



Together

ANNUAL REPORT 2024/25



NATIONAL
THEATRE
SCHOOL
OF CANADA



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Message from the Chair of the Board of Directors



Maxime Gagné
Chair of the Board of Directors

After four years, my time as Chair of the Board of Directors of the National Theatre School of Canada (NTS) is drawing to a close. As I reflect on these years of collaboration within such a remarkable and vital institution, I do so with deep gratitude and immense pride.

Throughout this period, I've had the privilege of witnessing NTS assert itself as a true national leader—not only in theatre training, but also in advancing equity, diversity, inclusion, and decolonization. Several foundational initiatives have emerged, redefining both the future of our School and that of the artistic community at large.

Supported by a committed leadership team and a united board, we have collectively driven ambitious projects forward, guided by a deep conviction: for theatre to be truly alive, it must be open to everyone. Among the most significant achievements in recent years are the New Pathways Program, which reimaged access to training for Indigenous students, and the creation of Stage Découverte(s), which removed economic barriers that had hindered artistic exploration among youth from underprivileged communities. These initiatives represent key milestones in the transformation we set in motion.

Despite this progress, we've also had to confront a more difficult reality: in a context where cultural institutions and training organizations are facing growing challenges—particularly underfunding—we were called upon to develop and implement an ambitious strategic plan. This process, though at times demanding, involved difficult but necessary choices to ensure the sustainability and development of our School.

In 2024–2025, the strategic reflection initiated the previous year continued with rigour. The directions we've taken are part of a carefully planned process of organizational transformation aligned with our medium- and long-term ambitions. These decisions are driven by our mission: to design structures suited to our financial reality, while investing to generate value, expand our impact, and create new room for growth.

Although I will soon be stepping down as Chair of the Board of Directors, I hope to continue serving as a board member so I may maintain my commitment to this institution that holds a special place in my heart.

I want to express my deep appreciation to Fanny Pagé, CEO of NTS, whose inspiring, unifying, and deeply human leadership has been a constant source of inspiration throughout my tenure. I also want to thank my fellow board members, whose unwavering dedication is a cornerstone of our institution's vitality and longevity.

Finally, I would like to acknowledge our invaluable public partners—the Department of Canadian Heritage and Quebec's Ministère de la Culture et des Communications—as well as our loyal donors, whose steadfast support allows NTS to provide, year after year, a world-class artistic education.

With 65 years of heritage and a bold outlook toward the future, NTS is preparing to enter a new chapter in its history. I leave the Chair with confidence that this great institution will continue to forge ahead with passion, creativity, and ambition. And I will remain, always, one of its most devoted allies.

— **Maxime Gagné**
Chair of the Board of Directors
(2021–2025)

Message from the CEO

Each year, as I sit down to write this message, I ask myself how best to capture the spirit that has carried our community through the past months. This year, one word came to me naturally: **together**.

At its core, our School is a space for transmission, creation, and transformation. A space that exists for and through its students. Their resilience, their creativity, their courage to express themselves and reimagine the world, even in times of uncertainty, command admiration. In many ways, students are the first to feel the shifts of our time—to carry them, but also to sound the alarm and illuminate the path forward. Through their commitment, they remind us that, together, we can face the challenges ahead by listening, creating, and standing in solidarity.

Together, we stayed the course. In a year shaped by many economic, organizational, and human challenges, the strength of our community was vital. Teaching artists, staff, leadership, board members, partners, and donors: you did more than contribute. You enabled the School to remain rigorous, to preserve its authenticity, and to continue offering a rare and deeply human pedagogical journey.

Among the year's challenges, significant moments of reckoning emerged within our community. The creation of the Director – Indigenous Perspectives position was a sincere gesture of openness, but the limits of its implementation revealed the depth of our institutional responsibilities. We have come to understand that intention is not enough: it must be supported by solid structures, sustained dialogue, and long-term commitment. This sometimes difficult path reminds us that reconciliation is a living, demanding process. I thank those who, through their presence and their voices, help us build a school that is more just, more conscious, and more inclusive.

I wish to extend my sincere thanks to our Executive Committee for its rigour, presence, and invaluable support. A heartfelt thank-you to Thomas Morgan Jones, who joined us this year as Artistic Director of the English Section. His vision, attentiveness, and dedication are already profoundly enriching our community.

I am also grateful to our Board of Directors for its continued trust and commitment. I wish to express my deep appreciation to Maxime Gagné, Chair of the Board, who will be stepping down this fall. His attentiveness, unwavering engagement, and belief in the School's mission have been guiding lights throughout my tenure. He leaves us with a valuable legacy that will continue to inspire

us in the years ahead. I would also like to warmly welcome Geneviève Pelletier, Dominic Cormier, and Patti Pon, whose perspectives will greatly enrich our reflections and guide our future actions.

Finally, I extend my heartfelt thanks to our donors and funding partners, whose support makes our mission possible: to sustain a place where art transforms, elevates, and brings us together.

As we prepare to celebrate the School's 65th anniversary, it is our founding mission that continues to guide us. Together, we do more than train artists: we nurture singular voices, wild imaginations, and lucid perspectives on the world. And it is with this conviction—that art changes lives and shapes society—that we move forward, resolutely and together, toward the future.

— **Fanny Pagé**
CEO



Fanny Pagé
CEO

Mission and Vision

Our mission

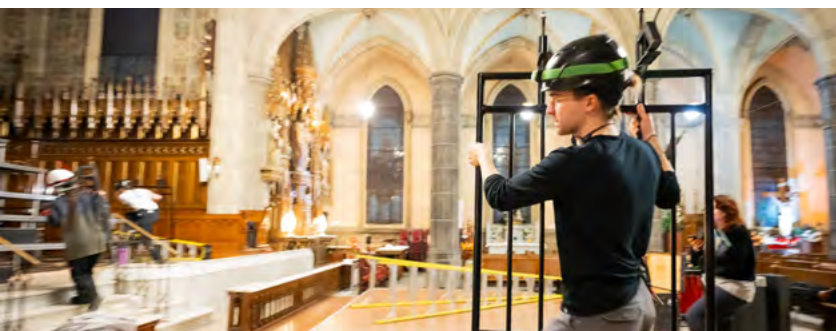
To serve the evolving needs of Canadian theatre, NTS:

- 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
Executive Artistic Director
of the French Section
and Director of the
Interprétation Program

It's almost a cliché to say that we end this year brimming with enthusiasm for our artistic work—but the feeling is no less true. Both of our sections have captured attention through their remarkable programming, and the commitment of our students has been nothing short of exceptional. I had the privilege of directing our final production, and at every moment, with each and every one of them, I engaged in rich, creative, and professional dialogue. I am deeply proud of their progress, determination, and talent.

