

**ANNUAL  
REPORT** / 2023  
2024



# IN THE MIDST OF CHANGE



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# MESSAGE FROM THE CHAIR OF THE BOARD OF DIRECTORS



Maxime Gagné  
Chair

In recent months, the National Theatre School of Canada (NTS) has had its eye set firmly on the future with the launch of a major strategic planning initiative. This collaborative process has brought together NTS employees, high-profile performing arts specialists and artists from across the country, and our Board of Directors. We have laid the foundations for the future, and look forward to unveiling a strategic plan in the coming fiscal year that will empower NTS in a world of constant transformation.

To adapt to the realities of inflation and growing fundraising challenges, we have adopted prudent, proactive financial management. We have reorganized internally, while continuing to fulfill our institution's mission: to train the next generation of skilled, energized and visionary theatrical talent.

This year was also an opportunity to strengthen our governance. We were excited to welcome three new members to our Board of Directors: Nandini Mulliah, Head of Finance for Canada at Aon; Mazen Shakeel, Partner and Head of Professional Services at TELUS Health; and Marie-Christine Morin, Executive Director of the Fédération culturelle canadienne-française. We thank them for their commitment to our team and the expertise they bring to the table.

I'd like to salute the resilience and professionalism of Fanny Pagé, who, in her second year as CEO, has spearheaded a number of exceptional initiatives. In particular, she orchestrated the national recruitment efforts to replace Alisa Palmer, Executive Artistic Director of the English Section at NTS for the past decade, welcoming Thomas Morgan Jones, an accomplished artist with a wealth of experience in artistic direction. Fanny also provided the groundwork for our strategic planning, laying a solid foundation for the year ahead. Thank you, Fanny, for all your efforts!

This year also marked my first as chairman without my co-chair, Terrie-Lynne Devonish, whose term ended after seven years of outstanding service on the Board. Once again, I would like to express my gratitude for her commitment to the School. We also salute the retirement of Luc Pelletier, Chief of Staff, who contributed to many important projects during his 20 years at NTS. A big thank you to you, Luc, from the entire Board of Directors.

At the same time, we would like to express our deepest gratitude to our public funders, Canadian Heritage and the Ministère de la Culture et des Communications du Québec, as well as to our generous donors. Thanks to their support, NTS is able to pursue its mission and strengthen its presence across the country.

As NTS prepares to celebrate its 65<sup>th</sup> anniversary, we look forward to the years ahead. This milestone heralds the start of a new era of transformation and inspiring projects. Our current planning will be a springboard for the future, launching us towards promising new horizons. Under Fanny Pagé's leadership, we are ready to write the next pages of our history together.

— MAXIME GAGNÉ

# MESSAGE FROM THE CEO

At the heart of change lies opportunity. Faced with soaring inflation and a fragile cultural context, the National Theatre School (NTS), like many cultural organizations, has shown remarkable resilience. By turning challenges into opportunities, NTS is at the forefront of theatre training, redefining its practices and ensuring its sustainability.

In response to current challenges, the School has demonstrated agility by undertaking a restructuring and optimizing the management of its resources. We also launched a major strategic planning exercise to develop an operating and financing model that better reflects the new realities. Over the coming year, we will present to our partners and collaborators his new strategic plan and an action plan for NTS's evolution and sustainability.

Despite the challenges, we have remained steadfast in our commitment to promoting cultural diversity within the School, bringing numerous projects to fruition. In particular, the initiatives to facilitate access for Indigenous artists, launched following our 2022 report, have continued to grow and yield positive results. With the guidance of Ka'nahsohn (Kevin) Deer, our elder-in-residence, and the leadership of Katey Wattam, our first Director of Indigenous Perspectives, the School is continuing its transformation. Their respective expertise enables us to integrate Indigenous perspectives at all levels of our institution, fostering enriching intercultural dialogue and evolving our pedagogical practices.

Our visibility on the national stage has increased, with recruitment tours in nine Canadian cities, reaching both Francophone and Anglophone communities. At the same time, our French section has innovated by launching the program "L'École hors les murs" in Rimouski, Alma, Caraquet, Winnipeg, and Montreal-Nord, which has been met with great success. In response to the overall decline in enrollment, we implemented a targeted recruitment strategy, resulting in a 13% increase in our registrations and allowing us to return to our pre-pandemic levels.

Several departures marked this year, including Terrie-Lynne Devonish, Co-Chair of the Board, and Alisa Palmer, Executive Artistic Director of the English Section and Co-Director of the Acting Program and Residencies, who stepped down after eleven years of inspiring leadership. We are deeply grateful for her contribution to our institution and to the country's artistic community. Also, Luc Pelletier, Chief of Staff, left the School for a well-deserved retirement after more than twenty years of loyal service. Thank you, Luc, for everything you've done for the organization. You've left an indelible mark on the NTS community.

Of course, our institution's ability to carry out its mission over the past 64 years is a direct result of the dedication of our partners and funders. A huge thank you to Gary Slaight, whose exceptional donation via the Slaight Family Foundation helped the School navigate the turbulent post-pandemic waters. I would also like to thank Maxime Gagné, Chair of the Board, for supporting the School's major strategic planning exercise, as well as the entire Board of Directors for enabling this important institution to continue to thrive across Canada.

Finally, to all the School's employees, past and present: Your unwavering dedication has shaped countless lives and enriched the world of theatre. Thank you for being a part of our thriving community.

— 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.





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

# MESSAGE FROM THE EXECUTIVE ARTISTIC DIRECTOR OF THE FRENCH SECTION

and Director of the Interprétation program

The 23-24 season ended on a high note with an exceptional show. It capped off a year of productions that once again demonstrated the immense artistic skill achieved by our students, under the guidance of their teachers, program directors and guest artists, and supported by dedicated administrative staff.

Throughout the year, we explored the poetic, political, narrative and visual worlds that make our school a unique breeding ground.

**It's undeniable that our students graduate well-prepared to face the challenges of our industry. They're ready for anything.**

However, the standards that have been set in this school from the beginning, and the vital role it plays both in the ecology of the performing arts world and in the day-to-day lives of those who experience it class after class are being eroded. Increasingly, everything depends on the faith of individuals who pour their heart and soul and long hours into maintaining the excellence and high standards of our training.

It would not be an issue if it weren't for the fact that the students feel it too, even though we encourage them to stay focused on the essentials.

But it is important to remember that in troubled times, it is up to all of us to preserve pride, effort, enthusiasm, courage, creativity, poetry, contemplation and evocation, without compromise.

This year:

- We built bridges with French-speaking communities outside Quebec by working on-the-ground with young people in Saint-Boniface, Caraquet and Ottawa.
- We solidified an educational partnership (both in-class and extracurricular) by giving camera-acting lessons and presenting a set design exhibition with students from a Montréal-Nord high school.
- We managed to maintain the exchange with Lyon. However, the long-term relationships we sought to build with other international partners had to be put on hold.
- We attended Zones théâtrales in Ottawa, which gave our students an opportunity to connect with French-language theatre practices outside the major centres.

- We started research for our "autre lieu" production, a show written and directed by Haitian playwright Guy Régis Jr., which will be presented this winter.
- We organized a tour of our young audiences show in elementary schools.
- We presented a new version of the singing show in December.
- We welcomed Stefie Mazunya as associate artist in the French Section.
- We hosted the first year of our new continuing education intensives in partnership with ATFC and Edmonton's Unithéâtre.
- Our section guests: Michel Tremblay, the Nkunga family, Webster, Nicolas Ellis.

The School's artistic and educational offerings inspire us and fill us with admiration. It's an exceptional place, and our programs continue to rank among the best. But let's not make the mistake of believing, as various levels of government do with regard to artists and even schools, that our passion will ever be enough to fuel the fire, or that we can do it with less because we're already doing it with little.

Our joy must not become burn out.

In closing, I'd like to thank Diane Pavlovic, Robert Bellefeuille, Stéphane Longpré, Catherine Lafrenière, Éric Cabana, Jill Thomson, Andrea Romaldi, Andrea Lundy, Quincy Armorer and Matjash Mrozewski for their unfailing support.

Thank you to the executive team, and to the entire administrative, operations, Monument-National and library teams.

Thank you to the students.

— FRÉDÉRIC DUBOIS



# MESSAGE FROM THE EXECUTIVE ARTISTIC DIRECTOR OF THE ENGLISH SECTION

and Co-Director of the Acting Program and the Residencies



**Alisa Palmer**  
Executive Artistic Director  
of the English section  
and Co-Director of the Acting  
Program and the Residencies

In the 2023/24 school year, the English Section focused on reckoning with the ongoing effects of the emergence from the pandemic as the toll on students' stamina and emotional resilience remained pronounced. Informed by dialogue with the students, we scaled back the workload, setting clearer boundaries on students' schedules, encouraging them to slow down, to breathe deeply, to be present, and to benefit from this new pace by digging deep.

