

ANNUAL REPORT / 2022 / 2023



The School continues its transformation

Table of contents

4 Message from the co-chairs	18 NTS in numbers	32 Partners supporting the performing arts
5 Message from the CEO	20 Message from the Indigenous Advisory Circle	34 Donor honour roll
6 Mission and vision	22 Centre for Arts and Social Innovation	36 Members of the Board of Directors
8 Messages from the artistic directors	24 Labs	38 Administrative staff and faculty
10 Class of 2023	26 Artist residencies	40 A pan-Canadian school
12 Our professional programs in numbers	28 NTS funding	
14 Distinctions	30 Philanthropic development	
16 2022–23 productions	31 Buildings	



Message from the Board of Directors co-chairs



Terrie-Lynne Devonish
Co-Chair



Maxime Gagné
Co-Chair

This year has been filled with good news as our activities fully returned to normal. Following a rigorous selection process, we confirmed Fanny Pagé as the new CEO of the National Theatre School (NTS) after she had held the post in interim for a few months. Her enthusiasm and her agile management style focused on compassion and on the NTS mission and values were deciding factors for the selection committee. Congratulations!

On another note, in September, we received the biggest donation in the history of NTS from the Slight family. This support is the continuation of a family tradition begun by the late Ada Slight, who maintained a philanthropic relationship with NTS for decades; this tradition continues today through her son, Gary Slight. This major gift of \$1.5 million will help NTS to relaunch its activities post-pandemic.

For more than eight years, NTS has been undergoing a major transformation aimed at sharing the expertise we have accumulated since our founding in order to better meet the growing and diversified needs of national theatre. We are accelerating this work through our Centre for Arts and Social Innovation (CASI), which continues to develop and, in the coming years, will be a forward-looking and fundamental project for NTS.

Lastly, after nearly three years of pandemic, our activities have returned to normal, our venues have been exceptionally full, and our student recruitment has increased by more than 3%—a first in many years. All this effervescence is made possible thanks to a committed teaching team made up of artists and coaches in our nine professional programs, who work tirelessly to train the next generation of theatre artists and artisans. The administrative team has also resumed their activities, among other things by creating our first remuneration policy to equip us to better handle an increasingly competitive job market.

At the graduation ceremony, we could see the incredible resilience—and above all, talent—of the exceptional cohort that joined NTS at the beginning of the pandemic. Their course of study was difficult, and they forged ahead through constraints and uncertainties, but none of this seems to have affected their determination and their desire to succeed. We want to highlight this success and thank them for their perseverance. We are very keen to follow their promising careers!

The Diversity, Inclusion, Nominating and Governance (DING) committee, led by Line Beauchamp, recruited several new Board members from a diverse range of backgrounds who share a love of theatre. We'd like to extend a warm welcome to Danièle Champagne, Nandini Mulliah, Mazen Shakeel and Heather Redfern. Thank you for your involvement and for sharing your expertise.

Let's not forget our individual and institutional donors, without whom we could not continue our work. Once again, special thanks go to the Slight family Foundation, and especially Gary Slight, for their historic donation.

Of course, our public partners continue to play a key role in funding NTS by supporting our national-scope mission. We want to highlight the tireless support of Heritage Canada as well as that of the Ministère de la Culture et des Communications du Québec. Year after year, these two government departments have been first-class partners in the development of the next generation of theatre.

— **Terrie-Lynne Devonish and Maxime Gagné**

Message from the CEO

In May of each year, at the graduation ceremony, I'm both moved and dazzled to see how the young people leaving us have become true artists, ready to create and to change the world. This year, for the first time in three years, we were able to offer an ideal training environment, and our students were able to work in a more stable social context of creation and experimentation thanks to our hundreds of teaching-artists.

We continue with our mission to provide an incomparable education based on the transmission of knowledge through excellence. This transformative evolution, essential to better meet the needs of national theatre, forces us to constantly reexamine the major questions facing society, as well as the place and importance of the performing arts and of theatre in a world that's in constant evolution.

This perpetual quest for transformation leads us to continue adapting our curriculum, particularly by identifying and eliminating systemic barriers in order to foster better access to education for all communities. Thanks to our new student financial aid program, we have succeeded in better supporting our students by guaranteeing significant and stable financial support for the duration of their studies. In September, we published the Report on Indigenous Presence and Influence at the National Theatre School of Canada as well as an action plan in order to implement concrete measures to better represent and continue to enrich the School's Indigenous artistic practices.

After three years of pandemic, I am thrilled to note that we have returned to in-person community and social activities. DramaFest, which brings together more than 7,000 passionate participants, was a high point in celebrating creativity and unity. In parallel, the return of our public classes was met with great enthusiasm, giving participants opportunities to flourish artistically. Through community theatre initiatives, we strengthened our ties with various

communities in the aim of fostering collective well-being. Our ultimate goal remains to transform our communities through the power of theatre and to create a kinder and more inclusive society.

A number of shifts have taken place this year within the NTS Board—in particular, the imminent departure of our co-chair Terrie-Lynne Devonish, who is closing out her seven-year term, the last two years of which she spent as co-chair of the Board. Terrie-Lynne took on this responsibility as a volunteer, without major recognition apart from the satisfaction of making a difference in the lives of many young artists, staff members and teachers. Thank you, Terrie, from the bottom of my heart. I'll take this opportunity to welcome our four new members: Danielle Champagne, Nandini Mulliah, Mazen Shakeel and Heather Redfern. Thank you so much for getting involved!

I am finishing my first year as CEO with an enormous sense of pride and gratitude. I am impressed with our students' progress, particularly that of our 2023 graduating class. This cohort enrolled just as the pandemic threw everything into chaos: our lives, the theatre community and the world at large. And they have shown courage and resilience throughout their schooling. I am also proud of the generosity and devotion of our teaching teams, as well as the perseverance of our employees who support the students at our two campuses. While it sometimes leads us to call things into question, and provokes fierce (and necessary) conversations, their passion and level of commitment are remarkable and are essential to the pursuit of our mission. Lastly, I am grateful for the support of our Board of Directors, our major funders and our valuable donors, without whom this transformation would simply not be possible. Thank you for helping us to teach and transform so many young artists through art and theatre.

— Fanny Pagé



Fanny Pagé
CEO

Mission and vision

Our mission

To serve the evolving needs of Canadian theatre, NTS:

- Provides incomparable training in English and French to actors, directors, playwrights, designers and production specialists to prepare them to work in professional theatre.
- Delivers a broad range of community programs in order to make theatre more accessible to all Canadians.

Our vision

As a global leader in theatre training, NTS shares its expertise and resources with a broad and diverse community of Canadians to ensure that the performing arts continue to play an important role in society.



Message from the Executive Artistic Director of the French section

and Director of the Interprétation program



Frédéric Dubois
Artistic Director
of the French section
and Director of the
Interprétation program

The School is a place for life, for process, for research, and for all that these things entail—unknowns, trials and errors. Everything is constantly moving, just like we ask our students to be. We ask them for courage and passion, humility and daring, and we need to set the example for them. The groups that entered the field last May are remarkable young artists, both humble and inspiring. What they've accomplished is particularly noteworthy.

I want to underscore Fanny's arrival as CEO. She has shown courage—we know how complex the ideas have been, how rich the details and how chaotic the days as they go by. Even more so in that we can be demanding and stubborn. But despite a few totally normal detours, a few issues to reframe, it now seems that the pedagogical teams and the executive group are, more and more, sharing the same concerns. A necessary adaptation, worthy of the demands of theatre arts, rather than continuity and ossification.

Speaking of departures and arrivals, two monuments are leaving the French section.

Catherine Gadouas has left her mark. We are recognizing not only the departure of the head of music of the French section, but also the end of an era, the shift of a mentality. Because, yes, she has left this school with a clear approach.

Same thing for Marie Lavallée, who taught for 37 years at this school and set the tone for all our voice and diction training.

These two women have given everything to the School and have fashioned the careers of hundreds of young artists.

With every departure comes an arrival: Nathalie Rochette, who has taken charge of voice training, brings her joy and engagement to the team. She's energetic and passionate, and we could not have chosen better.

The collaboration that took place between the two sections last year let us soar. We worked in transparency and honesty and with great mutual respect for each other's work. We share the same concerns and manage them differently in keeping with our respective needs and the milieux we serve.

A few notable facts: the third-year students decided to perform for full houses. Consequently, they worked tirelessly to reach new audiences and they succeeded. The performance of *Iphigénie*, *Agamemnon*, *Électre* was given to a nearly sold-out venue. What an example of their commitment! As well, we were able to reaffirm our ties with our foreign partners—professional associations with unexpected virtues. I salute our partners from Paris and Lyon. These major exchanges, in keeping with our major talents, must carry on without restarting from scratch each time.

I thank my team, who impress me and inspire me at every moment, especially the hardest ones.

I thank the executive for their work, in faith and devotion.