As we reflect on the past year, let us take a moment to thank their program directors, as well as the artists and teachers who accompanied them on their journey.

The new cohorts who have joined us—and those arriving now—are a source of inspiration. The lingering effects of the pandemic have faded. We are surrounded by strong, dedicated, and focused young people. From the first day of the academic year, a unique energy filled our School—a rare lightness in a world beset by social, political, and environmental crises. Joy. What a courageous choice! What a beautiful way to stand tall in the face of adversity.

It is heartening to know there are still young people eager to learn the many professions of the theatre—and that they choose our School for its high standards of training. We have no right to disappoint them. We must continue to offer our very best, as we already do. On the eve of our 65th anniversary and the 50th anniversary of the Écriture dramatique Program, it is our responsibility to carry the torch and to fight for a sustainability without compromise.

This coming year will bring significant projects and change, but we must not forget where we come from, what has been accomplished, and the extraordinary energy from which we draw our strength.

In this, your support is—and will remain—essential. You too carry the future of this mythical, rare, envied, and necessary place. In the months ahead, we will need all our resources to protect our mission. Yours, more than ever.

And to keep hope alive, we must remember the power of numbers. This year, the theatre community gave us a remarkable example: for the first time in 25 years, we saw such unprecedented mobilization. Artists from every generation and every discipline came together to push the government to finally recognize the chronic underfunding of the CALQ. This collective force, coupled with rare media and public support, succeeded in securing the funding we sought. What a victory!

We must seize this moment and ride the wave of public support for the arts—especially with elections on the horizon. At the same time, it is essential to reaffirm the importance of the arts in a world in crisis, colliding with the shores of an America that is becoming increasingly isolated and insular.

Highlights from the past season:

- An engaged and loyal audience: For example, *Le Dindon* drew 1,156 spectators.
- A celebrated guest: We welcomed internationally acclaimed Haitian author Guy Régis Jr., who created and directed an original work. This exceptional production was staged in a church in Montreal's Quartier Latin, offering a truly singular experience.
- A masterclass with Thomas Ostermeier: The renowned German director shared a candid and inspiring vision of both the world and the theatre, captivating us with his insights. We are grateful to Gil Desautels for making this rare opportunity possible.
- Strengthening our national and international ties: Thanks to a special grant, we travelled to Winnipeg, Moncton, and Caraquet, and returned to Rimouski and Jonquière to deliver workshops for drama teachers—indispensable guardians of the craft.
- Welcoming outstanding voices: In our section gatherings, we hosted Kev Lambert, the artists of Kukum, Catherine Dorion, Laurent Gaudé, and Webster, among others.
- Pioneering ecodesign: We refined our approach to ecodesign with remarkable results.
- A remarkable graduation project: Our graduating *Mise en scène* student, Faiza Maskhouni, created a captivating production in collaboration with Moroccan, Tunisian, and Lebanese artists. Her work delicately explored the condition of women in the Middle East and the socio-cultural stereotypes that restrict their freedom.

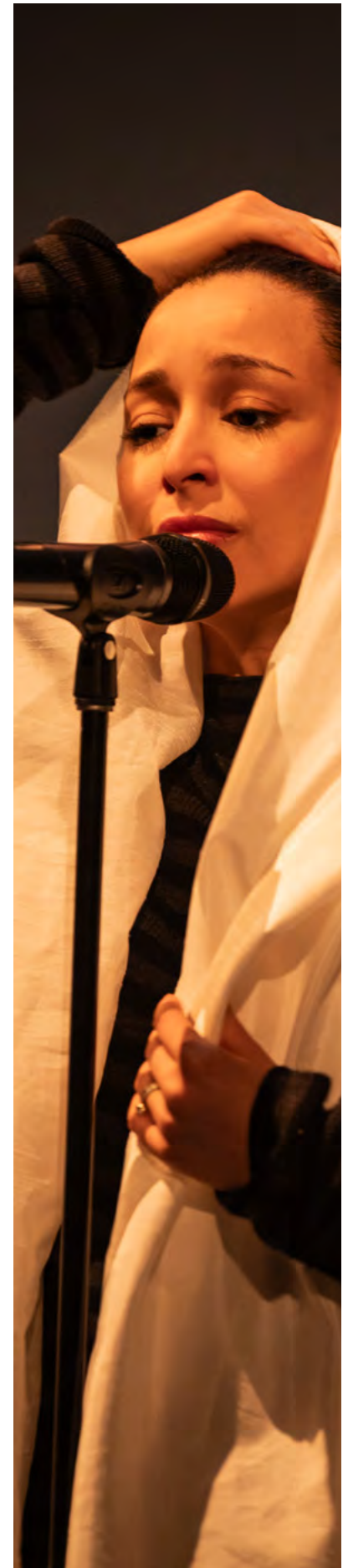
We also wish to highlight the energizing influence of Thomas Morgan Jones, Artistic Director of the School's English Section. His leadership has brought a welcome breath of fresh air to our institution, and we extend our thanks to his entire team for their accomplishments and the stimulating exchanges we have shared.

Our gratitude goes as well to our dedicated staff for their commitment and invaluable support, and to the Indigenous Advisory Circle for its vital contributions.

Finally, our deepest thanks go to our students, who are the very reason for our existence. Let us never forget to see the School through their eyes—there lies the key to finding the best answers in uncertain times.