After so many hard-won lessons following 2020 – lessons which are still being learned – our Section also focussed on equipping artists to make every room they are in a better place. In these volatile and polarizing times, both inside and outside the School, we need artists who do not shy away from difference of opinion but instead, recognize that navigating dissent is the only way to truly create together. True collaboration, not mere consultation which too often does not include consent, is a profoundly creative act. It means engaging in the discomfort of difference, with the faith that the most powerful work will emerge from uncomfortable exchange. It takes time, it takes courage, but above all it takes imagination and love; love for the art we create, for the stories we tell, for the artists we guide and who in turn guide us.

The 2023/24 school year was also my final year as Executive Artistic Director of the English Section, and Co-Director of the Acting Program and Artist Residencies. I'm incredibly proud of the English Section and all that my colleagues and I have done to support artists in training over the past turbulent decade. In spite of challenges facing some arts organizations, our alumni are reporting peak employment rates across all programs, which speaks volumes. And despite all the challenges that we have been faced with, or perhaps because of them, my final year has deepened my love and respect for the power of collaboration.

It has been a privilege to helm the English Section, and it has been a tremendously creative chapter in my life. I was able to revitalize pedagogy in collaboration with the finest artists in the country and to create new programming and initiatives for this historic institution, including the Indigenous Artist in Residence program, the Independent Study in Directing for Indigenous, Black and POC Artists, the Artistic Leadership Residency, and the Associate Artists model, all of which brought mature artists into the English Section. The Residencies created opportunities for artists from marginalized communities to shape their own journey at NTS and in turn, these artists have transformed the School. I am endlessly grateful to my colleagues in the Section and the administration of the School for their support of these transformational changes.

The English Section has grown, as has its artistic impact inside and outside the School. I am thrilled to see graduates from past cohorts pursuing their dreams, providing joy, love, and meaning to audiences and communities across Canada and beyond, shaping the future of cultural organizations and shaping the future of Canadian theatre itself. And I have grown too. As I wrap up at NTS after graduating 12 cohorts, I am better for having been here. I want to thank the Board of Directors for their ongoing commitment to NTS, and all my colleagues who have given of themselves so generously.

— ALISA PALMER

# OUR GRADUATES

## INTERPRÉTATION



**Hemjy Bizier Messier**  
Plessisville, QC



**Gabriel Bordeleau**  
Boucherville, QC



**Luc-Olivier Boutet**  
Québec, QC



**Lula Brouillette-Lucien**  
Montréal, QC



**Myriam Lemieux**  
Lévis, QC



**Alejandro Muller Salas**  
México, Mexique



**Zoé Ntumba**  
Montréal, QC



**Théa Paradis**  
Québec, QC



**Justin Simon**  
Laval, QC



**Mariko Stocchero**  
Laval, QC



**Aimé Shukuru Tuyishime**  
Québec, QC

## ACTING



**Nora Elizabeth Rex Barker**  
Grand Falls - Windsor, NL



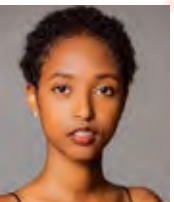
**Bénédicte Bélizaire**  
Port-au-Prince, Haïti



**Jessica Bowmer**  
Kitchener, ON



**Juliette Diodati**  
Montreal, QC



**Seeara Lindsay**  
Pickering, ON



**Fátima López Girardi**  
Buenos Aires, Argentina



**Mirza Sarhan**  
Saudi Arabia/India



**Olaoluwa Fayokun**  
Winnipeg, MB

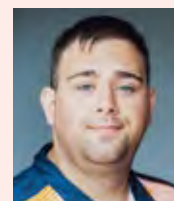


**Dylan Tony Augustin Hawco**  
Cambridge, ON

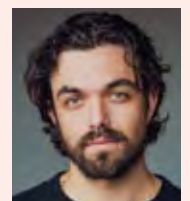
## PRODUCTION DESIGN AND TECHNICAL ARTS



**Bea Crowther**  
Lennoxville, QC



**Delton Kreller**  
Brandon, MB



**Matt Lalonde**  
Waterloo, ON



**Matthew Lawler**  
Montreal, QC



**Andrea McMillan**  
Châteauguay, QC



**May Nemat Allah**  
Alexandria, Egypt



**Alexander Sinclair**  
Saint John, NB



**Lia Wright**  
Montreal, QC

# CLASS OF 2024

## CRÉATION ET PRODUCTION



**Déborah Bailly**  
Tiohtià:ke, QC



**Joëlle Gagnon**  
Montmagny, QC



**Sasha Hayashi**  
Ottawa, ON



**Stéphanie Lacasse**  
Orléans, ON

## RÉSIDENCES / RESIDENCIES



**Barry Bilinsky**  
Amiskwaciywaskahikan, AB  
Indigenous Artist in Residence



**Jessica Campbell-Maracle**  
Toronto, ON  
New Pathways - Production  
Design and Technical Arts

## ÉCRITURE DRAMATIQUE



**Éléonore Brieuç**  
Montréal, QC



**Florence Conant**  
Montréal, QC

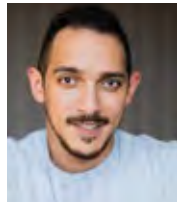
## MISE EN SCÈNE



**Émanuel Frappier**  
Montréal, QC



**Jasmine Chen**  
Toronto, ON  
Artistic Leadership  
Residency



**Ziad Ek**  
Toronto via Ottawa, ON  
Le Caire, Égypte  
Résidence indépendante -  
Volet Interprétation

## SCÉNOGRAPHIE / SET AND COSTUME DESIGN



**Claire Aldridge**  
Calgary, AB



**Julia Allehaux Villano**  
Marines, France

## DIRECTING



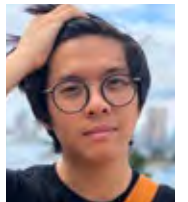
**Allison Moira Kelly**  
Gander, NL



**Danik McAfee**  
Aylmer, QC



**Margarita Herrera Dominguez**  
México, Mexique  
Résidence indépendante -  
Volet Mise en scène



**Milton Lim**  
Vancouver, BC  
Artistic Leadership  
Residency



**Sahdià Cayemithe**  
Montréal, QC



**Saffiya Kherraji**  
Lindsay, ON



**Sylvain Paré**  
Montréal, QC  
Résidence indépendante  
- Volet Mise en scène



**Simon Riverin**  
Pessamit - Côte-Nord, QC  
Résidence pour  
artistes autochtones -  
Volet Création et production



**Kathlyne Levesque-Caron**  
Saint-Hyacinthe, QC



**Pen Tsin**  
LaSalle, QC



**Vanessa Sears**  
Toronto, ON  
Independent Study  
Associated with the  
Directing Program



**Timon Vandroux**  
Montréal, QC  
Résidence indépendante  
- Volet Création et  
production

# OUR PROFESSIONAL PROGRAMS IN NUMBERS

**153**

students

**402**

teaching  
artists

**10**

associate artists

## Time at the School

**33**

weeks

**195**

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

**94**

day in the fall  
semester

**101**

day in the  
winter  
semester

**9**

Professional  
programs

Acting

Directing

Playwriting

Production design and Technical Arts

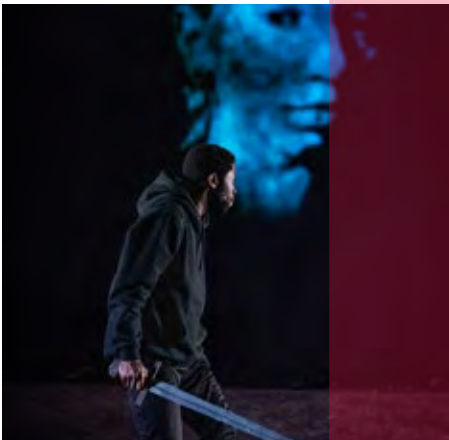
Set and Costume Design - Scénographie

Interprétation

Mise en scène

Écriture dramatique

Création et production



# DISTINCTIONS

## **BERNARD AMYOT AWARD**

The Bernard Amyot Award recognizes the contribution of new teaching-artists to the National Theatre School and their positive impact on students. This year, the award for the French Section was presented to playwriting teacher Maxime Champagne for his passion, generosity, sensitivity and playfulness. In the English Section, the award went to playwriting teacher and associate artist Eric Micha Holmes, who is always ready to dive into any subject that interests his students, for whom he is a role model and inspiration.

## **SIMS FAMILY AWARD**

The quality of training and educational experience that students receive comes down to the passion and investment of the people who teach them. In the face of an ever-changing world, these teaching-artists take on the challenge of ensuring that what students learn is relevant and engaged with global issues. The Sims Family Award was presented this year to Interprétation teacher Dominique Leduc, an artist who gives freely, commits intensely and sincerely, and has a gift for sharing her love of theatre.