I thank the staff for their flexibility and their patience.

Lastly, a special thanks to Éric Cabana, who has supported me consistently and without whom I could not focus on the essentials.

— Frédéric Dubois

Message from the Executive Artistic Director of the English section and Director of the Acting program and Residencies

While every year is special, the 2022–23 school year was particularly unique for me: we emerged from the pandemic and supported students through a vulnerable transition, including a graduating class that had done most of their training under COVID protocols. We worried about them, but ultimately, we were able to wholeheartedly celebrate their courage, commitment and accomplishments, and take inspiration from their resilience.

The 2022–23 year was also my tenth as Artistic Director of the English section, and my first in my expanded role as Executive Artistic Director. With the support of NTS’s administration and my generous pedagogical team, I took a four-month partial leave to co-produce, co-create and direct *Fall On Your Knees (FOYK)*, the world premiere of a two-part epic which toured to four theatres across Canada. It was inspiring to once again be immersed in the professional milieu as a theatre-maker, and based on this experience, I can affirm how critical it is that all our program directors be wholeheartedly supported in their work outside NTS. It’s a unique feature of our training that our programs are led by artists active in the field; it keeps our arts training relevant and our teaching artists nourished.

My experience with *FOYK* was also an incredible opportunity to experience, hands-on, the power of our training; the company of *FOYK* included many NTS alumnae and teaching artists from every one of our professional programs. The quality of their artistry was exceptional, and I witnessed first-hand the tens of thousands of audience members brought to their feet by these artists’ collective prowess. I want to thank my colleagues in both sections as well as the School’s administration and leadership team for their support.

I am especially grateful to Andrea Lundy, Quincy Armorer, and Matjash Mrozewski who stepped in as interim directors during my absence. Andrea joined the Executive Team and her acumen and expertise were invaluable in this new context. Matjash did a stellar job as Interim Director of Residencies, bringing mature artists into the section and providing opportunities for artists from marginalized communities to shape their own journey at NTS. With his support, the role of The Public Theatre in NYC in our Artistic Leadership Residencies has expanded.

Meanwhile, as Interim Director of the Acting program, Quincy embarked on the first cross-country audition tour since the pandemic. It was a whirlwind trip through Ottawa, Toronto, Winnipeg, Fredericton, Saskatoon, Vancouver, Montreal, Edmonton and Calgary, where he was able to meet face-to-face with theatre leaders and artists across Canada and witness some fantastic auditions from the next generation of theatre artists.

The English section in 2022–23 continued to grow, as did its artistic impact, and so has the School, both through these outward-looking projects and thanks to the formidable impact of CASI, the Centre for Arts and Social Innovation, which brought art to more people than ever.

As we continue to emerge from the pandemic and face the very hard realities of our world, including the very real fears that shape our lives and the futures of our students, I am optimistic that the unity between the artists in the two sections and the Indigenous Advisory Circle, which is now at an all time high, will—with their shared skill at leading through connection, contact, heart and art—fuel a powerful next chapter in the School’s future.

— Alisa Palmer



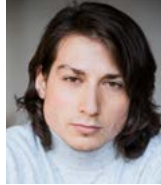
Alisa Palmer
Executive Artistic Director
of the English section and
Director of the Acting
program and Residencies

Our graduates

INTERPRÉTATION



Amélie Clément
Montréal, QC



Samuel Guay
Châteauguay, QC



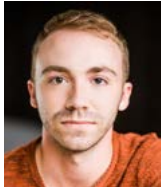
Antoine Cusson
Montréal, QC



Christophe Levac
Laval, QC



Elizabeth Mageren
Montréal, QC



Émilien Néron
Longueuil, QC



Flavie Choinière
Montréal, QC



Hugo Pires
Québec, QC



Marilou Maheux
Montréal, QC

CRÉATION ET PRODUCTION



Alexie Pommier
Montréal, QC



Béatrice Germain
Montréal, QC



Christophe St-Denis
Bromont, QC



Cindy Gagné
Victoriaville, QC



Clara Desautels
Ottawa, ON



Juliette Farcy
Montréal, QC



**Siloé André
Melançon**
Montréal, QC



**Juliette
Papineau-Holdrinet**
Montréal, QC



**Evelyne
Londei-Shortall**
Montréal, QC

PRODUCTION DESIGN AND TECHNICAL ARTS



Anthony Allan
Burlington, ON



Caroline Nowacki
Tiohtià:ke, QC



Charlotte Baker
Waterloo, ON



Isabella Robert
Tiohtià:ke, QC /
Kitimat, BC



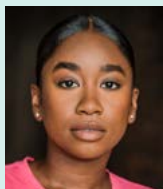
Jo Natale
Orangeville, ON



Zachary Weibel
Renton, WA, USA

Class of 2023

ACTING



Alia Omar
Etobicoke, ON



Calla Adubofour-Poku
Salt Spring Island, BC



Emma Hennig
St. Albert, AB



Eric Miracle
Edmonton, Alberta



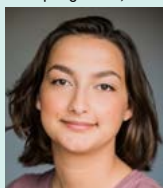
Evan Mercer
Shearstown, NL



Jasmine Case
Markham, ON



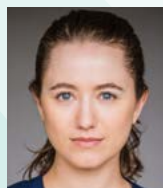
Jeremy Lewis
L'Île-Perrot, QC



Leanna Williams
Regina, SK



Mackenzie Wojcik
Winnipeg, MB



Madeleine Scovil
Kingston, ON



Megan Murphy
Fredericton, NB

SCÉNOGRAPHIE / SET AND COSTUME DESIGN



Camille Walsh
Montréal, QC



Didier Senécal
Montréal, QC



Fernando Maya Meneses
Mexico City, Mexico



Juliette Dubé-Tyler
Montréal, QC



Maude Janvier
Montréal, QC



Pénélope Dulude-de Broin
Montréal, QC

ÉCRITURE DRAMATIQUE



Julien-Claude Charlebois
Sainte-Thérèse, QC



Pierre Berlioux
Ornon, France



Alexis Raynault
Vaucluse, QC
Résidence en leadership artistique



Amber O'Reilly
Yellowknife, NWT
Résidence Indépendante -
Écriture dramatique



Charles Brien
Québec, QC
Résidence Indépendante -
Interprétation



Nicolas Dupuis
Cap-Pelé, NB
Résidence Indépendante -
Interprétation /
Création et production

PLAYWRITING



Adjani Poirier
Montréal, QC



Nora Vision / Jonathan Mourant
Winnipeg/Treaty 1, MB



Kariane Lachance
Hearst, ON
Résidence Indépendante -
Mise en scène



James Viveiros
St. Albert, AB /
Montréal, QC
Independent Study -
Directing



Tom Giroux
Calgary, AB
Independent Residency -
Production Design and
Technical Arts



Darla Contois
Winnipeg, MB
Indigenous Artist
Residency

Our professional programs in numbers

149

students

385

teaching artists

13

associate artists

Time at the School

35

weeks

210

days of classes, workshops,
rehearsals, load-ins and
performances

102

days in the fall
semester

108

days in the winter
semester





Distinctions

The Gascon-Thomas Award

The Gascon-Thomas Award is named in honour of two of the School's founders, Jean Gascon and Powys Thomas. The award is bestowed each year on one Anglophone and one Francophone artist who are working to renew the field of theatre or who have left a deep mark on it in the course of their career. The jury is made up of former candidates, the artistic directors of the French and English sections, and student representatives. This year, the Gascon-Thomas Lifetime Achievement Award was given to Guy Simard (Création et production, 1975) and the Gascon-Thomas Innovation Award was given to Heather Redfern (Set and Costume Design, 1984).

The Bernard Amyot Award

The Bernard Amyot Award for Teaching Excellence was created to recognize the contributions of new teachers at the National Theatre School as well as their positive impact on students. This year, the French section award was given to Marjorie Lefebvre, student technical supervisor, and the English section award went to teacher Jessica B. Hill.

The Sims Family Award

The quality of a student's education and learning experience can be sourced in the passion and investment of the people who teach them. These teachers commit to tackling the challenges offered by a changing world while making sure that what they teach their students is relevant and takes into account the issues of the world around us. The Sims Family Award was given this year to Jill Thomson, teacher and coordinator of the Set and Costume Design program, for the excellence of her work.

The Tullio-Cedraschi Award

The Tullio-Cedraschi Award was created in 2007 to recognize a student in each section who best illustrates the School's vision and values; a person who will be part of a vast and diversified community and who will work to make sure the performing arts continue to play an important role in society. The English section student who earned the award this year is Anthony Allan (Production Design and Technical Arts, 2023). The French section recipient for 2023 is Juliette Farcy (Création et production, 2023).

The Ada-Slaight Prize

The Ada-Slaight Prize is awarded each year to a graduating student, in any discipline, for their contribution to rapprochement and collaboration between the French and English sections of the School. The 2023 prize went to Jeremy Lewis (Acting, 2023) because he demonstrated the importance of turning toward others with empathetic curiosity and made tangible changes in the School that will last well beyond his time with us.