— Frédéric Dubois

Executive Artistic Director of the French Section
and Director of the Interprétation Program





Message from the Executive Artistic Director of the English Section

and Director of the Directing Program

In 2024–2025, NTS turned 64. The cusp of a big anniversary in the year to come, and an abundance of history and foundation rooted beneath it. These inflection points, these milestone ages, come with great reflection. A reflection on what has come before, what the current moment asks of us, and what is to come.

The world in 2024–2025 saw an abundance of change. A new government in this country and others. Continued conflict across the globe and an environmental and financial crisis. A theatre ecology nationally and internationally that is facing extreme challenges unique to this time. The School, too, faced challenges in many ways. Amidst this turmoil, the School, much like the world outside its doors, was also full of hope, inspiration, imagination, and will. The will to continue, to grow, to find inspiration and believe in new possibilities.

The students on their journey here at NTS are the future of theatre, and after witnessing their journey this past year, I am confident in their ability to courageously, beautifully, bring their individual and collective voices to create art that is unique to them. Art that meets this moment. That responds to it. I believe in their ability to realize and imagine ways of telling stories in the theatre that can only come from them. Their voice.

This year, so much continued as it always has, and like every year many things changed. As a School, we are nimble, agile, and can respond to the changing needs of our students and sector in ways that are immediate and relevant. One of these changes was the revisioning of the Artistic Leadership Residency which moved to a group/cohort model this year. Nearly 200 artists applied to contemplate the theme “Leadership in Times of Crisis.” We welcomed 13 artists from throughout the country to meet with senior leaders, with the goal of collapsing geographies and generations. One of the greatest things to come of this residency was community. As I watched the residency unfold, it occurred to me that this is what the School does and has done for nearly 65 years. It trains and empowers artists and creates community. With all that is happening in the world, the way through is together.

On a personal note, this year was my first year at NTS. Witnessing the process of the School year, it was abundantly clear how special this place is. How necessary this school is. And all the beautiful things that make it uniquely NTS. A theatre lab. A home for artists. A place that places the artist and the theatre at the centre of its activities. A place that equally carries a commitment to the past, present and future all at once. It was and has been one of the greatest honours and joys of my career to be here. Thank you to the program directors of both the English and French sections for their leadership: Andrea, Andrea, Catherine, Dean, Diane, Fred, Quincy, Robert, and Stéphane. Thank you to the extraordinary staff at both the St-Denis and Monument-National campuses. Thank you to the Indigenous Advisory Circle for the continued collaboration and journey together. Thank you to all the visiting artists who brought their experiences and themselves to share with the students. Thank you to the Executive and Board. What an absolute privilege it is to work alongside you all.

And now we propel into the 65th year at the School full of will, wonder, and belief.

With love,

— **Thomas Morgan Jones**

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



Thomas Morgan Jones
Executive Artistic Director
of the English Section and
Director of the Directing Program

Our Graduates / Class of 2025

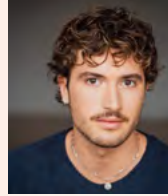
Interprétation



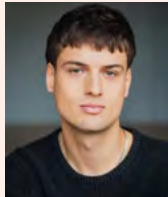
Maëlle Caballero-Clérout
Terrebonne, QC



Mariama Charron
Montreal, QC



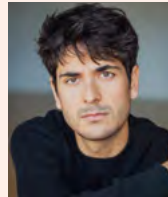
Alexy Coelho
Cantley, QC



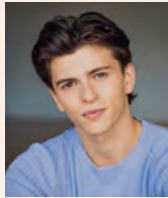
Pierre-Louis Côté
Quebec, QC



Léa Drolet
Quebec, QC



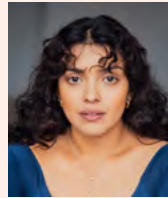
Léonard Giovenazzo
Quebec, QC



Aurélien Grandjean
Paris, France



Seung-Hun Kang
Seoul, South Korea

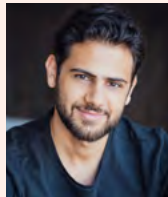


Aracelli Lillo
Viña del Mar, Chile

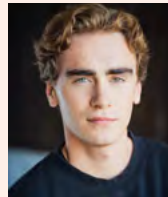
Acting



Benan Ali
Edmonton, AB



Oshen Aoun
Lebanon



Jake Bunyan
Calgary, AB



Jake Cohen
Montreal, QC



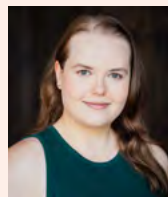
Jake Geronimo
Vaudreuil-Dorion, QC



Meg Gibson
Kingston, ON



Carter Gulseth
Cranbrook, BC



Artie Lorraine
Winnipeg, MB



Juliana Monk
Victoria, BC

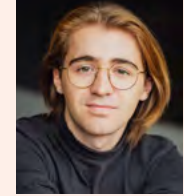


Bella Reyes
Ottawa, ON

Création et production



Hedwige Dumont
Montreal, QC



Sim d'Haese Lechasseur
Montreal, QC



Louis Martz
Strasbourg, France



Naomy Mercier
Laval, QC



Cami Otani-Frigon
Montreal, QC



Jaëlle Rouleau
Vaudreuil-Dorion, QC

Production Design and Technical Arts



Zoe Daca
Grimsby, ON



Beatrice Freedman
Hamilton, ON



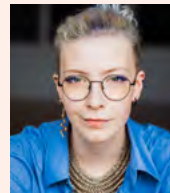
Eiden French
Bath, Maine, USA



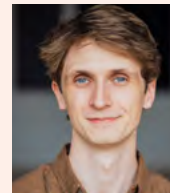
Elizabeth Page
Calgary, AB
New Pathways Program