## **TULLIO CEDRASCHI AWARD**

The Tullio Cedraschi Award was created in 2007 to recognize the student from each section who best embodies the School's vision and values; someone who will be part of a wide and diverse community and will ensure that the performing arts continue to play an important social role. The recipients demonstrate qualities like respect, work ethic, selflessness and attentiveness. For the English Section the award was presented to May Nemat Allah (Production

Design and Technical Arts, 2024), for her empathy, competence and attention to detail. The recipient for the French Section, who showed passion, presence and a contagious smile, was Émanuel Frappier (Mise en scène, 2024).

## **ADA SLAIGHT AWARD**

Every year, the Ada Slaughter Award is presented to a graduating student, from any program, to recognize their contribution to bringing the School's French and English sections together and fostering collaboration. In 2024, two students shared the award, for the deep and engaged conversations that they initiated with their peers during their time at NTS. We are grateful for the contribution of Alex Sinclair (Production Design & Technical Arts, 2024) and Aimé Tuyishime (Interprétation, 2024).

## **PETER DWYER AWARD**

Since 1973, the Canada Council for the Arts has awarded a merit scholarship to NTS students who show perseverance and passion during their training. In 2023-2024, four graduating students, two per section, were rewarded for their exceptional progress and dedication since entering the School. Congratulations to the winners: for his ambition, Danik McAfee (Directing, 2024), for their infinite curiosity, Pen Tsin (Set and Costume Design, 2024), for her commitment, Mariko Stocchero (Interprétation, 2024), and for her great humility, Stéphanie Lacasse (Création et production 2024).



Credits from top to bottom: All graduates of 2024 | Matjash Mrozewski, Director of the Directing Program and Co-Director of Residencies, Barry Bilinsky (Indigenous Artist in Residence, 2024), Andrea Romaldi, Director of the Playwriting Program and Alisa Palmer, Executive Artistic Director of the English Section and Co-Director of the Acting Program and of Residencies. | Dominique Leduc, teaching-artist in the Interprétation Program, receiving his award, with Fanny Pagé, CEO of NTS. | Graduating student Aimé Tuyishime (Interprétation, 2024) and Frédéric Dubois, Executive Artistic Director of the French Section and Director of the Interprétation Program. | All the recipients together.

Photos : Helena Vallés

# 2023/24 PRODUCTIONS

## **Everything Gone, Everything Shone**

Written and directed by Maiko Yamamoto and Conor Wylie, created and performed by the graduating Acting class of 2024.

October 24 to 28, 2023  
Hydro-Quebec Studio  
at the Monument-National

## **FESTIVAL NOUVELLES ÉCRITURES: Corps de verre trempé**

Presented by graduating students of the French Section, written by Julien-Claude Charlebois (Écriture dramatique, 2023), directed by Sébastien David (Interprétation, 2006).

October 31 to November 4, 2023  
Ludger-Duvernay Theatre  
at the Monument-National

## **FESTIVAL NOUVELLES ÉCRITURES: L'amour vient du futur**

Presented by 2nd-year students of the French Section, written by Pierre Berlioux (Écriture dramatique, 2023), directed by Véronique Côté.

November 14 to 18, 2023  
Hydro-Quebec Studio  
at the Monument-National

## **Quiller, de Michael Cook**

Written by Michael Cook and directed by Allison Moira Kelly (Directing, 2024).

November 28 to December 2, 2023  
André-Pagé Studio  
at the Saint-Denis Campus

## **John and Beatrice**

Written by Carole Fréchette (Interprétation, 1973) and directed by Danik McAfee (Directing, 2024).

December 12 to 16, 2023  
André-Pagé Studio  
at the Saint-Denis Campus

## **Antigonick**

Presented by graduating students of the English Section, written by Sophocles, translated by Anne Carson, and directed by Ruth Madoc-Jones (Acting, 1993), with James Viveiros (Residencies, 2023) as movement director.

December 12 to 18, 2023  
Ludger-Duvernay Theatre  
at the Monument-National

## **L'osstidchod'chant**

Signing show presented by the graduating students of the Interprétation Program, under the artistic direction of Éric Cabana (Interprétation, 1985) and the musical and choir direction of teacher artists Nathalie Rochette.

December 14 to 17, 2023  
Hydro-Quebec Studio  
at the Monument-National

## **Central Project**

Exercise by 2nd-year students in Production Design and Technical Arts, based on *The Law of Gravity* by Olivier Sylvestre, translated by Bobby Theodore.

From January 17 to 22, 2024  
Studio Hydro-Québec

## **Clarence a perdu son cœur**

FOLLOWED BY

## **Entre deux tranches**

Young audience plays written by Éléonore Briec (Écriture dramatique, 2024) and Florence Conant (Écriture dramatique, 2024) and directed by Frédéric Dubois, Executive Artistic Director of the French Section and Director of the Interprétation Program.

February 14 to 17, 2024  
Pauline-McGibbon Studio  
at the Saint-Denis Campus

## **Attempts on her life**

Presented by 2nd-year students of the English Section, written by Martin Crimp and directed by Rose Plotek (Directing, 2007).

February 27 to March 1, 2024  
André-Pagé Studio  
at the Saint-Denis Campus

## **Macbeth**

Presented by graduating students of the English Section, written by William Shakespeare, directed by Matjash Mrozewski, Director of the Directing Program.

February 27 to March 2, 2024  
Ludger-Duvernay Theatre  
at the Monument-National

## **Une famille heureuse**

Written by Javier Hernando Herráez, translated by Victoria Mariani, adapted by Liliane Gougeon Moisan (Écriture dramatique, 2018) and directed by Émanuel Frappier (Mise en scène, 2024).

March 26 to 30, 2024  
Hydro-Quebec Studio  
at the Monument-National

## **Roberto Zucco**

Presented by 2nd-year students of the French Section. Written by Bernard-Marie Koltès and directed by Claude Poissant.

April 9 to 13, 2024  
André-Pagé Studio  
at the Saint-Denis Campus

## **NEW WORDS FESTIVAL: The Outhouse of Atreus**

Written by Gillian Clark (Playwriting, 2020) and directed by Danik McAfee (Directing, 2024).

April 29 to May 4, 2024  
Hydro-Quebec Studio  
at the Monument-National

## **NEW WORDS FESTIVAL: Trojan Kids**

Written by Gillian Clark (Playwriting, 2020) and directed by Allison Moira Kelly (Directing, 2024).

April 29 to May 4, 2024  
Hydro-Quebec Studio  
at the Monument-National

## **Richard III**

Presented by 2nd-year students of the English Section, written by William Shakespeare, directed by Danielle Irvine (Directing, 1996).

April 30 to May 3, 2024  
Pauline-McGibbon Studio  
at the Saint-Denis Campus

## **Cet endroit qui vous est dédié**

Graduating show by the French Section, combining excerpts from *Je tremble* (1 et 2) and *La réunification des deux Corées* by Joël Pommerat, directed Marie-Eve Milot.

April 30 to May 4, 2024  
Ludger-Duvernay Theatre  
at the Monument-National

## **Ka Uinaksheshet**

End-of-residency production by Simon Riverin (Indigenous Artist in Residence, 2024). Written by Simon Riverin, Pierre Berlioux (Écriture dramatique, 2023) and Julien-Claude Charlebois (Écriture dramatique, 2023), in collaboration with the actors. Directed by Simon Riverin.