The Peter Dwyer Scholarship

Since 1973, the Canada Council for the Arts has given this award for excellence to deserving students at NTS who set themselves apart during their studies through their perseverance and passion. More specifically, this year, NTS reshaped its vision of excellence according to a set of values and skills to embody: the singularity of the artistic process, school progress and perseverance, leadership, empathy and resilience. This year, the winners were Jonathan Mourant (Playwriting, 2023), Leanna Williams (Acting, 2023), Didier Senécal (Scénographie – Set and Costume Design, 2023) and Hugo Pires (Interprétation, 2023).



1.



2.



3.



4.



5.

1. Guy Simard and Heather Redfern, recipients of the Gascon-Thomas Awards.
2. Jill Thomson, recipient of the Sims Family Award, and Marjorie Lefebvre, winner of the Bernard Amyot Award.
3. Anthony Allan, winner of the Tullio Cedraschi Award.
4. Juliette Farcy and Jeremy Lewis, recipients of the Tullio Cedraschi Award and the Ada Slight Prize, respectively.
5. Jessica B. Hill, recipient of the Bernard Amyot Award.
6. Our 2023 graduates.



6.

Productions

2022/23

Dans le noir, les étoiles

A show for young audiences presented by the French section graduating class.
September 21–24, 2022
Pauline-McGibbon Studio

24 heures de création

Bilingual creation exercise as part of the Journées de la culture 2022.
October 1, 2022
Monument-National Campus

Maybe Not Tomorrow

Play written by the English section graduating class and directed by Jiv Parasram and Christine Quintana.
October 24–29, 2022
Studio Hydro-Québec

Festival Nouvelles Écritures : Maison Seule

Play written by Thomas Dufour, 2022 graduate in Écriture dramatique.
November 8–12, 2022
Ludger-Duvernay Theatre

Festival Nouvelles Écritures : Comment gros tu m'aimes ?

Play written by Ève Provost, 2022 graduate in Écriture dramatique.
November 22–26, 2022
Studio Hydro-Québec

Metamorphoses

Full-length work by English section graduating students.
December 13–17, 2022
Ludger-Duvernay Theatre

Group exercise 2022

Exercise by the first-year French section students.
December 15–17, 2022
Saint-Denis campus

Iphigénie, Agamemnon, Électre

Grand plateau by French section graduating students.
February 21–25, 2023
Ludger-Duvernay Theatre

Selections from 365 days/365 plays

Exercise by the second-year English section students.
February 28–March 3, 2023
André-Pagé Studio

Middletown

Full-length work by English section graduating students.
February 28–March 4, 2023
Studio Hydro-Québec

Mathilde

Play written by Véronique Olmi and directed by Evelyne Londei-Shortall, 2023 graduating student from the Mise en scène program.
March 28–April 1, 2023
Studio Hydro-Québec

L'érosion de la nuit et Ophélie dans l'eau

Two short plays written by second-year students in the Écriture dramatique program, Éléonore Briec and Florence Conant.
April 18–22, 2023
André-Pagé Studio

Small Talk

Show by the French section graduating students, directed by Louis-Karl Tremblay.
April 18–22, 2023
Other location – former NFB studio

New Words Festival: flight of fancy, hold me close

Play written by Ajani Poirier, Playwriting program graduating student.
May 1–6, 2023
Ludger-Duvernay Theatre

New Words Festival : SYCOPHANT

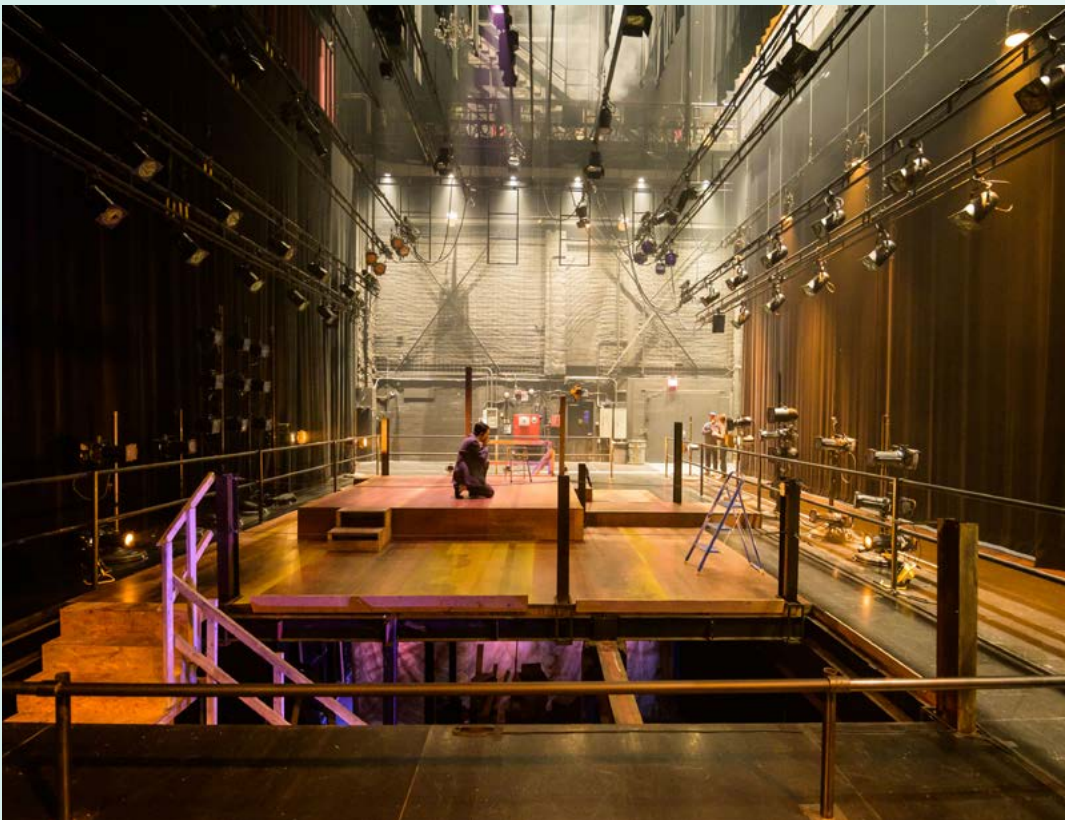
Play written by Nora Vision, Playwriting program graduating student.
May 2–6, 2023
Ludger-Duvernay Theatre

As You Like It

Exercise by second-year English section students based on the work of William Shakespeare.
May 2–5, 2023
Pauline-McGibbon Studio

Tous les chemins mènent à Jardin

Voice show by graduating students in the Interprétation program.
May 11–14, 2023
André-Pagé Studio



NTS in numbers

Graduates

Professional training programs

45

Residencies

8

Total

53

Productions

Show

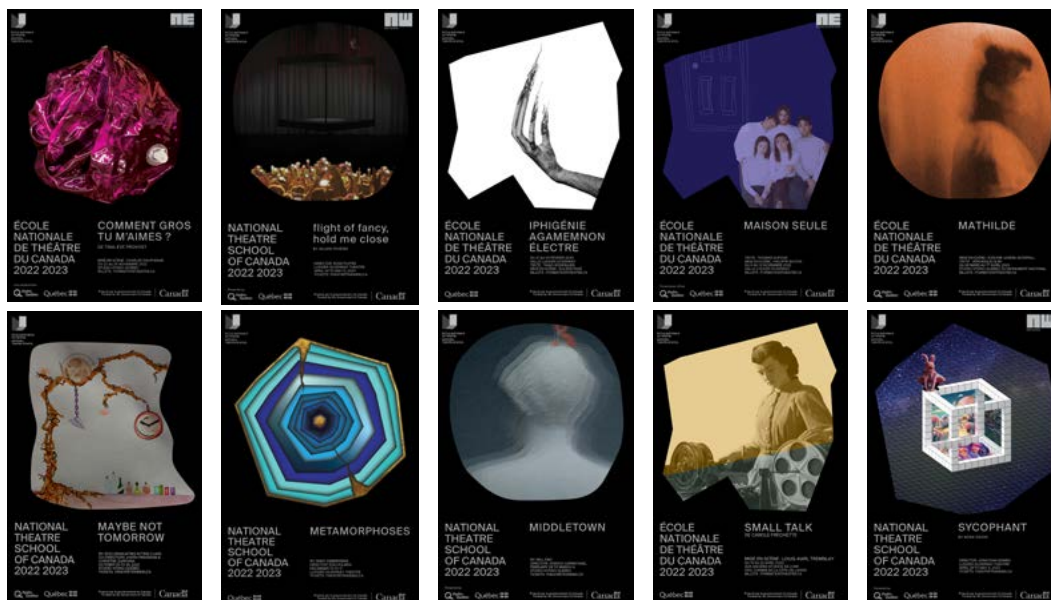
17

Performances

75

Audience members

6,582



Bleviss Family Library

Number of visits

11,063

Number of loans

10,533

Number of users

650

Acquisitions

751

documents purchased
(66% French, 33% English)

197

documents donated
(50% French, 50% English)

Total number of documents
added to the collection

948

 Facebook

13,784
followers

165
posts and
74
reactions on average
per post

37,196
views on average
per month

2,705
views on average
per post

446,363
people who have seen
our content

 Instagram

4,056
followers

47
posts and
480
stories

413
views on average
per story

1,702
views on average
per post

197,462
people who have seen
our content

 LinkedIn

2,071
followers

1,553
page views

851
unique visitors

 Newsletters

269
newsletters

207,037
emails sent

55.5%
average
opening rate

 Website

192,820
unique visits

749,696
page views

90,805
EN visitors

86,617
FR visitors

Message from the Indigenous Advisory Circle

Building relationships with Indigenous communities takes time. An important first step is to build trust before a checklist of actionable items can be accomplished. This past year we focused on building relationships with members of the Kanien'kehá:ka community. Many wonderful initiatives will grow out of making sure this relationship is built on respect and reciprocity.