Alex Joyce
The Goulds, NL



Nezren Pittoors-McMahon
Aylmer (Gatineau), QC



Alex Sykes
St. Catharines, ON

Écriture dramatique



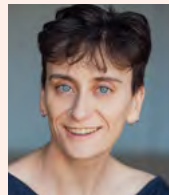
Jules G. Even
Montreal, QC



Ève Landry
Montreal, QC



Kinsey Hollis
Winnipeg, MB



Sarah Danielle Pitman
Victoria, BC



Faiza Maskhouni
Montreal, QC

Playwriting

Mise en scène

Scénographie / Set and Costume Design



Clémence Archambault
Montreal, QC



Lola Cordreaux
Brussels, Belgium



Émile Dumoulin
Bécancour, QC



Jake Friesen
Kelowna, BC



Jess Jacob Jandera
Vancouver, BC



Augusta Lutynski
Vancouver, BC



Nikki Mabias
Montreal, QC



Clara Pinto
Mâcon, France

Résidences / Residencies



Lou Arbour
Hanoi, Vietnam
Independent Residency
– Création et production



Céleste Pierron
Paris, France
Independent Residency
– Interprétation



Amy Demers
Lévis, QC
Independent Residency
– Mise en scène



Federico Verdier Diaz
Montreal, QC
Independent Residency
– Mise en scène



**Kahentanó:ron
Brianna Montour**
Kahnawà:ke, QC
New Pathways Indigenous
Resident in Production
Design and Technical Arts

Our Professional Programs in Numbers

NTS Student Population



156
students



401
teaching
artists

Time at the School



33
weeks

194
days of classes,
workshops, rehearsals,
load-ins and
performances

94 days
in the fall semester
100 days
in the winter
semester

Our 9 Professional Programs

Acting

Directing

Playwriting

Production Design
and Technical Arts

Interprétation

Mise en scène

Écriture
dramatique

Création et
production

Scénographie |
Set and
Costume Design



Distinctions

Bernard Amyot Award

The Bernard Amyot Award for Teaching was created to recognize new faculty members at NTS whose positive and innovative contributions have a lasting impact on students.

This year, the French Section award went to **Julia Metzger** and **Michael Slack** (Set and Costume Design, 2001), both project managers for the costume workshop. They were honoured for their groundbreaking ideas, which have transformed teaching practices and inspired students to fully explore their creativity. Each, through their own unique approach, has made the costume workshop an essential creative hub for students in the Set and Costume Design Program.

The English Section award was presented to **Bianca Bernier**, Head of Sound at the Monument-National. Since joining the School, she has brought a thoughtful, purposeful approach to her teaching, instilled in students a strong sense of responsibility, and guided projects to success with her positive outlook. The NTS community is proud to celebrate Bianca for her consistent kindness, unwavering rigour, and exceptional ability to adapt her teaching instinctively to meet the needs of each student.

Sims Family Award

The Sims Family Award honours teaching artists who remain deeply engaged with the evolving world around them—teachers who ensure their practice is relevant and who address pressing social and cultural issues.

This year's award was presented to **Dean Patrick Fleming**, Director of the English Section Residencies Program, in recognition of his decades of dedication to the School and to the Montreal and Canadian theatre communities. His career—as a director, artistic director, and volunteer with PACT—reflects tireless work, humility, and openness. Dean's steadfast commitment to theatre has strengthened and enriched his entire artistic community.

Tullio Cedraschi Award

Established in 2007, the Tullio Cedraschi Award is presented in each section to the student who best embodies the School's vision and values—someone committed to belonging to a broad and diverse community, and to ensuring that the performing arts continue to play a vital role in society. Recipients are recognized for qualities such as respect, a strong work ethic, altruism, and attentive listening.

In the English Section, **Sarah Danielle Pitman** (Playwriting, 2025) was honoured for her exemplary work, respectful conduct, curiosity, and thoughtful engagement with her peers. In the French Section, **Clémence Archambault** (Set and Costume Design, 2025) was recognized for her collaborative spirit, her ability to enrich discussions, and her capacity to create with constant kindness and a deep care for others.

Ada Slight Award

Each year, the Ada Slight Award is presented to a graduating student—regardless of discipline—who has made a significant contribution to fostering connection and collaboration between the School's Francophone and Anglophone sections.

The 2025 recipient is **Mariama Charron** (Interprétation, 2025), celebrated for her dedicated involvement in the student association, all while maintaining an academic journey defined by rigour and commitment.

Peter Dwyer Award

Since 1973, the Canada Council for the Arts has presented the Peter Dwyer Award of Excellence to NTS students who, through perseverance and passion, distinguish themselves over the course of their studies.

For 2024–2025, four graduating students—two from each section—were recognized for their exceptional growth and steadfast commitment since joining the School. In the French Section, **Alexy Coelho** (Interprétation, 2025) was honoured for perseverance, energy, and a joyful spirit, while **Jaëlle Rouleau** (Création et production, 2025) was recognized for her rigour, dedication, and unwavering commitment to collective work. In the English Section, **Juliana Monk** (Acting, 2025) was celebrated for her passion, dedication, and leadership, and **Jake Friesen** (Set and Costume Design, 2025) was acknowledged for her determination, rigour, and creativity.



Credits: 1. The entire graduating class of 2025 on the stage of the Ludger-Duvernay Theatre at the Monument-National, celebrating the completion of their journey during the graduation ceremony. | 2. Recipient of the Ada Slight Award, Mariama Charron (Interprétation, 2025), joined on stage by Frédéric Dubois, Executive Artistic Director of the French Section and Director of the Interprétation Program. | 3. Recipients of the Bernard Amyot Award for Excellence in Teaching, Michael Slack and Julia Metzger (absent from the photo), Project Managers – Costume Workshop, and Bianca Bernier, Head of Sound, joined on stage by recipient of the Sims Family Award, Dean Patrick Fleming, Director of Residencies for the English Section, and by Fanny Pagé, CEO of NTS. | 4. Recipient of the Peter Dwyer Award, Juliana Monk (Acting, 2025), joined on stage by Thomas Morgan Jones, Executive Artistic Director of the English Section and Director of the Directing Program. | 5. At both ends and then in the centre: Frédéric Dubois, Executive Artistic Director of the French Section and Director of the Interprétation Program, and Thomas Morgan Jones, Executive Artistic Director of the English Section and Director of the Directing Program, together with the recipients of the Peter Dwyer, Tullio Cedraschi, and Ada Slight Awards: Jaëlle Rouleau (Création et production, 2025); Alexy Coelho (Interprétation, 2025); Juliana Monk (Acting, 2025); Jake Friesen (Set and Costume Design, 2025); Clémence Archambault (Set and Costume Design, 2025); Sarah Danielle Pitman (Playwriting, 2025); and Mariama Charron (Interprétation, 2025).