Mai 16 to 18, 2024  
Hydro-Quebec Studio  
at the Monument-National





# NTS IN NUMBERS

## Graduates

Professional training programs

**43**

Residencies

**15**

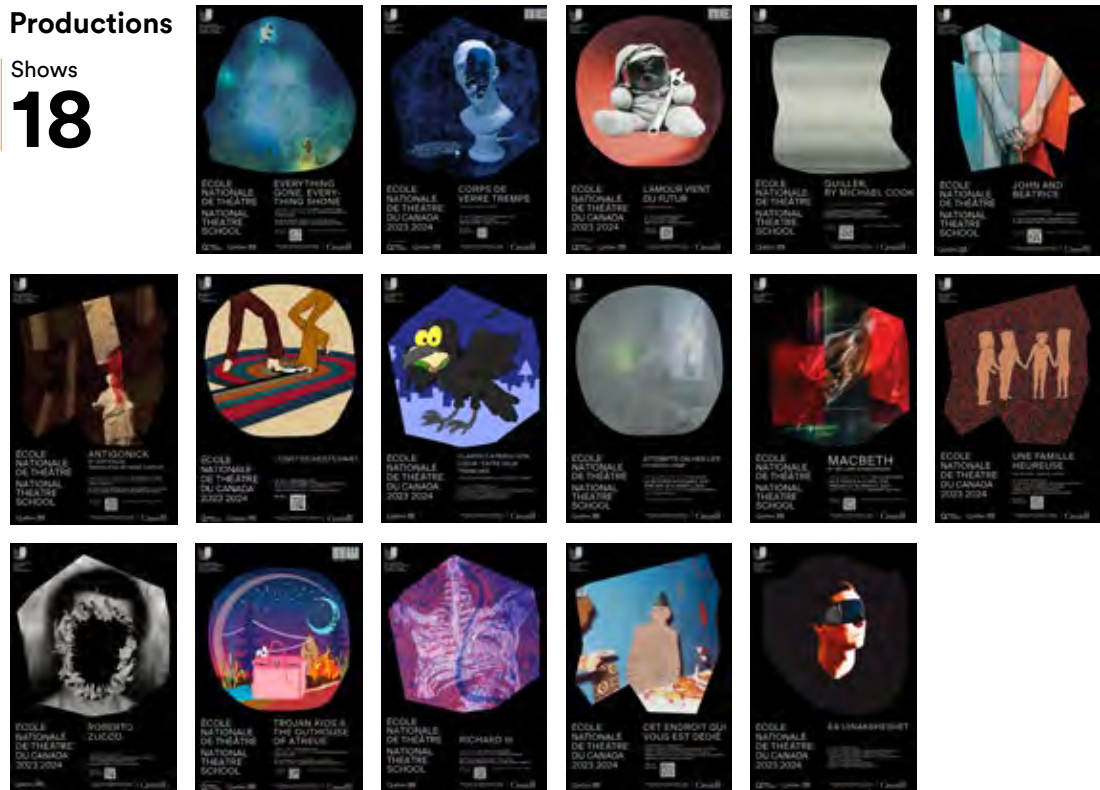
Total

**58**

## Productions

Shows

**18**



## Bleviss Family Library

Number of visits

**11 665**

Number of loans

**12 256**

Number of users

**648**

Acquisitions

**585**

Documents purchased  
(66% French, 34% English)

**218**

Documents donated  
(60% French, 40% English)

**803**

Total number of documents  
added to the collection

# OUR SOCIAL MEDIAS



**14 440**  
followers

**159**  
posts and  
**16**  
reactions on average  
per post

**590 849**  
people who have seen  
our content



**4 998**  
followers

**43**  
posts and  
**283**  
Stories

**241 773**  
people who have seen  
our content



**2 555**  
followers

**2 627**  
page views

**851**  
unique visitors



**148**  
newsletters

**167 704**  
emails sent

**48 %**  
average opening  
rate



**32 021**  
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# MESSAGE FROM THE INDIGENOUS ADVISORY CIRCLE

The National Theatre School (NTS) is proud to present the 2023-2024 report from the Indigenous Advisory Circle (IAC), highlighting significant strides towards inclusivity and Indigenous representation in the arts.

## Indigenous Cities with the NAC

In partnership with the National Arts Centre and the National Theatre School, the IAC supported four local Indigenous artists in creating video and sound content. This work is now featured on the National Arts Centre's website and may be utilized by NTS for future promotional efforts.

## Community Outreach

The IAC has prioritized outreach, engaging with a diverse array of national Indigenous artists. By amplifying voices from both French- and English-speaking communities, the IAC embodies the principle of collective decision-making, ensuring that initiatives reflect the broader Indigenous community's needs.

## Indigenous Play List

NTS continues to expand its catalogue of plays by Indigenous writers, aiming to create a searchable database of over 500 works by 2026. This resource will enhance accessibility for training institutions and theatre organizations.

## Student Engagement and Mentorship

Regular meetings have connected Indigenous students with industry veterans like Gary Farmer and Michelle Thrush. Mentorship opportunities facilitated personal growth and support tailored to Indigenous experiences.

## Indigenous Traditional Artistic Practice Workshops

The IAC organized workshops with the Dancers of Damelahamid and facilitated participation in the Blanket Exercise, fostering a deeper understanding of Indigenous history and culture among students and faculty. The IAC hosted its third virtual panel, available to both the students and the public, this year focusing on Indigenous designers.



Photos : Maxime Côté

## Admissions and Recruitment

Extensive research led to the start of the development of an Indigenous admissions procedure and a comprehensive Student Handbook, enhancing support for prospective Indigenous students.

## Elder in Residence

The inclusion of Kahnawá:ke Elder Kevin Deer marks a pivotal step in integrating Indigenous governance into NTS. Kevin has provided support to Indigenous students and will continue to guide the administration in ways to include Indigenous governance in its practices.

Finally, the Circle members supported the development of a new position at the School, a Director of Indigenous Perspectives, which led to the hiring of Katey Wattam in April. Through active participation in the hiring process and a series of strategic discussions throughout the school year, the IAC remains dedicated to fostering an inclusive environment that celebrates Indigenous artistry and culture while integrating Indigenous perspectives into the core of NTS.

## — THE NATIONAL THEATRE SCHOOL INDIGENOUS ADVISORY CIRCLE



## CIRCLE MEMBERS



Jani Lauzon  
Chair of the Indigenous  
Advisory Circle



Soleil Launière



Barry Bilinsky



Jimmy Blais



Rebecca Cuddy



Emilie Monnet



Sylvia Cloutier



Simon Riverin

The School would like to warmly thank Jani Lauzon for the three years she has invested in creating and developing the Indigenous Advisory Circle. This Circle, which has become a cornerstone of our institution, would not exist without her dedication and patience.

# COMMUNITY INITIATIVES

## PUBLIC CLASSES

Public classes saw a significant expansion in 2023-2024. In response to growing demand, NTS launched a new spring session to round out its annual programming.

This initiative was a hit, reflecting the general public's appetite for theatre and the School's ability to fulfill it. There was a strong uptick in registration, with over 500 participants who jumped at the opportunity to take up a new hobby or perfect their skills at any time of year.

Public classes continue to play a crucial role in democratizing theatre and promoting creativity for people of all ages. In their positive feedback, participants highlighted the stimulating and welcoming atmosphere in the classes as well as the quality of instruction from teaching-artists.

## DRAMAFEST

The National Theatre School shared the benefits of theatre with over 6,600 youth from 350 schools across Canada during the 2023-2024 DramaFest. It was a particular challenge to reinforce the structure and re-engage certain schools in the festival, which counts on the participation of passionate volunteers and teachers to operate. The retirement of some major players and strategic shakeups within schoolboards brought changes but allowed NTS to reiterate the importance of this festival for Canadian youth. Big wins included the dramaturgy support pilot project, which helped students write their own play and share their voice. With themes ranging from mental health to the experience of immigrant families to life in the child welfare system, the values and conviction of today's youth were on full display. Congratulations to all participants and, especially, to the volunteers who gave their time and energy to join NTS in celebrating theatre, youth engagement and community.

DramaFest is presented by **Scotiabank**.

## COMMUNITY THEATRE

Making theatre accessible has been at the heart of NTS's mission since opening its doors in 1960. By creating lasting ties with Canadian communities, the School introduces theatre to people who don't otherwise have access to it and creates spaces for dialogue, where artists of all levels can come together. In 2023-2024, the School pursued inspiring projects that brought together the entire NTS community. These included a youth theatre project in Pessamit, Côte-Nord. Through workshops exploring their culture and language, the young participants developed a play which they presented to their community. With the inspiring cultural mediation of Myriam Fugère and the experience and wisdom of the artist Philibert Rousselot, the Shapelitakuan troupe (meaning "It's fun" in Innu Aimun) delighted spectators of all ages.

The National Theatre School also launched a collaboration with École Henri-Bourrassa in Montréal-Nord, introducing students to set design through a maquette project—an enriching experience for the high schoolers and NTS students alike. Guided by students in NTS's Set and Costume Design Program, a handful of teens from Henri-Bourrassa exhibited their work at the Maison culturelle et communautaire de Montréal-Nord.

Lastly, the TEC program empowered NTS students and recent alumni across Canada to produce ten projects this year with a strong social impact.

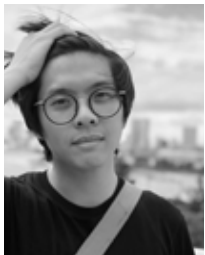
The Pessamit theatre project was made possible thanks to the support of Alberta G. Cefis and the Secrétariat aux relations avec les Premières Nations et les Inuit.



# ARTISTIC RESIDENCIES



Jasmine Chen



Milton Lim

## ARTISTIC LEADERSHIP RESIDENCIES

The residency aims to prepare emerging leaders for the challenges of today and tomorrow by educating them on current issues, facilitating networking and knowledge sharing, and fostering a spirit of collegiality and competition.

### Focus on co-development

During the 2024 residency in the French Section, participants benefitted from four sessions of workshops, where they met with professionals from the culture sector. The topics covered included play distribution with David Laferrière and Mélissa Pietracupa, cultural public policy with Nathalie McNeil and Tania Kontoyanni, environmental issues with the Écoscéno team, and management challenges with Jean-Benoit Rousseau. They took two longer trips to Quebec City and Ottawa, where they met the teams of Le Diamant, the Quebec City culture departments, the National Arts Centre, Nouvelle Scène Gilles Desjardins, and the Galerie d'art de l'Université du Québec en Outaouais.