This year the Circle partnered with Maude Levasseur, Director of the Centre for Arts and Social Innovation at NTS. This collaboration has proven hugely successful, and we were able to execute a variety of initiatives. These activities were made possible thanks to the financial support of Enbridge.

- We focused on building a sense of community for our Indigenous students at the School with monthly meetings and gatherings.
- We held two successful workshops: In November we brought in Richard Scott-Moore (Goombine) from the Yuin nation along the Southeast Coast of New South Wales, Australia. Richard is a Songman and shared his weapons and tools with the entire student body. Students and faculty from both the French and English sections took these workshops together, with interpretation provided. This workshop was followed in the spring with a traditional Métis jig workshop by award winning dancer Yvonne Chartrand. There were a lot of smiles and laughter during this workshop.
- As we did in previous years, we held a virtual panel discussion and gathered a team of Indigenous directors to discuss the current industry and what it means to adopt an Indigenous directorial practice. This discussion, as well as previous panels, continue to be available to the general public and future students.
- We worked alongside heads of departments to weave contemporary Indigenous artistic practice into the pedagogy in both the French and English section. A highlight was the inclusion of a poem by Joséphine Bacon (Innu from Pessamit), whose work was integrated into *Interprétation 2*.
- Circle co-chair Soleil Launière remained an associate artist in the French section.



Ceremony Ohenton
Karihwatehkhwen Wa'tkwanonhweraton

Circle members

- A unique initiative through Set and Costume Design brought together students from second year with Indigenous directors and knowledge keepers who investigated an Indigenous approach to design for Kevin Loring's *Where the Blood Mixes*.
- A course looking at Indigenous plays and Indigenous dramaturgy was introduced into the English section Directing program, which included the Indigenous residency participants.
- Other classes taught by Indigenous artists, including Todd Houseman, Wahstonti:io Kirby, Jimmy Blais and Yvette Nolan, were either part of this year's pedagogy or will be introduced for next year.
- The Circle continued to support Andrea Lundy's New Pathways program and is looking forward to supporting the three Indigenous women who will be a part of the Production Design and Technical Arts program next year, in a variety of different ways.
- Further to the report created by Wahstonti:io Kirby and Jani Lauzon, the entire administrative and pedagogical team met to discuss potential action items with an emphasis on recruitment, especially in remote communities and the North.
- To end this year's initiatives, the Circle is excited about the collaboration with the National Arts Centre to present Indigenous Cities Montreal. We curated three Indigenous artists whose digital work will be featured on the NAC website this September 2023.

As we look towards next year, we will be releasing the work done on our list of Indigenous plays (now 17 pages) and devising a way to grow this living document.

— The National Theatre School Indigenous Advisory Circle



Soleil Launière
Co-Chair



Jani Lauzon
Co-Chair



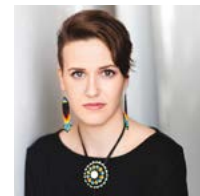
Barry Bilinsky



Jimmy Blais



Sylvia Cloutier



Rebecca Cuddy



Wahstonti:io Kirby



Emilie Monnet



Simon Riverin



James Viveiros

Centre for Arts and Social Innovation

This year, the new Centre for Arts and Social Innovation (CASI) was born within the National Theatre School. It emerged from the remarkable growth of what we previously called the Community Engagement Department. The creation of CASI is in line with the School's mission to provide community programming that promotes access to theatre for all Canadians. Among our initiatives in this first year, we launched or relaunched four major programs: DramaFest, public classes, community projects and research and creation labs. CASI's mission is to provide spaces, resources and means for performing artists to engage in exploration, research and creation. In the coming year, we plan to launch a number of labs that will become drivers for CASI's actions, collaborations and progress.

All the Centre's programs are interconnected and function like an ecosystem based on creation and innovation within the theatre professions. Some projects pertain to more than one aspect of programming at a time, while others may move from one to another depending on their stage of development. Inspired by Indigenous methodologies, practices and ceremonies, all of CASI's actions are anchored on the land.

DramaFest

The Centre for Arts and Social Innovation continues to organize and develop DramaFest, a pan-Canadian youth festival that's celebrating its 77th year of bringing together hundreds of schools and more than 7,000 young people each year. This year, the festival has made a major comeback, in person, in hundreds of Canadian cities. Two online editions may have kept us apart physically, but they also helped us develop a remarkable platform for dissemination and community management. We are testing how to tailor this online tool and are working to grow the festival to bring the theatre experience to more and more young people all across the country.

Warm thanks to Scotiabank, official presenter of the festival.

Scotiabank

Public classes

In September 2022, we relaunched and amplified our public classes. This year, enthusiasm was so high that all the classes sold out with more than 500 participants. In the aim of fostering access to theatre for as many people as possible across Canada, our team is currently working to create an innovative online course platform that will launch in fall 2023.

Community theatre

Lastly, community theatre projects continue to emerge each week thanks to CASI. Whether it's about founding a theatre troupe with young Innus in Pessamit, feeding the appetite for theatre among rural teens, or accompanying LGBTQ2+ dramaturgs, the Centre finds ways to support many communities in their projects. Our Theatre Engaging Communities (TEC) grant program alone this year allowed our students and recent graduates to carry out nearly 30 projects with a social impact across Canada.

Mission

- Foster access to theatre
- Build bridges between artists and communities
- Encourage artistic practice for wellness and for social and mental health

Vision

With CASI, we are moving towards a theatre where space and resources are distributed equitably, where stories are heard and shared, and where the practice of art contributes to a healthier and happier world.

Values

- Art
Well-being
Process
Respect
- Sharing
Solidarity
Truth
- Justice
Collaboration
Accessibilité



Photo: Claudine Robillard, les Muses

LABS

Our research and creation aspect takes the form of laboratories for thinking and practice. They offer artists time, space and resources to reflect on the changes that are shaping the world through three lenses: **Social change | Health | Technology**

Society is undergoing rapid and complex evolution, and our field can be a driver for change within it. We help the field develop its understanding of systemic problems and amplify the thinking that artists undertake around social, artistic, ethical, aesthetic and narrative issues.

Canadian theatre needs CASI. Our in-depth understanding of the Canadian arts ecosystem, our intra- and extramural networks, our ways and methodologies—all these things make CASI a vital and unique multi- and transdisciplinary Centre.

Lab Playbright

[health] [social change]

Playbright is a project led jointly by the University of British Columbia, McGill University and Concordia University that looks at the relationship between playwriting and embodiment among LGBTQ2S+ youth. The study was designed to answer questions such as: How do LGBTQ2S+ youth understand and express their experiences of physical activity? The study is led by Dr. Lindsay Duncan, professor of kinesiology, assisted by Shannon Herrick.

Healthier Theatre

[health] [social change]

If you were a doctor and the theatre came to your office for a checkup, how would you describe your patient's state of health and well-being? What are the symptoms you would list in your patient's file? What would your diagnosis be?

These questions were asked to a group of leaders in the Canadian theatre community, and their answers form the basis of this vast research and creation project. The Healthier Theatre Labs, supported by the Metcalf Foundation, aim to provide Canadian artists with a framework for studying the changes that impact our field.

Video Games and Social Transformation Lab

[technology] [health] [social change]

Can video games, like theatre, be a tool for developing empathy, creating ties, and taking care of each other and the environment? We tackled these questions at a laboratory event called Watch the Sun Until It Becomes a Square and a roundtable discussing the positive potentials of video games. The video game night invited audiences to experiment with games that aimed to be vectors for empathy development. More than 950 people visited the lab and several media outlets judged it to be one of the best events of the 2023 edition of Nuit blanche.