Student Shows

2024/25

Deadline

Written by Carter Gulseth (Acting, 2025) and directed by Cherissa Richards. Presented by 2025 graduates of the Production Design and Technical Arts, Set and Costume Design, and Acting programs.

October 22 to 26, 2024

Hydro-Québec Studio, Monument-National



Phosphène

Nouvelles Écritures Festival

Written by Éléonore Brieuc (Écriture dramatique, 2024) and directed by Jade Barshee. Play written by a 2024 graduating student of the Écriture dramatique Program, presented by 2025 graduates of the Création et production, Scénographie, and Interprétation programs.

October 29 to November 2, 2024

Ludger-Duvernay Theatre, Monument-National



La mort des lacs

Nouvelles Écritures Festival

Written by Florence Conant (Écriture dramatique, 2024) and directed by Louis-Karl Tremblay. Play written by a 2024 graduating student of the Écriture dramatique Program, presented by 2025 graduates of the Création et production, Scénographie, and Interprétation programs.

November 12 to 16, 2024

Hydro-Québec Studio, Monument-National



Government Inspector

Written by Nikolai Gogol and directed by Krista Jackson. Presented by 2025 graduates of the Directing, Production Design and Technical Arts, Set and Costume Design, and Acting programs.

December 10 to 14, 2024

Ludger-Duvernay Theatre, Monument-National



Studio 24

Annual singing production by the French Section

Artistic and musical direction: Éric Cabana (Interprétation, 1985), Nathalie Rochette and Gaél Lane Lépine. Presented by 2025 graduates of the Création et production, Scénographie, and Interprétation programs.

December 12 to 15, 2024

Hydro-Québec Studio, Monument-National



La bible du déboulonnement / Les chiens ne dorment jamais

In situ production by the French Section

Written and directed by Guy Régis Jr. Presented by 2025 graduates of the Création et production, Scénographie, and Interprétation programs.

February 18 to 21, 2025

Saint-Pierre-Apôtre Church



Revolt. She said. Revolt again.

Written by Alice Birch and directed by Rose Plotek (Directing, 2007). Presented by 2025 graduates of the Production Design and Technical Arts, Set and Costume Design, and Acting programs.

February 25 to 28, 2025

André-Pagé Studio, Saint-Denis Campus



Jane Eyre

Written by Erin Shields, based on the novel by Charlotte Brontë and directed by Jillian Keiley. Presented by 2025 graduates of the Production Design and Technical Arts, Directing, Set and Costume Design, and Acting programs.

February 25 to March 1, 2025

Ludger-Duvernay Theatre, Monument-National



fatmas

Written and directed by Faiza Maskhouni (Mise en scène, 2025). Presented by 2025 graduates of the Création et production, Mise en scène, and Scénographie programs.

March 25 to 29, 2025

Hydro-Québec Studio, Monument-National



Les Enivrés

Written by Ivan Viripaev and directed by Solène Paré (Mise en scène, 2016). Presented by 2nd-year students in Création et production, Scénographie, and Interprétation programs.

April 8 to 12, 2025

André-Pagé Studio, Saint-Denis Campus



Verdigris

New Words Festival

Written by Kinsey Hollis (Playwriting, 2025) and directed by Dean Patrick Fleming. Presented by 2025 graduates of the Playwriting, Production Design and Technical Arts, Set and Costume Design, and Acting programs.

April 26 to May 3, 2025

Hydro-Québec Studio, Monument-National



Salvage the Wrecked

New Words Festival

Written by Sarah Danielle Pitman (Playwriting, 2025) and directed by Jonathan Seinen. Presented by 2025 graduates of the Playwriting, Production Design and Technical Arts, Set and Costume Design, and Acting programs.

April 26 to May 3, 2025

Hydro-Québec Studio, Monument-National



A Midsummer Night's Dream

Written by William Shakespeare and directed by Amanda Kellock. Presented by 2nd-year students in Production Design and Technical Arts, Set and Costume Design, Residencies, and Acting programs.

April 29 to May 2, 2025

Pauline-McGibbon Studio, Saint-Denis Campus



Le Dindon

Written by Georges Feydeau and directed by Frédéric Dubois. Presented by 2025 graduates of the Création et production, Scénographie, and Interprétation programs.

April 29 to May 3, 2025

Ludger-Duvernay Theatre, Monument-National



Bleviss Family Library

Annual Highlights

Number
of visits

11,416

Number
of loans

10,892

Number
of users

627

(approximately 246 from NTS
and 381 from outside)

Donated
documents

312

53% in English (166) and
47% in French (146)

Events hosted
at the library

5

events,
bringing together
approximately
285 participants



Evolving Communications

In 2024, the External Relations Department underwent a major restructuring to optimize its operations and strengthen its impact. The former structure, which combined philanthropic development and communications under one leadership, was reorganized into two distinct divisions, fostering greater specialization while maintaining close collaboration.

The new Communications team now focuses its efforts on more targeted actions and the implementation of sustainable marketing practices.

In the same spirit, and in solidarity with the cultural community and artists—who have the right to fair representation—actions

were taken to diversify communication channels and reduce reliance on the digital platforms targeted by the Online News Act (Bill C-18), which seeks to ensure fair compensation for Canadian media from digital giants. In line with this, the Twitter account (renamed X following its acquisition by Elon Musk) was deleted in favour of a Bluesky account, launched in March 2025 and considered more aligned with NTS's values.

These efforts will continue over the coming year with a large-scale awareness campaign to mark the School's 65th anniversary, supported by sustainable and impactful communication strategies.