Thank you to the residents: Laurence Rajotte-Soucy (Rugicomm), Alexandre Piché (Théâtre de la LNI), Annie-Claude Geoffroy (La danse sur les routes), Émile B. Lafortune (Autres formes) and Rosie Belley (Théâtre de la Bordée).

### Jasmine Chen and Milton Lim

The English Section leadership residency supported three artists through domestic and international placements, where they developed their skills and explored new horizons.

Milton Lim spent time in Paris to meet with organizations working in arts and culture, new technology and digital culture policy. An important part of this placement was spent with the Permanent Delegation of Canada to UNESCO. He was also in contact with the World Heritage bureau, the International Theatre Institute and the Free Software Directory.

Jasmine Chen returned to New York to work with The Public and had the chance to observe a travelling production by Mobile Unit. She also worked with Arktype, a leading producer of new, multicultural experimental work with a focus on local and international theatre community.

Vanessa Sears travelled to Ottawa to take part in conversations on leadership with Nina Lee Aquino, Artistic Director of the NAC English Theatre, and returned to Montreal for an intensive two-week directing residency from January 29 to February 10, 2024.

*The Artistic Leadership Residencies are made possible by Power Corporation of Canada.*



Alexandre Piché



Laurence Rajotte-Soucy



Annie-Claude Geoffroy



Émile B. Lafortune



Rosie Belley



## INDIGENOUS ARTISTS IN RESIDENCE

NTS offers a two-year training program for Indigenous artists who have worked in arts or culture for a number of years and wish to expand their practice as theatre makers. This flexible program allows artists to design their own curriculum at NTS. The program is made possible by the Conseil des arts de Montréal and the Cole Foundation.

### Barry Bilinsky

Barry Bilinsky's artistic residency at the National Theatre School of Canada in 2023/2024 featured important contributions to playwriting and artistic development. Under the guidance of eminent teaching-artists like Andrea Romaldi, Nick Carpenter, Dean Fleming, Eric Micha Holmes and Bobby Theodore, he took part in play reading groups, creative strategy classes, and more. During this period, Barry made progress in three major writing projects that he began in his first year at NTS.

Barry also contributed to high-impact projects outside NTS. Committed to promoting Indigenous storytelling beyond traditional academic settings, he collaborated with Monique Mojica on a play in Peterborough, ON. He also created *Immersive Wildness* for FOLDA's Alpha series, supported by a Theatre Engaging Communities (TEC) grant from NTS, reflecting his interest in innovative theatre practice.

### Simon Riverin

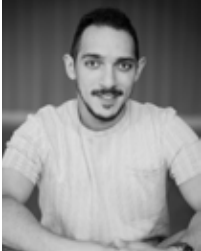
Simon Riverin's last year of residence was dedicated to creating *Ka Uinaksheshet*. The show played to a sold-out audience for three presentations, drawing a total of 120 spectators from May 16 to 18, 2024. *Ka Uinaksheshet* began with the simple idea of creating an immersive sound piece. Only after being asked, "But what do you want to say?" did he consider exploring the residential school system. Simon benefitted from professional support throughout the long creation and production process, from artistic advisors, devised theatre support, professional actors, and an assistant director, sound designer and costume designer. By working closely with students from different programs, he made a hugely valuable contribution to the School.



Barry Bilinsky



Simon Riverin



**Ziad Ek**  
Independent Study  
Associated with the  
Interprétation Program



**Sylvain Paré**  
Independent Study  
Associated with the Mise  
en scène Program



**Margarita Herrera  
Dominguez**  
Independent Study  
Associated with the Mise  
en scène Program



**Timon Vandroux**  
Independent Study  
Associated with the Création  
et production Program



**Vanessa Sears**  
Independent Study  
associated with the Directing  
program



**Jessica  
Campbell-Maracle**  
New Pathways - Production  
Design and Technical Arts

## INDEPENDENT STUDY

The Independent Study Program is a one-of-a-kind training opportunity for professional artists. This one-year residency gives selected artists resources, expertise and space to experiment freely and deepen their practice. The program is built from one of the School's five professional programs (Création et Production, Écriture, Scénographie, Interprétation or Mise en scène). The content of the residency is developed by the artist and the director of the chosen program.

This year, the French Section had the pleasure of welcoming Ziad Ek (Interprétation), Margarita Herrera Dominguez (Mise en scène), Sylvain Paré (Mise en scène) and Timon Vandroux (Création et production).

In the English Section, for the Independent Study Associated with the Directing Program, Vanessa Sears travelled to Ottawa to take part in conversations on leadership with Nina Lee Aquino, Artistic Director of the NAC English Theatre, and returned to Montreal for an intensive two-week directing residency from January 29 to February 10, 2024.

## NEW PATHWAYS

The barriers to accessing professional theatre training are numerous and complex. Factors such as ethnicity, socioeconomic status, and geographic location can limit opportunities for certain artists. Recognizing these challenges, the School is committed to diversifying its student body and providing equitable access to all talents, regardless of their background.

By creating New Pathways, the current program for Indigenous artists pursuing studies in Production Design and Technical Arts at NTS, the School is innovating its recruitment by offering a new path to training for artists from traditionally underrepresented communities.

This year's resident is Jessica Campbell-Maracle, a Toronto-based theatre artist of Kanien'kehá and colonial ancestry.

New Pathways is part of the Accessibility and Inclusivity Program (AIP) that is sponsored by





# NTS FUNDING STRUCTURE AND OUR CURRENT AND FUTURE FINANCIAL CHALLENGES

NTS ended the 2023-2024 financial year with an overall surplus of around \$388k, and its overall financial position remains solid at the end of the year. Its total assets are stable at \$58.3m: NTS is virtually debt-free, its fixed assets, essentially divided between two sites at 5030 St-Denis and the Monument-National, are stable at \$21m, and the overall value of its endowed and restricted funds increased by more than \$2m during the year and stood at \$28m at the end of the year.

However, NTS is facing unprecedented financial challenges.

Government subsidies are not indexed and are steadily decreasing. Donations earmarked for operating purposes are in sharp decline. Revenues from venue rentals at the Monument-National also fell sharply this year. Only income from public classes increased significantly this year.

NTS has a general administration fund deficit of over \$1m at the end of fiscal 2023-2024, for the third consecutive year.

Over the past year, NTS has adapted to the steep drop in its revenues by reducing all expenditures that are not strictly related to its pedagogical mission. The aim of this exercise was to limit the School's expenditure to a sustainable level, while maintaining the exceptional quality of the training provided to its students.

NTS is also in the midst of strategic planning to develop new sources of autonomous revenue focused on its core mission, while maintaining its level of excellence in training.

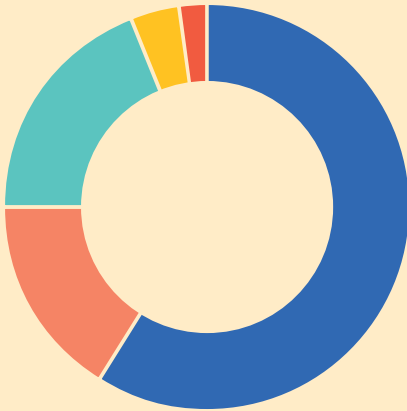
NTS's goal is therefore to focus its activities on the core of its founding mission, while adopting the means to pursue it in an efficient, modern and sustainable manner.

— **MIKAËLLE MONFORT**  
CFO / CTO

# 2024 STATEMENT OF OPERATIONS

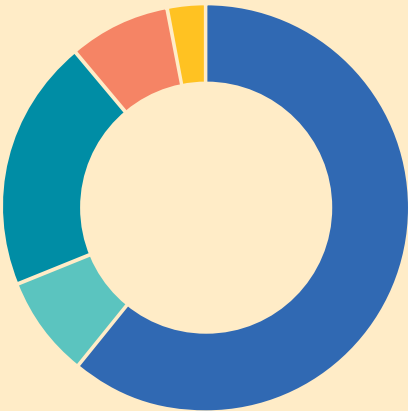
For the year ending July 31, 2024

## WHERE DE MONEY CAME FROM



- 59%** ● Grants
- 16%** ● Private donations & sponsorship
- 19%** ● Self-generated revenues
  - teaching related - Tuition fees
  - Retail of theatres and sale of goods and services
  - net investment income
- 4%** ● Community foundations
- 2%** ● Net Investment Income

## HOW THE MONEY WAS SPENT



- Mission-related expenses**
- 61%** ● Teaching and training
- 8%** ● Arts and social innovation } **69%**
- Autres dépenses**
- 20%** ● Operations
- 8%** ● Fundraising and communications
- 3%** ● Commercial activities

# PHILANTHROPIC DEVELOPMENT

In 2023-2024, NTS consolidated and deepened its relationships with financial partners in the education and theatre sectors, while seeking out and exploring new local and national partnership opportunities. Within a difficult economic context for the culture sector, the School sought to further engage its direct stakeholders and bring them together around the mission of education and accessibility. The wider NTS community of alumni, spectators, artists and partners received an annual campaign highlighting the School's impact on its student body and the theatre world at large. NTS also ran an internal campaign to raise funds, collect foodstuff and engage volunteers around the cause of food security at the School. This campaign was generously matched by a board member and raised a total of roughly \$12,000 from staff and teaching-artists, in addition to fostering a culture of philanthropy at NTS.