Inclusive Lab

[health] [social change]

The question at the heart of this laboratory was asked by Les Muses, a professional theatre training centre for artists with disabilities: What can a mix of abilities or types of divergence contribute to the theatre community? At the end of the lab, five neurodivergent artists and five neurotypical artists (NTS graduates) created a project together with the help of a director. This project aimed to open up and explore our awareness of artistic practices adapted to various kinds of lived experience.



1.



2.



3.



4.



5.

- 1. Shapelitakuan troupe
Photo: Jennifer Fontaine
- 2. DramaFest 2023
- 3. Nuit Blanche panel 2023
Photo: Gabriel Fournier
- 4. Techno Lab
Photo: Gabriel Fournier
- 5. Public classes
Photo: Gabriel Fournier

Art residencies

Artistic Leadership Residencies

Residencies aim to prepare emerging leaders for the challenges they're facing and the ones that await them by transmitting knowledge on various current issues, facilitating networking and knowledge-sharing, and creating a spirit of collegiality that fosters emulation.



Alexis Raynault



Jasmine Chen



Milton Lim

Alexis Raynault

The French section's artistic leadership residency is a year-long part-time program that's split into two main components. The first component allowed Alexis Raynault to undertake an intensive internship with several theatre companies in New York, Manchester and Avignon, among others. In parallel, he was able to join six other artists for the second component of the residency.

The second component pulled together a leadership cohort made up of Alexis Raynault, Alexis Pitkevicht, Andréane Leclerc, Caroline Ferland, Gabriel Thériault, Nicolas Gendron and Tatiana Zinga Botao. These candidates took part in 10 meetings, one day a month. A different topic was discussed at each of these meetings—from artistic risk to the notion of responsibility versus freedom, and from cultural policies to new management models, among other things.

Jasmine Chen et Milton Lim

The artistic leadership residencies for the English section include two components: master classes and mentorship at NTS as well as practical training by means of professional internships.

Jasmine and Milton carried out the first module of their residency in Montreal, by meeting with artists from the NTS community. Next, they undertook their second module in New York, with a full immersion at The Public Theater. The third component, which took place in May 2023, brought them to the National Arts Centre in Ottawa. Their residency will end in the spring of 2024. In that time, an international placement is planned for the fall of 2023.

Artistic Leadership Residencies are made possible thanks to BMO and Power Corporation of Canada.

Indigenous Artists in Residence

NTS offers a two-year training program for Indigenous artists who have worked in their respective artistic or cultural fields for a number of years and who want to evolve as theatre creators. This flexible training program gives artists the option to design their own course of study at NTS. This program is made possible thanks to the Conseil des arts de Montréal and the Cole Foundation.

Darla Contois

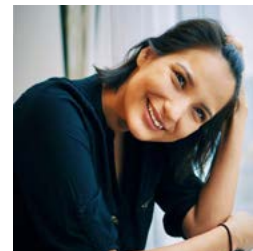
The *Indigenous Artists in Residence* program is normally intended for one Indigenous artist every two years. However, an exception was made for Darla Contois, who won over the jury members at her interview but who could not leave Winnipeg for two years of residency. As such, a short program of two two-week trips was structured with her so that she could benefit from the School's resources while still pursuing her career in Manitoba. Her visit to Montreal was centred on the Playwriting program course entitled Writing for Great TV. She also worked with voice teacher Tom Soares on dialects and vocal technique for two sessions in the spring of 2023.

Simon Riverin (ongoing)

This year, Simon Riverin focused on building practical skills, mainly in the field of sound design, but also in lighting design and technique.

Barry Bilinsky (ongoing)

Barry Bilinsky's artistic interests led him to further explore writing and directing. This year, he was interested in deepening his understanding of various dramaturgical approaches in order to be able to compare conventional Western dramaturgy with various Indigenous approaches.



Darla Contois



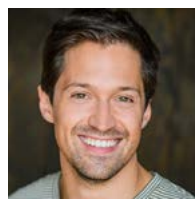
Simon Riverin



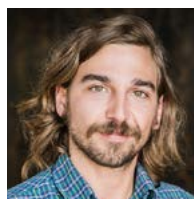
Barry Bilinsky

Independent Residencies

Independent Residencies provide professional artists with a unique training opportunity. This one-year residency offers selected artists multiple resources, expertise and a space for research and freedom to deepen their practice. Built on one of the School's five theatre disciplines (Acting, Directing, Playwriting, Production Design and Technical Arts, Set and Costume Design), the residency's content is designed by the artist with the director of the chosen program.



Charles Brien
(Acting, 2022)
Résidence indépendante,
volet Interprétation



Nicolas Dupuis
Résidence indépendante,
volet Interprétation



Tom Giroux
Résidence indépendante
volet Production Design
and Technical Arts Program



**Margarita Herrera
Dominguez**
Résidence indépendante,
volet Mise en scène
(ongoing)



Kariane Lachance
Résidence indépendante,
volet Mise en scène/
Création et production



Amber O'Reilly
Résidence indépendante,
volet Écriture dramatique



James Viveiros
Independent Study
Associated with the
Directing Program

NTS funding structure and our current and future financial challenges

At the end of the 2022–2023 year, NTS was in a solid financial position. The School posted an overall net positive result, and the funds provided and allocated that support both the School’s operational activities and its students by means of financial aid (close to 800K dollars allotted in 2023) generated over \$2.5 million in net income this year.

However, the impact of inflation did not spare NTS in 2023. Even though our operating income increased by 7%, the costs we incurred in pursuing our mission increased by 9%, leading to a more significant operational deficit than the previous year.

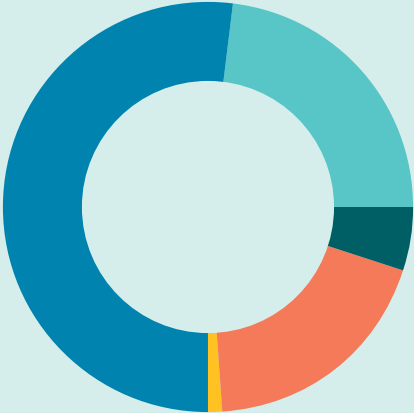
The unique education provided by NTS to our students rests on personalized training of an exceptional scope and quality. Hundreds of artists and trainers accompany the School’s students in their work and their on-stage productions. The costs associated with this training and with the infrastructure that support it have grown significantly over the last two years.

Throughout the year 2023, NTS’s operating funding structure significantly changed as compared to 2022: public funding dropped to 53% (compared to 66% in 2022); revenue from private donations increased significantly, from 18% to 28%; and independent products grew from 16% to 19% of our revenue.

While making increased calls for private funding and adapting to reduced public funding for the arts and arts education, NTS must find ways to pursue its mission in the coming years with the same level of excellence while also lowering our structural costs.

For the year ending July 31, 2023

Distribution of operating revenue



- 52% Grants
- 23% Private donations
- 5% Community funds
- 19% Independent products
- 1% Net investment products

Distribution of operating expenses



- Expenses related to NTS's mission
 - 58% Teaching
 - 9% Centre for Arts and Social Innovation

} 67%
- Other expenses
 - 19% Operations
 - 10% Communications and fundraising
 - 4% Commercial activities

Philanthropic development

212
individual
donors
(increase
of 74%)

Amount
raised at the
graduating
students'
shows:
\$11,752
(increase
of 5%)

Bursary
program:
91 student
recipients,
representing
61%
of the
students
at NTS

\$759,680
given to
students
for the
2022–2023
year
(increase
of 50%)

With activities now returned to normal, the School's financial needs are growing considerably due to high inflation, the costs of restarting our activities and the costs of developing new programs and activities with CASI. Last year, we relaunched a cycle of time-bound campaigns, such as Giving Tuesday and a partnership with the organization GRIS (Groupe de recherche et intervention sociale) for joint fundraising. After two years off, we restarted the tradition of our annual campaigns. This year's was on the theme "your gifts nurture their gifts," and we implemented a better digital strategy to encourage spectators to make a donation during the free performances given by NTS graduating classes.

Our priority this year was to reestablish contact with our individual and institutional donors with a refreshed, dynamic team to answer their questions and maintain crucial personal contact. On November 30, we held a Toronto Mixer event at Soulpepper Theatre to reconnect with our Toronto graduates and donors. After nearly three years of absence, we took the opportunity to introduce Fanny Pagé to more than forty enthusiastic attendees; she confirmed her desire to continue the School's transformation and its role as a driver of Canadian theatre. We plan to do this type of event again in order to get out and meet with our loyal donors, partners and graduates all over Canada. Lastly, in April, we had the opportunity to welcome the majority of our Acting program graduates from 1993, including Sandra Oh, for the reading of the play *The Wedding Party* at Monument-National Campus; the play was written by Kristen Thomson from the same cohort. The event, held to benefit the School's Indigenous Advisory Circle, was a major success and brought in over \$20,000. As well, again in the aim of reconnecting, we created a monthly newsletter for our donors.