Statistics from Our Digital Platforms

Year-over-year comparison



Mailchimp Newsletters

Newsletters sent

217 / ↑ 47%

Total emails sent

523,905 / ↑ 212%

Database contacts
31,779



Facebook

Followers

14,865 / ↑ 3%

Posts

234 / ↑ 47%

Shares

1,071 / ↑ 8%

Comments

1,341 / ↑ 59%

Content reach
(3-second views)

13,999 / ↑ 397%



Instagram

Followers

5,846 / ↑ 17%

Posts

195 / ↑ 353%



Bluesky

Account launched in March 2025

Posts

14



LinkedIn

Followers

2,762 / ↑ 8%

Page views

1,280 / ↓ -51%

Unique visitors

626 / ↓ -41%



Website

Note: A complete website migration to a WordPress CMS took place between November 2024 and January 2025, which may have impacted site traffic.

Unique visits

3,457

Events

(all interactions on the site)

64,986

Indigenous Advisory Circle

For several years now, the National Theatre School of Canada has been engaged in a process of Reconciliation guided by listening, humility, and dialogue. Aware of its responsibility as an institution for artistic training, NTS is building relationships with First Peoples based on truth, respect, and the recognition of Indigenous knowledge. The School's Indigenous Advisory Circle, in place for the past four years, supports this commitment.

The 2024–2025 year was enriched by moments of sharing and reconnection. In September, an opening ceremony led by Elder Kevin Ka'nahsohon Deer marked the beginning of the academic year, highlighting the deep connection to the land and to Indigenous cultures. On September 30, as part of the National Day for Truth and Reconciliation, an entire day was devoted to exploring and connecting with various Indigenous practices, followed by a meal that brought the whole student community together at the Café of the Monument-National. During the winter, artist Barbara Kaneratonni Diabo offered an immersive hoop dance workshop, allowing students and staff to experience an artistic practice deeply rooted in storytelling, tradition, and connection to living beings.

This year, we also went through an important moment of reflection and learning. The role of Director – Indigenous Perspectives, created a year ago with sincere intention, was not renewed due to the absence of an adequate support structure and a shared reflection process. We recognize that dissolving this initiative, launched too hastily, caused harm, and we acknowledge the impact it had on our Indigenous students and artistic community.

This experience invites us to demonstrate greater rigour, attentiveness, and continuity in our commitments. The presence and contributions of the members of the Circle, as well as Indigenous students, enrich the life of the School and remind us of the depth of these relationships. We are committed to grounding our future initiatives in dialogue, attentive listening, and sharing.

In this spirit, we have begun an in-depth revision of our approaches, in close collaboration with the Indigenous Advisory Circle. This process aims to rebuild on stronger, more shared and sustainable foundations. We express our deep gratitude to Étienne Thibeault, Chair of the Circle for the 2024–2025 year, for his leadership, openness, and support. Our thanks also go to all the members of the Circle, whose valuable and generous

contributions are essential to the evolution of this collective reflection, as well as to Katey Wattam for her caring contribution.

Over the next school year, this revision will lead to the implementation of structuring initiatives designed to meaningfully respond to students' needs. The School is pursuing these actions and committed to supporting them in an appropriate and sustainable way. Programs such as *New Pathways*, the Indigenous Artists Residency, and other promising projects will continue to be valued, as they are at the heart of our mission of inclusive education.

Today, we reaffirm our deep commitment to Reconciliation and to the Indigenous students and artists who enrich our School with their voices, their knowledge, and their visions.

— **NTS Executive Committee,
in collaboration with the
Indigenous Advisory Circle**



Indigenous Advisory Circle Members



Étienne Thibeault

Chair, Indigenous Advisory Circle

Étienne Thibeault is an actor, musician and sound designer who completed his professional training in theatrical performance in 2014 at the École de théâtre professionnel du Collège Lionel-Groulx. Since then, he has participated in several theatrical productions as an actor as well as a sound designer. He was recently seen at Salle Fred-Barry in *Alterindiens* (director: Xavier Huard) and as musician and sound designer at Théâtre Duceppe in *Manikanetish* (director: Jean-Simon Traversy). Étienne has also been teaching sound design at the NTS since 2024.



Soleil Launière

A member of the Innu nation from Mashteuiatsh on the banks of the Pekuakami (Lac Saint-Jean), **Soleil Launière** (Indigenous Artist in Residence, 2020) lives and works in Tiöhtià:ke (Montreal). She has contributed to many productions as a multidisciplinary artist working with song, movement and theatre as well as the performing arts more generally. Her work brings together two-spirit bodily presence and audiovisual experimentation while drawing from Innu cosmogony and the sacred spirit of animals. She also explores the themes of silence and language while pushing the boundaries of both Indigenous and universal action art.



Barry Bilinsky

Barry Bilinsky (Indigenous Artist in Residence, 2024) is a professional multi-disciplinary theatre creator of Metis, Cree and Ukrainian heritage. Based in Alberta, he has worked as a director, curator, performing artist, stage manager, and technical production manager across Canada with projects centred primarily around the proliferation of Indigenous arts, artists and collaborations. Barry is committed to developing honest, respectful, and purposefully compassionate creations that challenge the overarching cultural assumptions present in the performing arts community.



Émilie Monnet

At the intersection of theatre, performance and sound art, **Émilie Monnet's** (Indigenous Artist in Residence, 2022) art practice is founded on collaborative processes of creation and is typically presented as interdisciplinary theatre or immersive performance experiences. She was the artist-in-residence at Centre du Théâtre d'Aujourd'hui in Montreal (2018-2021) and is the artist-in-residence at Théâtre Espace Go (2021-2024). Recently her work was programmed at Festival TransAmériques (2019) and the National Arts Centre (2020) and she often works with artists in South America. In 2016, she founded Indigenous Contemporary Scene (ICS), a nomadic platform for the presentation of live arts by and creative exchanges for Indigenous artists. ICS's most recent edition was presented in Edinburgh in August 2019. Both Anishnaabe/Algonquin and French, raised between the Outaouais, Quebec and Brittany, France, she is now living in Tiöhtià:ke / Mooniyaang / Montreal, and is the artistic director of Onishka Productions.



Sylvia Cloutier

Sylvia Cloutier (Indigenous Artist in Residence, 2020) is from Kuujjuaq, Nunavik (Northern Quebec), a mother, performing artist, producer, director, well known for performing Inuit throat singing and drum dancing. She has collaborated with many artists all over the world including Think of One from Belgium; Tafelmusik, a Toronto based baroque orchestra; Montreal-based DJ Geronimo Inuitiq and the National Symphony Orchestra when they visited Iqaluit in 2012. "It's really important when Indigenous artists are here at the School. When we show our presence through art, it connects us as human beings. And I think that's the whole point."