Endowment funds created by donors over the past 30 years also continued to support student financial aid, field trips, student exchanges, exceptional guest speakers, and specific programs. They make it possible for the School to carry on its activities and fulfill its mission despite the turbulent environment we find ourselves in.

To highlight the importance of partners and alumni and recognize their support, NTS held two pre-show cocktails, sponsored by Jarislowky Fraser. In the company of the directors of *Macbeth* and *Cet endroit qui vous est dédié*, over 80 friends of NTS were able to witness the School's impact on its students. Similar events in Montreal and elsewhere across Canada will be planned in the coming years, to meet and thank as many friends of NTS as possible.

In addition to major partnerships that were renewed, NTS was able to count on new partners like Ivanhoé Cambridge, Letko Brosseau & Associates Inc. and Jarislowky Fraser. The School also received an exceptional donation of technical equipment for the Monument-National from HQ Audio, helping update and improve the training equipment for students.

The development committee composed of board members also took action to support NTS by forging provincial partnerships. Thanks to them, the School had enriching conversations that will hopefully lead to long-term social and educational activities in Canadian communities.

The School also continued its efforts to educate major public and private partners on the subject of renovations at the Monument-National, with a view to a major campaign. NTS is proud to see that the building's history and link to emerging theatre practice have a special place in the hearts of alumni, Montrealers and history buffs.

# BUILDINGS

NTS owns two buildings. The Saint-Denis Campus, built in 1929 and originally housing a juvenile court, was converted into a campus in the early 1970s. An important architectural landmark for the city of Montreal, this building requires constant maintenance, as well as several equipment upgrades over the coming years. The Monument-National Campus, on Saint-Laurent Boulevard, was inaugurated in 1893 and has been owned by NTS since 1971. This building is used to teach classes in several of the School's professional programs and hosts our graduating student productions, in addition to being rented out for external productions. Although the building underwent its first renovation in 1993, it will soon require major work to repurpose certain spaces, renovate the façade—which requires very short-term intervention—and upgrade several pieces of equipment used to train students over the past thirty years.

To bring these major capital projects to fruition, NTS relies on an in-house committee to coordinate funding requests, both private and public, while managing the upcoming work phases. This year, significant progress was made on urgent work for the Monument-National, including upgrading non-structural equipment that needed replacing. Soon, a second, more extensive phase of the renovation will begin to meet the needs of the School and the Montreal arts scene.



# PARTNERS FOR THE PERFORMING ARTS

PRIVATE PARTNERS OVER \$20,000 PER YEAR. PRESENTED IN ALPHABETICAL ORDER

## HQ AUDIO

In 2023-2024, the National Theatre School received an exceptional donation of lighting equipment, mainly different types of projectors for the Monument-National. This donation enhanced the equipment available to students, allowing the School to provide even more comprehensive and in-depth training and design opportunities. This equipment is also available to our cultural partners when they rent out our theatres. It contributes to the vitality not only of the School, but also of the wider Montreal arts community.

## HYDRO-QUÉBEC

Hydro-Québec's loyal support makes it possible to present the New Words Festival and put on many productions in the Hydro-Québec Studio at the Monument-National. This multifunctional venue, much appreciated for its versatility, hosted ten NTS shows this year, in addition to artistic productions by cultural partners. Meanwhile, the New Words Festival continued to captivate spectators with the presentation of original plays: *The Outhouse of Atreus and Trojan Kids*, both by Gillian Clark (Playwriting, 2020).

## IVANHOÉ CAMBRIDGE

Although the Monument-National is the lifeblood of NTS's activities, this legendary heritage building in the heart of the Quartier des spectacles needs constant maintenance to preserve its historic character and its accessibility. Ivanhoé Cambridge has therefore signed on to the Monument-National façade assessment project, to create an action plan for protecting and developing this heritage jewel.

## POWER CORPORATION OF CANADA

For the second year in a row, the Arts Leadership Residency was made possible by the invaluable support of Power Corporation of Canada. The National Theatre School is very grateful for this collaboration, which allows us to provide mentoring and networking opportunities for both established and emerging artists. Through professional co-creation workshops and encounters with inspiring leaders, residents develop the tools to become the next generation of leaders that the community needs.

## RBC FOUNDATION

NTS is proud to count on the unfailing support of the RBC Foundation, which generously contributes to the success of our professional training programs and artistic residencies. Thanks to RBC Emerging Artists, students benefit from exceptional training in all theatre professions, and use this experience as a springboard to the working world. Once again this year, over 43 students graduated with all the tools and contacts they need to launch a thriving career.



## SCOTIABANK

Scotiabank presents DramaFest, a theatre festival that encourages youth collaboration and leadership in an equitable, safe and educational environment. Thanks to the generosity of Scotiabank, DramaFest reaches thousands of teens across Canada, providing them with a community and a platform to share their stories. Its three-year financial commitment makes it possible for NTS to strengthen and spread theatre practice in high schools all over the country.

## SLAIGHT FAMILY FOUNDATION

The National Theatre School gratefully acknowledges the financial support of the Slight Family Foundation as part of its initiative to revive theatre after the pandemic. This major financial support has helped NTS meet the needs of the Canadian theatre community by providing unparalleled training in acting, directing, playwriting, production design and technical arts, and set and costume design. This exceptional donation, courtesy of Gary Slight, supported our post-pandemic recovery in a challenging economic and social context.

## 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, the School can implement these equal-opportunity initiatives that make arts education more accessible. NTS share the goal of breaking the cycle of exclusion for young IBPOC (Indigenous, Black and People of Colour) artists and encouraging them to pursue careers in theatre by creating alternative paths of entry to the programs.

## THE COLE FOUNDATION

The Indigenous Artist-in-Residence Program is made possible through the generous support of the Cole Foundation. This year marked the end of the journey for two accomplished artists, who stepped out of their comfort zones to present new creations. They were able to take classes within the School's professional programs and then focus on creating a theatrical work, guided by mentors. The Cole Foundation plays a key role in the success of emerging artists.

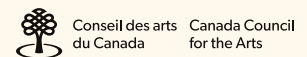
## THE MCLEAN FOUNDATION

As DramaFest continues to reach more and more young Canadians, the McLean Foundation has continued its unwavering support for emerging theatre and art accessibility since 2018. Its collaboration ensures that activities like writing workshops, mentoring, and presenting plays at the festival, are real successes that help showcase the talent of young people and their stories.

## THANK YOU TO OUR PUBLIC PARTNERS

Canada

Québec



# TRIBUTE TO PARTNERS AND DONORS

## MAJOR GIVING

### **DIRECTOR'S CIRCLE** **\$50,000+**

Power Corporation of Canada  
RBC Emerging Artists  
The Slight Family Foundation

### **DIRECTOR'S CIRCLE** **\$25,000 – \$49,999**

The Cole Foundation  
Sharon Molnar  
The Birks Family Foundation

### **DIRECTOR'S CIRCLE** **\$10,000 – \$24,999**

Alberta G. Cefis  
Colin Jackson and Arlene Strom  
Fondation Nicole-Germain  
Ira Gluskin & Maxine Granovsky Gluskin  
Letko, Brosseau & Associates Inc.  
The McLean Foundation

### **VISIONARIES' CIRCLE** **\$5,000 – \$9,999**

Gil Desautels  
Gideon Arthurs & Erin Shields – in memory of Penny Arthurs  
The Norman and Margaret Jewison Charitable Foundation  
The Wuchien Michael Than Foundation  
The Zita and Mark Bernstein Family Foundation

## ANNUAL GIVING

### **PATRONS' CIRCLE** **\$2,500 – \$4,999**

IODE Canada  
The Chawkers Foundation  
Fanny Pagé  
Maxime Gagné  
Monty Schnieder  
Robert Sherrin

### **PHILANTHROPISTS' CIRCLE** **\$1,000–\$2,499**

Evelyn Piush  
The Hay Foundation  
Kathryn and Brian Brownlie  
Lucien Forget  
Mazen Shakeel  
Nancy Morrison  
Nouveau Monde Graphite  
Stephanie & Mr. Darren Sutherland  
Teresa Marques