In September, we received an unprecedented donation of \$1.5 million from the Slaughter family Foundation. NTS is one of the 22 nationally recognized

beneficiaries to have received funding support from the Foundation as part of a \$15 million initiative aiming to help the Canadian theatre industry to recover from the long-term effects of the pandemic. We showed our gratitude and recognition by accepting the donation in person in Toronto from Gary Slaughter, instigator of this exceptional gift.

Numerous programs and projects were funded this year, including the Penny Arthurs Memorial Garden in memory of the late mother of our previous CEO, Gideon Arthurs. This initiative, which was funded by the family and friends, made it possible to create a garden for students in the School's interior courtyard, which they can enjoy in peace. In addition to these accomplishments, we continue to work with our public and private partners to help them learn about a major project for Montreal, Quebec and Canada: the upcoming renovation of our Monument National campus.

Our development committee drew up a clear membership policy with specific objectives for each member in order to prepare the next major campaign while supporting the development team in acquiring new sources of private funding.

This year, we conducted a full review of the student financial aid policy and put forward a financial aid program for students based on the real needs of each of our students, in the aim of supporting them throughout their studies at NTS. The program makes it possible for each person who wants to come to the National Theatre School to pursue their passion, regardless of their financial situation, which sets us apart from other national arts schools. This desire to eliminate financial barriers was a wish expressed from the moment NTS was founded in 1960, and thanks to the generosity of our donors since we were founded, who created bursary funds totalling \$15.9 million, we were able to create this innovative program with the aim of universal accessibility and inclusion.



Buildings

NTS owns both of its campuses. The Saint-Denis campus, built in 1929 and originally home to a juvenile court, was transformed into a campus in the early 1970s. It is an important piece of architectural heritage that requires constant maintenance and will need several equipment upgrades in the coming years. The Monument-National campus, located on Saint-Laurent Blvd., was inaugurated in 1893 and has been the property of NTS since 1971. This building hosts our graduating students' shows, some external rentals, and our Centre for Arts and Social Innovation. While the building underwent a first renovation in 1993, we will soon need to undertake a major renovation to retrofit various spaces, renovate the façade which hasn't been touched since its

construction, and upgrade a number of pieces of equipment that have been used for student training over some thirty years.

To carry off these major building projects, NTS has created an internal committee to coordinate the various funding requests, both private and public, while also managing the work phases to come. This year, we launched phase one of the Monument-National renovation, mainly made up of urgent work and the upgrading of non-structural equipment that needs to be replaced. Soon, we'll undertake phase two of the renovation and the planning of the subsequent phases.

Partners supporting the performing arts

Private partners who gave more than \$25,000 per year. Listed in alphabetical order.

BMO

BMO has been a key partner of the **Artistic Leadership Residency** program since its creation. We're underscoring their continued commitment for a fifth year, which has allowed us to offer a learning-rich environment and a wonderful space for discussion and collaboration. This year, the artists in residence benefited from international internships that facilitated the development of networks to enrich their professional experience.

Cole Foundation

The **Indigenous Artists in Residence program** is made possible thanks to the valuable collaboration of the Cole Foundation, which has supported our efforts for two years now. This year marked a refresh of our residency program with the arrival of a new cohort of four Indigenous artists. The training is tailored to each person's needs, starting with their selection of courses from among our various programs, in the aim of supporting their development interests.

Enbridge

Enbridge continued their ongoing support this year as a partner of the **Indigenous Artists in Residence program** and the **Indigenous Advisory Circle**. Their valuable involvement since 2021 has allowed the School to provide Indigenous artists with the opportunity to expand their practice and come into contact with dozens of professionals during their training. The artists enjoy networking opportunities and the chance to take part in ambitious projects.

Hydro-Québec

The loyal support of Hydro-Québec makes it possible to present the New Words Festival as well as supporting the production of numerous works at the Studio Hydro-Québec at Monument-National Campus, a multipurpose space that's widely used for its versatility. In this post-pandemic year, the Studio Hydro-Québec hosted more than thirty productions and nearly a hundred performances. As for the Festival Nouvelles Écritures / New Words Festival, it continued to captivate audiences with the presentation of original plays from our 2022–2023 program: *Maison seule*, *Comment gros tu m'aimes?*, *SYCOPHANT* and *flight of fancy, hold me close*.

McLean Foundation

NTS benefits from the support of a number of loyal partners. We are especially grateful to the McLean Foundation for their involvement and support of **DramaFest** since 2018. Their reliable collaboration makes a true success of our festival activities, helping to make the cultural milieu more accessible and equitable.

Metcalf Foundation

The **Metcalf Foundation** is a proud partner in the activities of the **Healthier Theatre Lab**, which aims to seek solutions for theatre that's evolving in a safe environment. With a two-year commitment, the Foundation is contributing to the development of this initiative, which is helping us create a healthier arts community. Collaborative work, which is key to this project, continued this year in partnership with NTS's Centre for Arts and Social Innovation.

Power Corporation of Canada

For a second consecutive year, we have enjoyed the key support of the Power Corporation of Canada, which allows us to run our **Artistic Leadership Residency program**. We are very grateful for this collaboration, thanks to which we can offer mentorship and networking opportunities both to established artists and to artists in training. Together, we are able to facilitate access to the necessary tools to help them become the leaders the theatre community needs.

RBC Foundation

We are very proud to be able to count on the indefatigable support of the RBC Foundation, which generously contributes to the success of our professional training programs and all of NTS's artist residencies. Thanks to the **RBC Emerging Artists program**, we enjoy their support for our continued efforts to provide incomparable training to actors, directors, dramaturgs, designers and production specialists, and to prepare them to work in professional theatre. This year, 151 emerging artists took full-time education for 32 weeks across two semesters in NTS's nine professional training programs.

Scotiabank

Scotiabank is the proud partner of **DramaFest**, a community arts festival that encourages young people's collaboration and curiosity in an environment of equity, safety and discovery. Thanks to Scotiabank's generosity, this year we were able to offer more students and teachers, some from more remote communities, a way to connect to the arts and to share their stories. Scotiabank's three-year funding commitment has allowed us to strengthen the practice of theatre and disseminate it to high schools all over Canada.

Slaight Family Foundation

The National Theatre School warmly thanks the Slaight Family Foundation for their financial support as part of an initiative aiming to support the relaunch of theatre activities following the pandemic. This major financial support helped NTS to meet the needs of the Canadian theatre milieu by providing students with a peerless education in acting, directing, playwriting, design and production, and set design. This exceptional donation, generously provided by Gary Slaight, supported our post-pandemic relaunch in a challenging economic and social climate.

TD Bank Group

Since 2022, TD has generously supported the Accessibility and Inclusivity Program (AIP), made up of two major NTS initiatives: the **Stage Découverte(s)** and **New Pathways**. Thanks to the **TD Ready Commitment** corporate citizenship platform, this year we also had their indispensable support for these initiatives, which provide all Canadians with equal chances to take part in the arts. We share the objective of breaking the cycle of exclusion for young IBPOC artists (Indigenous, Black and people of colour) and of fostering their participation in theatre professions by creating alternative pathways for entry into our various programs.

THANK YOU TO OUR PUBLIC PARTNERS

Canada

Québec



Montréal



Conseil des arts du Canada
Canada Council for the Arts

Tribute to partners and donors

MAJOR GIVING

Director's Circle \$50,000 +

BMO Financial Group
Power Corporation of Canada
RBC Emerging Artists
The Slight Family Foundation

Director's Circle \$25,000 - \$49,999

The Cole Foundation
Colin Jackson and Arlene Strom

Director's Circle \$10,000 - \$24,999

Alberta G. Cefis
The George Cedric Metcalf
Charitable Foundation
The McLean Foundation
Nicole-Germain Foundation
The Zita and Mark Bernstein
Family Foundation

Visionaries' Circle \$5,000 - \$9,999

Anonymous
Burrowes Insurance Brokers
Gideon Arthurs & Erin Shields –
in memory of Penny Arthurs

ANNUAL GIVING

Patron's Circle \$2,500 - \$4,999

Aubrey Falls
Dr. Gordon Bricker
In honour of Gordon Bricker
IODE Canada
Monty Schnieder
Robert Sherrin

Philanthropists' Circle \$1,000 - \$2,499

Anonymous (2)
Carole Herman Zucker Family Fund
at the Jewish Foundation of
Greater Toronto
In memory of David Rubin
The Hay Foundation
Lucien Forget
Nancy Morrison
Teresa Marques
William Millerd, C.M., O.B.C.