Community Initiatives

Neighbourhood Residency: Montréal-Nord

The 2024–2025 year marks the second edition of the Neighbourhood Residency in Montréal-Nord, an outlying district where cultural offerings for students remain limited. In collaboration with Henri-Bourassa Secondary School, drama and set design workshops were offered by the NTS team and students from the Set and Costume Design Program, fostering a meaningful encounter between local youth and the performing arts.

This project is made possible thanks to the support of the **Molson Foundation** and the **SSQ Foundation**.



Shapelitakuan Project

Launched in 2019, the Shapelitakuan Project is a collaboration between the National Theatre School of Canada (NTS) and the Pessamit Innu Council in Côte-Nord. The fourth edition, held in August 2024, saw a 36% increase in participation, with 30 young people taking part compared to 22 the previous year.

Throughout the workshops, participants were guided step-by-step through the creative process—from crafting an original story to staging a full performance—equipping them with the skills and confidence to bring their own artistic visions to life. Led by NTS teaching artists and Indigenous artists, including acclaimed author Natasha Kanapé Fontaine, the program culminated in a public performance attended by 90 audience members.

This initiative was made possible through the generous support of **Alberta G. Cefis**, the **Government of Quebec's Secrétariat aux relations avec les Premières Nations et les Inuit**, and **Nouveau Monde Graphite**. The Pessamit Innu Council played a vital role in supporting and ensuring the project's success.





Theatre Engaging Communities

The TEC (Theatre Engaging Communities) projects have become an essential driver of involvement for NTS students and graduates from the past three years. In 2024–2025, 11 TEC projects were selected, representing an investment of over \$50,000 in innovative productions, creations, and partnerships with deep community roots.

Public Classes

In 2024–2025, the expansion of the public class offering—now available in three annual sessions—confirmed both their success and their strategic importance for NTS. Nearly 600 participants, ranging in age from 6 to 77, generated annual revenues exceeding \$120,000, reflecting sustained public interest. Beyond their financial contribution, these classes strengthen NTS's presence in the community while promoting theatre accessibility, personal growth, and social cohesion. Through their openness and human impact, public classes embody the School's mission: to create a living, inclusive, and transformative theatre.

Stage Découverte(s)

The 2024–2025 season marks the fourth edition of Stage Découverte(s), a flagship NTS initiative dedicated to accessibility and inclusion. Over the course of three consecutive days, the program offers 24 young people aged 15 to 24 the opportunity to explore the full spectrum of theatre disciplines—production, playwriting, acting, directing, and set design.

Since its launch in 2021, more than one hundred youth from underrepresented communities have taken part in this immersive experience, guided by NTS's teaching artists.

The Accessibility and Inclusivity Program, including the Stage Découverte(s), is made possible through the support of **TD Bank Group**.



Cross-Canada Tour by the French Section

In spring 2025, NTS launched an ambitious project to showcase and develop young Francophone talent across the country. Through this cross-Canada tour, the School sought to strengthen cultural ties with Francophone communities outside Quebec.

The initiative kicked off in Sudbury, ON, on March 27, 2025, on the occasion of World Theatre Day. In partnership with Théâtre du Nouvel-Ontario and Place des Arts du Grand Sudbury, the School offered a master class, institutional presentations, acting and scenography workshops, a school-based workshop, and a networking 5 à 7.

In Caraquet, NB, on April 26 and 27, 2025, NTS led acting and scenography workshops as part of the Festival théâtre jeunesse d'Acadie, in collaboration with Théâtre populaire d'Acadie.

From May 7 to 9 in Winnipeg, MB, the School hosted an information booth, led lighting workshops, and took part in the gala of the Festival théâtre jeunesse, organized by Théâtre Cercle Molière, a cornerstone of Franco-Manitoban cultural life.

In total, nearly 200 young people and emerging artists took part in the workshops, master classes, presentations, and activities offered throughout the tour, giving them unique opportunities to learn, exchange, and connect through theatre creation in French.

This initiative was made possible thanks to the support of the **Ministère de la Langue française of the Government of Quebec.**



NTS DramaFest

The 2024–2025 edition of the NTS DramaFest was marked by significant progress, both in terms of participant engagement and strategic growth. The festival recorded a substantial increase in overall participation: the number of registered youth rose by 21%, while the number of participating schools increased by 18% compared to the previous year. These encouraging results reflect a return to pre-pandemic levels of involvement.

A noteworthy development during the season was the establishment of the inaugural Youth Advisory Committee (YAC) in Ontario. Composed of dedicated and engaged youth, the committee played a pivotal role in advancing several key initiatives. These included the launch of a student-focused newsletter, the enhancement of workshop offerings, and the expansion of the festival's digital presence.

In Atlantic Canada, the NTS DramaFest team entered into new collaborative agreements with Theatre Nova Scotia and the New Brunswick Teachers' Association, both of which have assumed responsibility for coordinating their respective regional festivals. This transition marks the conclusion of the formerly unified Atlantic showcase. The National Theatre School extends its sincere gratitude to the Watermark Theatre for its steadfast commitment to the DramaFest from 2011 to 2024.

The support of the festival's partners has also played a key role in strengthening its local presence across several regions. Expanded access to workshops facilitated by professional artists, as well as the implementation of a pilot playwriting initiative in Toronto—in partnership with NTS alumna Maureen Gaultieri (Playwriting, 2012)—enabled deeper, more sustained support for emerging young creators. Encouraged by these outcomes, the organizing team is already preparing to scale this program in the upcoming season.

In alignment with these efforts, an intensive summer retreat for educators will be launched next year. Designed and led by NTS teaching-artists, the retreat will offer practical training and tools in the areas of acting, directing, technical theatre, and playwriting.

The NTS DramaFest was made possible with the participation of the **Government of Canada** and was presented by **Scotiabank**.