### **BENEFACTORS' CIRCLE** **\$500–\$999**

Bruce Blakemore  
Eleanore Romanow  
Guy Simard  
J. Edward Johnson & Sharon Vance  
Majumdar Bidyut K.  
Stephen Thomson and Lauren Maykut Thomson  
William Millerd CM, OBC  
Yvon Turcot

## **FRIENDS' CIRCLE \$100–\$499**

A. Chauvin  
Adèle Lacas  
Alain Zouvi  
Andrée McNamara Tait  
Antonia Bozic  
Baudouin Nizet  
Catherine Florent  
Dr. Robert Walter & Dr. Jill Calder  
Eric Dubreuil  
Etienne Bailly  
Heather Hume and Hugh Cameron  
Heather Redfern  
James Stuart  
Jean-Sébastien Bélanger  
John & Anne Van Burek  
Ken Saunders  
Kimberly  
Luc Guérin  
Luc Pelletier  
Luc-Olivier Boutet  
Marie-Hélène Thibault  
Marissa Nuss  
Maya Ishiura  
Michael Joy  
Monique Lefèbvre  
Nathalie Petit  
Patrice Landry  
Paul Coté  
Peter Payan  
Robin Berlyn

Sean Caragata  
Trevor Bishop  
UQAM - English Language Students  
Valerie Henitiuk  
Vanessa Porteous  
Yves Desjardins

## **PLANNED GIFTS**

Estate of Normand Chaurette

## **GIFTS IN KIND**

HQ Audio  
Julia Lenardon  
Maurice Agnan

## **COMMUNITY FOUNDATIONS**

NTS is proud to collaborate with community foundations across Canada to provide sustainable funding for community projects and scholarships tied to each province.

Community Foundation of Newfoundland and Labrador  
Edmonton Community Foundation  
Foundation of Greater Montreal  
Fondation Québec Philanthrope  
South Saskatchewan Community Foundation  
Toronto Foundation  
Vancouver Foundation  
Winnipeg Foundation

# MEMBERS OF THE BOARD OF DIRECTORS



Maxime Gagné



Anne-Marie Ethier



Colin Jackson



Line Beauchamp



Danielle Champagne



Shawn Cohen

## 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, FCPA, QC

Partner Audit and Assurance | Board Member Deloitte Canada and Chile

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

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

## 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



Teresa Marques



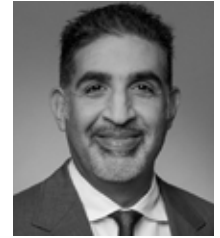
Marie-Christine Morin



Nandini Mulliah



Heather Redfern



Mazen Shakeel

### **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.

### **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

### **Marie-Christine Morin, ON**

Executive Director, Fédération culturelle canadienne-française (FCCF)

Marie-Christine Morin has worked in organizational management, public policy and innovative projects for close to 25 years. She joined the Fédération culturelle canadienne-française (FCCF) as Executive Director in 2018. She sits on several boards of directors, including those of the Fédération des communautés francophones et acadienne du Canada (FCFA) and the Coalition for the Diversity of Cultural Expressions (CDCE). She is a member of several advisory committees, including one that brings together Canadian Heritage, the Canada Council for the Arts, the National Arts Centre, the CBC and other institutions.

### **Nandini Mulliah, ON**

EdCan Financial Director, AON Canada

Nandini Mulliah is a seasoned business-focused executive with over 18 years of experience. She is a recognized leader and trusted advisor with a reputation for adopting a collaborative approach to problem solving and risk management, in support of driving new business growth and development. She works with stakeholders in the private and public finance sector, with an emphasis on financial planning and analysis to support strategic decision making in a complex, fast-paced environment. Ms. Mulliah is also notable for implementing organizational improvements that allow for accountability, sustainability and transparency by managing and transforming finance as a strategic function.

### **Heather Redfern, ON**

Executive Director, The Cultch

Heather Redfern is an NTS Set and Costume Design alumna and Executive Director of the Vancouver East Cultural Centre ("The Cultch"), where she curates a program of live and digital presentations and an extensive community engagement program. She is passionate about emerging art forms and interested in putting together creative teams that are ready to step out of their comfort zones. Heather Redfern has been honoured with the City of Edmonton Business and the Arts Award for Excellence in Arts Management; the Mallory Gilbert Leadership Award for sustained, inspired, and creative leadership in Canadian theatre; and the Vancouver Now Representation and Inclusion Award along with *The Cultch*.

### **Mazen Shakeel, FCIA, FSA, ON**

Senior Director, Investment Consulting, ECKLER

Mazen Shakeel previously worked as a partner and professional services leader for TELUS Health Investment Management. He has nearly 35 years of experience in the consulting industry regarding retirement and investment plans. His experience as a pension actuary gives him a unique appreciation of the investment challenges faced by plan sponsors. He has sat on the ACPM's National Policy Committee and on the Pension Practice Committee of both the CIA and the Pension Investment Association of Canada. He is currently a member of the IFEBP's Canadian Corporate Committee.

# ADMINISTRATIVE AND PROFESSIONAL PROGRAM STAFF

AS OF AUGUST 1<sup>ST</sup> 2024

## PROFESSIONAL TRAINING

### FRENCH SECTION

**Robert Bellefeuille**

Director of the Mise en scène Program and of Artistic Residencies

**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 Scénographie - 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

**Nathalie Rochette**

Head of Music of the French Section

**Jill Thomson**

Coordinator of the Scénographie - Set and Costume Design Program

### ENGLISH SECTION

**Quincy Armorer**

Director of the Acting Program

**Dean Patrick Fleming**

Interim Director of Residencies Programs

**Rebecca Harper**

Head of Movement and Core Curriculum in the Acting Program

**Thomas Morgan Jones**

Executive Artistic Director of the English Section and Director of the Directing Program and Residencies Program

**Andrea Lundy**

Director of the Production Design and Technical Arts Program

**Lauren Maykut**

Voice Instructor for the Acting Program and Residencies

**Jonathan Patterson**

Head of Music of the English Section

**Andrea Romaldi**

Director of the Playwriting Program

## ASSOCIATE ARTISTS

**Daniel Bennett**

Associate Artist of the Production Design and Technical Arts Program

**Alex Bulmer**

Associate Artist of the English Section

**Deanna Choi**

Associate Artist of the Production Design and Technical Arts Program

**Audrey Dwyer**

Associate Artist of the Directing Program

**Meegwun Fairbrother**

Associate Artist of the Acting Program

**Eric Micha Holmes**

Associate Artist of the English Section

**Xavier Huard**

Coordinator of the Stage Découverte(s)

**Soleil Launière**

Associate Artist  
Member of the Indigenous Advisory Circle

**Raphael Martin**

Associate Artist of the English Section

**Stephie Mazunya**

Associate Artist of the French Section

**Cherissa Richards**

Professional Mentor of the Acting Program

**Marie Leofeli Romero Barlizo**

Professional Mentor of the Playwriting Program

## CEO OFFICE

**Fanny Pagé**  
CEO

**Janie-Kim Béland**  
Assistant to the CEO's Office  
and Philanthropic Development

**Camille Friedrich, CRHA**  
Director of Human Resources

**Erika Kierulf**  
Director of DramaFest  
and Community Initiatives

**Francisco Rendiles**  
Director of Human Resources  
by interim

**Katey Wattam**  
Director of Indigenous  
Perspectives

## EXTERNAL RELATIONS

**Naïka Champaïne  
Boissinotte-Alexis**  
Recruitment Manager

**Marie-Michelle Demers**  
Associate Director  
of Communications

**Adèle Lacas**  
Director of Funding  
and Partnerships

**Carla Menza**  
Public and Private Funding  
Manager

**Catherine Voyer-Léger**  
Public and Private Funding  
Manager

## FINANCE & TI

**Mikaëlle Monfort**  
Chief Financial/IT Officer

**Miguel Balarezo**  
Accountant

**Francis Depelteau**  
IT Support Agent

**Jean-Sébastien Dumaresq**  
IT Manager

**Irina Tcaci**  
Accountant-Analyst

## OPERATIONS

**Shelley Dupasquier**  
Chief Operating Officers

## MONUMENT- NATIONAL CAMPUS

**Étienne Allard**  
Operations Director – Monument-  
National

**Bianca Bernier**  
Head Sound Technician

**Jérémie Bérubé**  
Head Carpenter

**Julia Metzger Bogucki**  
Project Manager –  
Costume Workshop

**Frédéricke Chartrand**  
Technical Director

**Emily Emond**  
Project Manager – Operations

**Mael Fleurant Cheff**  
Front of House Manager

**Christian Larochelle**  
Carpentry Workshop Assistant

**Marjorie Lefebvre**  
Technical Supervisor for Students

**Bernard Méthot**  
Superintendent

**Véronique Pagnoux**  
Scenic Painting Workshop  
Manager

**Angela Rassenti**  
Props Workshop Manager

**Guillaume Simard**  
Carpentry Workshop Manager

**Michael Slack**  
Project Manager – Costume  
Workshop

## SAINT-DENIS CAMPUS

**Simon Barry**  
Head Librarian

**Anne-Marie Bizier**  
Manager of Training and  
Administrative Support

**Marianne Boudreau**  
Library Technician

**Marc-André Durocher**  
Student Services Manager

**Joshua Fourney**  
Registrar and Administrative  
Coordinator for the English  
Section

**Manon Garneau**  
Administrative Assistant

**Zéphyr Jamison**  
Customer Service  
and Administrative Agent

**Audrey Janelle**  
Technical Director

**Yoland Lambert**  
Store Keeper

**Marc-André Perreault**  
Building Manager – Saint-Denis

**Marc-André Roy**  
Technical Assistant

**Marie-Claude Verdier**  
Library Assistant

**We wish to thank our  
colleagues who left during  
the year and who contributed  
to the success of the School's  
activities:**