Benefactor's Circle \$500 - \$999

Anonyme
Anne-Marie Éthier
Bruce Blakemore
Fanny Pagé
J. Edward Johnson & Sharon Vance
Majumdar, Bidyut K.
Rosemere
Yvon Turcot
Zone franche

Friends' Circle \$100 - \$499

Anonymous (52)
A. Chauvin
Adele Audet
Alain Zouvi
In memory of Alfredo
Alicia Palkovi
Allan and Patty Friedland
Amanda Holmes
Andrew Tull
Andrew Walker
Angelie
Bert Archer
Beverly Topping
Camille
Canada's Theatre Museum
Carol Cowan & Allan Kaplan
In honour of Caroline Nowacki
Cassandre Careau
Catherine Florent
Connie Giordano
Cory Wojcik
In memory of David Rubin (3)
Dawn Brennan
Denise Beaton
Diane Marsolais
Dominic Champagne &
Julie Castonguay
In memory of Edward Pellicone
Eleanore Romanow
Elva Mai Hoover
François Lafortune
Gabrielle Marchand
Heidi Buck
Hugh Cameron & Heather Hume
Isabelle Tremblay

Isi Bhakhomen
Jacinthe Métivier
Jacques de Broin
Jacques Lavallée
James Staples
James Stuart
Janet Dey
Jani Lauzon
Jean Stutsman
In honour of Jeremy Lewis and
the Entire Grad Class of 2023
Joan Richardson
John & Anne Van Burek
Karen Birdgenaw
Keri Johnson
Kristina Fragias
Linda
Lucinda Thomson
Marie Barlizo
Marina Boulos
Marion James
Mary & David Hickling
Mary Robertson
Maxime Bélanger
Maxime Gagné
Maya Ishiura
Michael & Kim Davidman
Michael Joy
Michelle Adams
Michelle Siegel
Mirabel
N Masri
Natalie Boileau
Nora Vision's Mother
Normand Parisien
Nxstar
Palmer Acheson
Patrice Landry

Peter and Caroline Gibson
Peter Payan
Peter Vatsis
Phyllis and Lou Gordon
Rachel Alboukhari
Robert Gauvreau
Dr. Robert Walter & Dr. Jill Calder
Robin Berlyn
Rosemelida Petit Frère
Rouvroy
In memory of Ruth and Beppe
Sean Caragata
Sean Casey, PAA Advisory Conseils
Simone Chevalot
Sophie and Kathleen
Stephane Mongeau
Stephen Thomson &
Lauren Maykut Thomson
Susan McKenzie
Sylvi Plante
Theraffix
Thomas Layher
Timon Vandroux
Tom Hutchinson
Tracey Mckee
Trevor Bishop
Vanessa Pessoa
Veronica Werner
Véronique Bossé
Winston Chan

PLANNED GIFTS

Estate of Samuel LeMarquand
Estate of the Late Allan Bleviss

GIFTS IN KIND

Claire Varin
Claude Maher
Elsa Bolam Podbrey
Estate of Michael Eagan
Julia Lenardon
Nina-Michèle Le Floch

COMMUNITY FOUNDATIONS

NTS is proud to collaborate with community foundations from all over Canada to offer sustainable financial support for community projects and student bursaries associated with each province.

Community Foundation of
Newfoundland and Labrador
Edmonton Community Foundation
Fondation du Grand Montréal
Fondation Québec Philanthrope
South Saskatchewan
Community Foundation
Toronto Foundation
Vancouver Foundation
Winnipeg Foundation

Members of the Board of Directors



Co-chair
Terrie-Lynne Devonish, ON
*Chief Legal Officer and Corporate Secretary,
Altus Group Limited
Law, risk management and governance*

Terrie-Lynne Devonish is an experienced leader in the fields of business, law and compliance. As Chief Legal Officer and Corporate Secretary of Altus Group Limited, she is responsible for defining and implementing the company's global legal strategy. Before holding this position, she held a number of high-level jobs in Canadian and international organizations, including that of chief legal officer for Canada, chief operating officer for Canada and head of compliance for North America.



Co-chair
Maxime Gagné, QC
*Partner,
St. Lawrence Law Firm,
LLP*

Maxime Gagné is a founding partner of St. Lawrence Law Firm, LLP, one of Canada's most reputable law firms in the fields of entertainment, technology and intellectual property. Throughout his career, Maxime Gagné has built an enviable reputation as an accomplished lawyer and trustworthy business advisor. He was recognized by Best Lawyers as being one of Canada's most respected lawyers in the fields of technology and entertainment.



Treasurer
Anne-Marie Ethier, QC
*Audit and Certification Partner
Leader of the Municipal Sector for Quebec
and the National Capital Region, Deloitte*

Anne-Marie Ethier, FCPA, FCA, is a graduate of Université du Québec à Montréal in accounting sciences and is a member of Quebec's CPA order, the Ordre des comptables professionnels agréés du Québec (OCPAQ). In March 2014, OCPAQ awarded her the title of Fellow Chartered Professional Accountant, which aims to solemnly recognize the merit of members who have devoted themselves to the profession in an exceptional way or who have distinguished themselves in their career or in society with accomplishments that have reflected positively on the profession.



Secretary
Colin Jackson, AB
Founder, Prairie Theatre Exchange

Colin Jackson is currently a Fellow at the Harvard Business School Advanced Leadership Initiative, the co-chair of the civic narration project Calgary on Purpose, a senior scholar at the University of Calgary Graduate College, and a member of the New American Council for Arts and Design at Arizona State University. Holder of a bachelor's degree from the University of Manitoba and a master's in public administration from Harvard University, Colin Jackson is also a member of the Royal Society of Arts and has received the Queen's Jubilee Medal and a senior arts award from the Canada Council for the Arts. The Colin Jackson Studio Theatre in Winnipeg bears his name.



Line Beauchamp, QC
Senior Advisor, Sherpa

Line Beauchamp is a Senior Advisor with the firm Sherpa. Over the course of a political career that took her to the Assemblée nationale du Québec, she held the positions of Minister of Culture and Communications (2003–2007), Minister of Sustainable Development, the Environment and Parks (2007–2010) and Minister of Education (2010–2012). She was also a diplomat, having represented Quebec as part of Canada's permanent delegation to UNESCO and as a general delegate of Quebec in France.



Danielle Champagne, QC
*Cultural philanthropy strategist and cultural
communications and marketing strategist*

With nearly 30 years' experience in the cultural field, Danielle Champagne was part of the leadership team at the Montreal Museum of Fine Arts for 21 years—as Director General of the MMA Foundation for nine years and Director of Communications for 12 years. Previously, she directed the Société de la Place des Arts' communications and marketing service for eight years. Apart from her experiences in the cultural milieu, she has also worked in the business world, also in communications and marketing (with Rogers Communications, Deloitte and Martin International).



Shawn Cohen, ON
*Institutional Director,
 Schroders*

Established in Toronto, in 2018, Shawn Cohen joined the ranks of Schroders Group, where he holds the position of Institutional Director, Platforms and Sub-Advisory Sales. Among other things, he manages business development and relationships with various Canadian institutions—platforms, retirement plans, foundations, and endowment funds—and Canadian consultants.



Ira Gluskin, ON
*Chief Investment Officer,
 Irager + Associates Inc.*

Ira Gluskin is Chief Investment Officer at Irager + Associates Inc., a family business that supervises strategy and investments. Ira Gluskin is also the co-founder of Gluskin Sheff + Associates Inc., one of the biggest wealth management firms in Canada. Before co-founding Gluskin Sheff, he worked in the investment sector for 20 years. He received an honorary doctorate in law from Wilfrid Laurier University in 2019 and an honorary doctorate in law, honoris causa, from University of Toronto in June 2022.



Jeffery Hewitt, ON
*Associate Professor,
 Osgoode Hall Faculty of Law*

Jeffery G. Hewitt is an Associate Professor in the Faculty of Law at Osgoode Hall, York University. As a mixed-race Cree person, he mainly does community research, and is particularly interested in Indigenous legal systems and governance, constitutional law and visual legal studies. Since 2002, he has been a legal advisor to the Chippewas of Rama First Nation, and jointly with the members of his team, he received the Canadian General Counsel Award for Social Responsibility for his work with First Nations Elders and youth.



Teresa Marques, ON
*President and CEO,
 Rideau Hall Foundation*

Teresa Marques has made her mark as a senior executive, an opinion leader and an educator in the non-profit sector. She leads the Rideau Hall Foundation, an independent charitable organization created by the right honourable David Johnston. In Toronto and Ottawa, she has led numerous development teams in the fields of health care and postsecondary education. As a sought-after public speaker, she is often invited by the media to speak about Canadian philanthropy, trends in charitable giving and non-profit management.



Jill L. Matus, ON
*Member of the Royal Society of Canada;
 Professor Emeritus, English Literature
 Department, University of Toronto*

Jill L. Matus is a professor emeritus in the English Literature Department at University of Toronto and a Member of the Royal Society of Canada (MSRC). Her research mainly focuses on 19th-century British literature. She is the author of several books and numerous articles about George Eliot, the Brontë sisters, Elizabeth Gaskell and Charles Dickens. She was the vice-rector of University of Toronto, a position in which she was in charge of supervising programs and services for students across the entire establishment.



