a smaller restaurant which in summer overflows to the sidewalks along the Rideau Canal; and several large rehearsal halls. The building is ornamented with works of art. Its foyers are used for exhibits and public tours of the centre are offered daily. On the terraces outside, the NAC plays host to art fairs, craft markets and summer band concerts.

The 46-member National Arts Centre Orchestra performs some 40 concerts a year in the centre and many more each year on tours in Canada and abroad. Music programming includes about 70 concerts a year, featuring distinguished soloists and guest orchestras from Canada and around the world.

The theatre department offers several subscription series of English- and French-language plays, and also non-series productions. There are more than 400 performances of live theatre a year. Some plays are produced by the theatre department and others represent Canada's regional theatre or come from outside the country.