Jean-Sébastien Bélanger  
Karine Daviau  
Marie-Michelle Duval-Martin  
Nathalie Fontaine  
Francis Hamel  
Caroline Aki Guertin Matsushita  
Mathieu Héту  
Aline Jourdain  
Sophie Kastner  
Danielle Keiko Eyer  
Sabrina Larue  
Louis Lebel  
Marie Samuel Levasseur  
Maude Levasseur  
Reda Loutfi  
Riteba McCallum  
Matjash Mrozewski  
Alisa Palmer  
Luc Pelletier  
Marie-Dominique Pierre  
Éric Poitevin  
Tova Roy

# A PAN-CANADIAN SCHOOL

## 1 Theatre Engaging Communities (TEC)

Across Canada

The National Theatre School distributes financial aid to its students and recent alumni to carry out artistic projects with a social or community dimension. Ten projects received support this year.

## 2 DramaFest

Ontario, Atlantic provinces, British Columbia and Alberta

As a major cross-Canada youth festival, DramaFest brings together hundreds of schools and over 15,000 teens each year. Through different phases of the festival, young participants travel between regions and share their love of theatre.

DramaFest is presented by Banque Scotia.



## 3 Shapelitakuan troupe

Pessamit

The Shapelitakuan troupe is made up of Innu youth from the community of Pessamit, in Côte-Nord. With the support of Myriam Fugère, Philibert Rousselot and several Indigenous artists from the area, the teens learn to create theatre in an environment adapted to their reality.

## 4 Donor Appreciation events

Montreal

On February 19 and May 2, before performances of the French and English sections' shows on the Ludger-Duvernay stage, alumni and donors were invited to a thank-you cocktail in the company of the shows' directors, to recognize their support!

## 5 Theatre workshops

Alma, QC, Rimouski, QC, Caraquet, NB, Winnipeg, MB

The NTS team travelled to connect with students and teachers across Canada and share their expertise. They had the pleasure of leading workshops for students and teachers from École Camille-Lavoie and Collège d'Alma in Saguenay-Lac-Saint-Jean and École Secondaire Paul-Hubert and Cégep de Rimouski in the Bas-Saint-Laurent. A team also travelled to meet emerging artists at the Festival de théâtre jeunesse en Acadie in New Brunswick and the Festival theatre jeunesse presented by Théâtre Cercle Molière in Winnipeg.

## 6 Audition tour

Montreal, Ottawa, Toronto, Edmonton, Calgary, Vancouver, Winnipeg, Saskatoon, Halifax, Saint-John's, Fredericton, Charlottetown

In March 2024, NTS embarked on a cross-Canada tour to audition future students of the School. From Halifax to Vancouver, the team had the chance to meet artists from across Canada for auditions. We're already very excited to present the next cohort in the fall!

## 7 Partnership with the Association des théâtres francophones du Canada

Edmonton, Alberta

NTS has a partnership agreement with the ATFC to provide training for the Francophone theatre community in Canada. This year, the professional development workshop took place at UniThéâtre at La Cité Francophone in Edmonton, in partnership with the Regroupement artistique francophone de l'Alberta.

## 8 Shaw Festival and Zones Théâtrales

Niagara-on-the-Lake, ON, Ottawa, ON

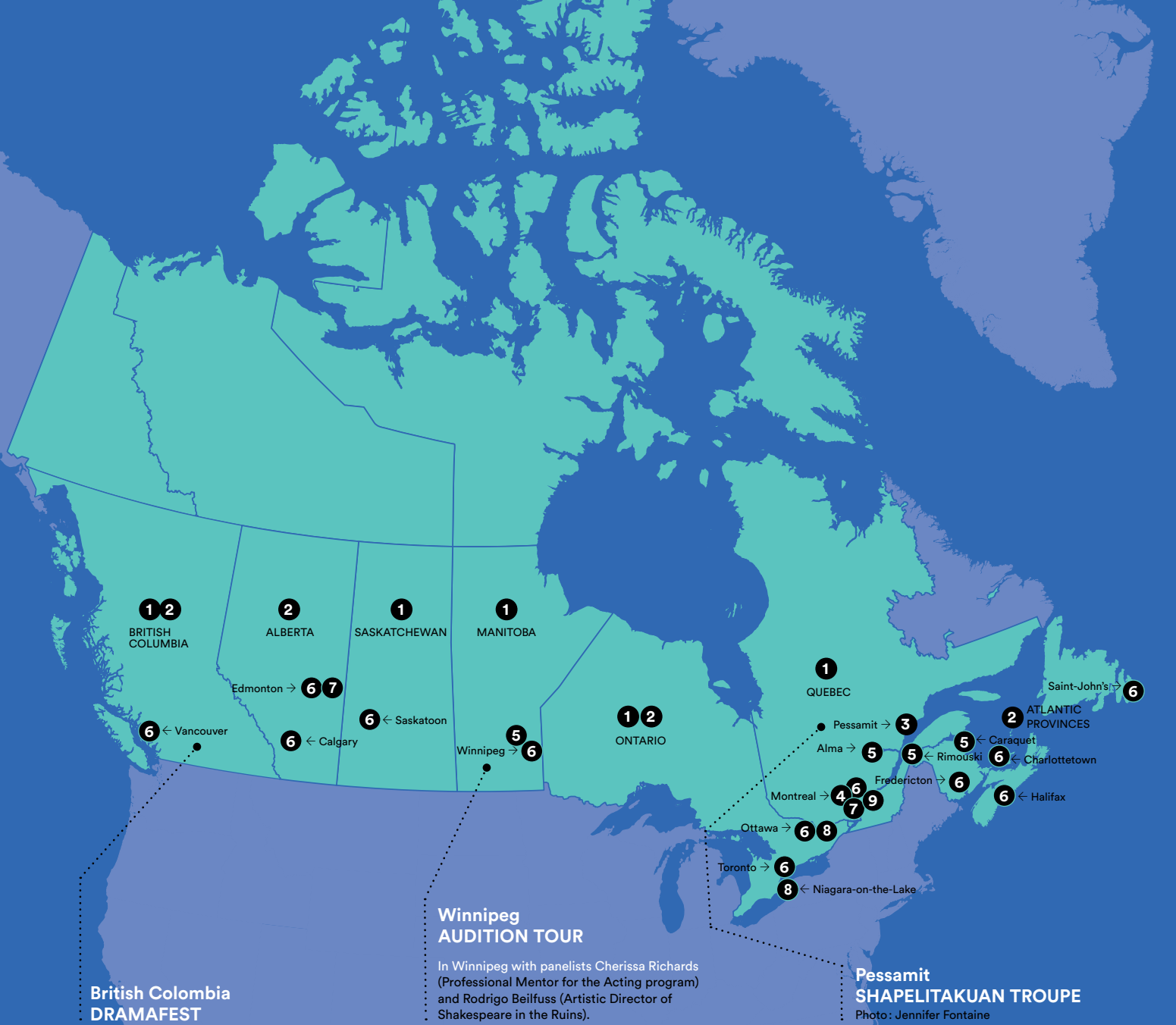
From September 14 to 17, students in the English Section took a whirlwind trip to the Shaw Festival in Niagara-on-the-Lake. They were able to attend several shows, visit the workshops and meet members of the festival team. In the French Section, student visited the Zones Théâtrales biennial in Ottawa.

## 9 USINE C

Montreal, QC

In collaboration with the Mise en scène program, Angela Konrad and USINE C created the *Carnets scéniques*. The 3- to 4-week cycle gave students and residents a unique opportunity for professional development through meetings, conversations and observations— a sandbox for experimentation and discovery.





**British Columbia  
DRAMAFEST**

**Winnipeg  
AUDITION TOUR**

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

**Pessamit  
SHAPELITAKUAN TROUPE**

Photo: Jennifer Fontaine









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Our charitable organization  
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