Mani Soleymanlou, QC
Actor, dramaturg and director

Mani Soleymanlou is a Quebecois actor, dramaturg and director of Iranian origin. He graduated from the Interprétation program in 2008. He began his career as an actor, performing under reputed directors such as Brigitte Haentjens, Alice Ronfard, Serge Denoncourt and Olivier Kemeid (*Écriture dramatique*, 2002). Through the productions of Orange Noyée, the company he founded, he presents his singular, rich creative universe. Since September 2021, Mani Soleymanlou has been the Artistic Director of Théâtre français at the National Arts Centre in Ottawa.

Professional program staff

Professional training

French section

Robert Bellefeuille
Director of the Mise en scène program and of Résidences

Luc Bourgeois
Voice and Diction Teacher

Éric Cabana
Assistant to the Artistic Director of the French section

Frédéric Dubois
Executive Artistic Director of the French section and Director of the Interprétation program

Catherine La Frenière
Director of the Création et production program

Stéphane Longpré
Director of the Set and Costume Design program

Emmanuelle Nappert
Assistant to the Director of the Création et production program

Diane Pavlovic
Director of the Écriture dramatique program

Jill Thomson
Coordinator of the Set and Costume Design program

English section

Quincy Armorer
Interim Director of the Acting program

Joshua Fourney
Administration Coordinator of the English section

Rebecca Harper
Head of Movement in the Acting program

Andrea Lundy
Director of the Production Design and Technical Arts program

Caroline Aki Matsushita Guertin
Head of Professional Development and Coordinator of the Acting program

Lauren Maykut
Voice Teacher

Matjash Mrozewski
Director of the Directing program and Interim Director of Residencies

Alisa Palmer
Executive Artistic Director of the English section and Director of the Acting and Residencies programs

Jonathan Patterson
Musical Director of the English section

Andrea Romaldi
Director of the Playwriting program

Associate artists

Daniel Bennett
Associate Artist in the Production Design and Technical Arts program

Alex Bulmer
Associate Artist in the English section

Deanna Choi
Associate Artist in the Production Design and Technical Arts program

Audrey Dwyer
Associate Artist in the Directing program

Meegwun Fairbrother
Associate Artist in the Acting program

Eric Micha Holmes
Associate Artist in the English section

Xavier Huard
Coordinator of the Stage Découverte(s)

Soleil Launière
Associate Artist and Co-Chair of the Indigenous Advisory Circle

Jani Lauzon
Associate Artist and Co-Chair of the Indigenous Advisory Circle

Raphael Martin
Associate Artist of the English section

Cherissa Richards
Professional Mentor in the Acting program

Marie Leofeli Romero Barlizo
Professional Mentor in the Playwriting program

Tatiana Zinga Botao
Associate Artist in the French section

List of administrative staff

Miguel Balarezo
Accountant

Simon Barry
Head Librarian

Jean-Sébastien Bélanger
Chief of External Relations Officer

Bianca Bernier
Head Sound Technician

Jérémie Bérubé
Head Machinist

Anne-Marie Bizier
Manager of Training and
Administrative Support

Julia Metzger Bogucki
Project manager for the Costume
Workshop

Marianne Boudreau
Library Technician

Karine Daviau
Director of Operations –
Monument-National Campus

Francis Depelteau
IT Support Agent

Jean-Sébastien Dumaresq
IT Manager

Shelley Dupasquier
Chief Operating Officer

Marc-André Durocher
Manager of Student Services

Marie-Michelle Duval-Martin
Assistant to the CEO's Office

Emily Emond
Rentals and Partnerships Manager

Danielle Keiko Eyer
Fundraising Operations Coordinator

Nathalie Fontaine
Library Assistant

Camille Friedrich, CRHA
Associate Director of
Human Resources

Manon Garneau
Administrative Assistant

Francis Hamel
Head Lighting Technician

Mathieu Hétu
Accounts Receivable Clerk

Audrey Janelle
Technical Director

Aline Jourdain
Campaign and Digital
Content Manager

Sophie Kastner
Customer Service and
Administrative Agent

Erika Kierulf
Associate Director of the
Centre for Arts and Social Innovation

Adèle Lacas
Major Gifts and Planned
Giving Director

Yoland Lambert
Store Keeper

Christian Laroche
Assistant, Carpentry Workshop

Sabrina Larue
Communications and
Box Office Manager

Marjorie Lefebvre
Technical Supervisor for Students

Marie Samuel Levasseur
Digital Content Manager of
the Centre for Arts and Social
Innovation

Maude Levasseur
Director of the Centre for Arts
and Social Innovation

Riteba McCallum
Communications Manager,
Professional Programs

Carla Menza
Public and Private Funding Manager

Bernard Méthot
Superintendent

Mikaëlle Monfort
Chief Financial Officer

Fanny Pagé
CEO

Luc Pelletier
Chief of Staff

Marc-André Perreault
Building Manager –
Saint-Denis Campus

Marie-Dominique Pierre
Student Advisor

Marc-André Roy
Technical Assistant

Tova Roy
Project Manager of the Centre
for Arts and Social Innovation

Guillaume Simard
Head of Carpentry Workshop

Michael Slack
Project manager for
the Costume Workshop

Irina Tcaci
Accountant-Analyst

Marie-Claude Verdier
Library Assistant

A pan-Canadian school

1 Theatre Engaging Communities (TEC)

Across Canada

The Centre for Arts and Social Innovation distributes financial aid to students and young graduates of the School to carry out artistic projects that demonstrate social or community involvement. Some 30 projects are supported each year.

2 DramaFest

Ontario, the Atlantic provinces, British Columbia and Alberta

DramaFest takes place in several Canadian provinces. The Centre for Arts and Social Innovation proudly leads the well-known DramaFest, a major pan-Canadian youth festival that brings together hundreds of schools and more than 7,000 young people each year. DramaFest is presented by Scotiabank.

3 Shapelitakuan troupe

Pessamit

Le Centre en arts et innovation sociale est fier d'accompagner la troupe Shapelitakuan, qui est constituée de jeunes Innus vivant dans la communauté de Pessamit, située sur la Côte-Nord du Québec, avec l'appui de Myriam Fugère et de plusieurs artistes autochtones. Pour en apprendre davantage sur ce projet, suivez ce lien.



<https://ici.radio-canada.ca/ohdio/premiere/emissions/bonjour-la-cote/segments/chronique/395773/theatre-pessamit-contes-innus>

4 Recognition event

Toronto

On November 30, NTS held an event in Toronto. It was a chance to bring together everyone who holds the School's mission dear: partners, donors and graduates!

5 Encore!

– Montreal

Thirty years after their graduation, ten members of the Acting program's 1993 cohort came back to the stage to do a reading of the play *The Wedding Party* to benefit the Indigenous Advisory Circle.

6 Film Lab

– Toronto

Acting program graduates came to Toronto for four days of filming with the Allan Hawco production company for the original film *The Level*. This was the students' first film production, which helped them acquire experience on a real film set.



7 Playbright: LGBTQ2S+ playwriting lab

– Montreal and Vancouver

Playbright is a research project led jointly by the Centre for Arts and Social Innovation, the University of British Columbia, McGill University and Concordia University. This intensive program looks at the relationship between playwriting and embodiment among LGBTQ2S+ youth.

8 Auditions tour

– Ottawa, Toronto, Fredericton, Vancouver, Edmonton, Calgary, Saskatoon and Winnipeg

In March 2023, NTS undertook a pan-Canadian tour to meet with future students of the School. From Toronto to Vancouver, with a stop in Fredericton, the team had the opportunity to discover artists from all over Canada through auditions. We very much look forward to introducing you to the next cohort in the fall!

9 Healthier Theatre Labs

– British Columbia, Alberta, Ontario, Manitoba, Québec (Montreal)

The Healthier Theatre Labs, led by the Centre for Arts and Social Innovation and supported by the Metcalf Foundation, invite Canadian leaders to address the obstacles to health in the theatre milieu to reach for sustainable solutions.

10 Agreement with the Association des théâtres francophones du Canada

– Ottawa

NTS has a partnership agreement with the ATFC that aims to offer internships for Canada's francophone theatre community. This year, through online internships, artists from all over the country were able to develop in their field.

11 Stratford Festival

– Stratford

From September 16 to 18, students in the French and English sections made a short trip to the Stratford Festival. They attended several shows, visited workshops and met with members of the festival team.





**British Columbia
DRAMAFEST**



**Pessamit
SHAPELITAKUAN
TROUPE**

Photo: Jennifer Fontaine



**Winnipeg
AUDITIONS TOUR**

In Winnipeg with panelists Cherissa Richards (Professional Mentor of the Acting program) and Rodrigo Beilfuss (Artistic Director of *Shakespeare in the Ruins*)

**Toronto
FILM LAB**





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