

performing arts companies establish themselves. Large cities offer the sustaining market as well as the creative climate, training ground and community of artists that foster development. But Canada's handful of large cities are strewn unevenly across the country.

Since 1980, the cultural initiatives program of the Department of Communications has contributed \$100 million to regional performing arts and heritage organizations for the renovation or construction of adequate facilities and for festivals and special events.

If population concentrations are not sufficient to support performing arts organizations, those companies must seek out audiences. This means touring. In 1986, over one in four theatre performances was given on tour, in music one in eight, in dance slightly less than one in two, and in opera about one in five.

Another dimension underlies touring. At the level of national policy, this first received formal recognition in 1968 with a federal government statement of support for democratization of cultural opportunities and decentralization of cultural resources. The aim was to ensure that as many Canadians as possible would have access to the performing arts. The touring office of the Canada Council has since helped many arts groups perform across Canada, often in quite remote communities. The emergence of a pool of professional facilities, completely equipped and managed, which present both local companies and artists on tour, has also increased growth.

One of the cultural roles of touring is to help different regions become more aware of each other, reinforcing a sense of the Canadian community.

**Economic picture.** The performing arts cannot earn enough money to meet expenses and depend on massive financial transfusions in grants and subsidies. This leaves them vulnerable to changing economic winds. Historically, in 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, souvenir and beverage sales at performances. Average earned revenues per performance in 1986 were: theatre, \$2,062; music concerts, \$12,333; dance, \$6,004; and opera, \$18,808.

In 1986, total costs distributed per performance resulted in average costs per theatre performance of \$3,679, per music concert \$27,373,

per dance company performance \$14,893 and per opera \$41,145. The income earned by theatre companies represented 56% of total revenue. Opera earned 47% of its total revenue, music, 46% and dance, 41%.

**Grants and subsidies** come from two main sectors, public (governments) and private. On average, grants represented half (50%) of the total revenue of performing arts organizations in 1986. Governments at all levels are the major benefactors. In 1986, 73% of all grants and subsidies to the performing arts flowed from the public coffers; 35% were federal, 28% provincial and 10% municipal. The remaining 27% came from the private sector. As government funding tightens, 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.

#### 15.2.1 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 centre, opened to the public in May 1969, 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 advanced sound, lighting and other technical equipment. Its stage is one of the largest in the world, 56.7 by 33 metres, and its facilities can handle the most complicated changes required by touring companies. The 950-seat Theatre is ideal for Greek, Elizabethan or contemporary plays, and its stage can be adjusted from the conventional to the thrust stage style used for Shakespearean drama. Like the Opera, it is equipped for television, simultaneous translation and film projection, and its technical facilities are among the best available. The Studio is hexagonal and 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 Café, a restaurant which in summer overflows to the sidewalks along the Rideau Canal; and several large rehearsal halls. On the terraces outside,