Artistic Residencies

Artistic Leadership Residency

The Artistic Leadership Residency of the English Section brought together a cohort of 13 artist-managers in Montreal from February 3 to 8, 2025, for a week of exchanges, networking, and intensive training focused on the theme “Leadership in Times of Crises.” The participants benefited from enriching meetings and individualized follow-up with mentors from the program after their participation. With a record number of 182 applications, NTS confirmed that the cohort model met a real need in the theatre community.

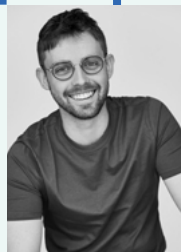
As for the French Section, its Artistic Leadership Residency, now celebrating its fourth year, gathered six residents, including one participant from a Francophone community outside of Quebec. The meetings took place once a month between February 27 and the end of June 2025, primarily in Montreal, with outings to Quebec City and Ottawa.

Created to respond to the needs of the artistic community during a period of transformation, the Artistic Leadership Residencies aim to prepare emerging leaders for current and future challenges. The program provides them with knowledge on various contemporary issues, facilitates networking, and encourages the sharing of expertise.

This residency program is made possible through the support of **Power Corporation of Canada** and the **Birks Family Foundation**.

French Section

Félix Emmanuel
Montreal, QC



Ciro Melgaço
Minas Gerais,
Brazil



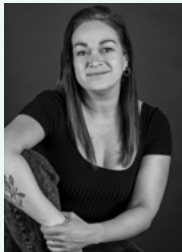
Isabelle Bartkowiak
Moncton, NB
(Mise en scène,
2021)



Nicolas Fillion
Montreal, QC



Stéphanie Morin
Montreal, QC

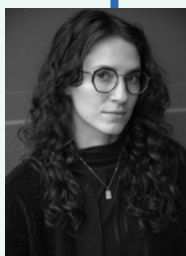


Kimberly Guillaume-Kacou
Montreal, QC

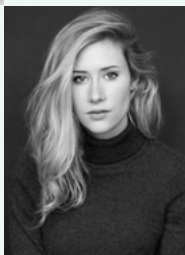
English Section



**Audrey
Kwan**
Toronto, ON



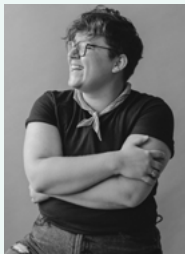
**Mallory
Clarke**
Trinity, NL



**Rebecca
Gibian**
Montreal, QC
(Acting, 2015)



**Amanda
Lin**
Toronto, ON



**Kathryn
Smith**
Calgary, AB



**Adjani
Poirier**
Montreal, QC
(Playwriting,
2023)



**Cameron
Fraser-
Monroe**
Vernon, BC



**Azal
Dosanjh**
St. John's, NL



**Rinchen
Dolma**
Toronto, ON



**Philip
Geller**
Winnipeg, MB



Dave Deveau
Vancouver, BC



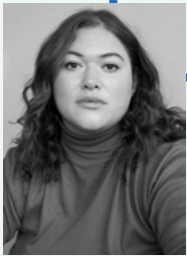
**Norah
Paton**
Whitehorse,
YT



**Yulissa
Campos**
Saskatoon, SK

Indigenous Artists in Residence

A new two-year cycle for the Indigenous Artists in Residence Program began in 2024–2025, with two new residents beginning their journey in September.



**Alexia
Vinci**

Indigenous Artist
in Residence,
French Section

Alexia Vinci, a two-spirit artist originally from the Gaspé Peninsula, initially trained as an actor and now has a practice that combines writing, directing, acting and improvisation. During their two-year residency, they will focus on writing and directing through their *Gespeg* project. Alexia's curriculum for the first year will concentrate on these two areas, including classes on the intelligence of text and the relationship between self and world in playwriting, and a laboratory on stage space with leading director Martin Faucher.

In November 2024, Alexia Vinci was also a creator and performer in the 10th edition of *Théâtre aux Écuries' Vous êtes ici* project.



**Cameron
Fraser-Monroe**

Indigenous Artist
in Residence,
English Section

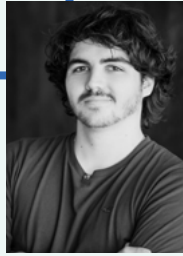
Cameron Fraser-Monroe is a member of the Tla'amin First Nation with a background in dance. He trained in Ukrainian dance from an early age before studying at the Royal Winnipeg Ballet School. Cameron has a flourishing career with various dance organizations in Canada and internationally. He chose to undertake a residency at the National Theatre School of Canada to increase his knowledge of directing and playwriting. In his first year, he is taking classes on Indigenous theatre and the structure of the dramatic text, as well as workshops including Postdramatic Theatre and Disability in Theatre. During the next semester, Cameron will begin work on his personal project, which will be produced during the 2025–2026 school year.

Cameron received a grant from the First Peoples' Cultural Council this year to support his activities. He has also been very active on professional stages. In September, with the Royal Winnipeg Ballet team, he presented one of his creations at New York City Center's Fall for Dance Festival. In January 2025, he presented one of his creations at Whim W'Him Seattle Contemporary Dance. In February 2026, his work will once again be presented at the Kelowna Community Theatre, where he has worked extensively in the past.

This residency program is made possible with the support of the **Cole Foundation** and the **Conseil des arts de Montréal**.

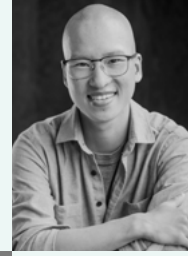
Federico Verdier Diaz

Independent Residency
– Mise en scène



Lou Arbour

Independent Residency
– Création et production



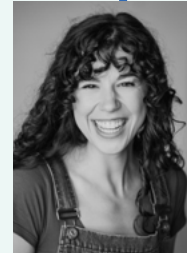
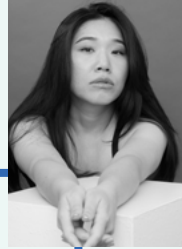
Independent Residencies

The Independent Residencies offer professional artists a unique opportunity to refine their craft. This one-year program allows them to explore new artistic avenues through the expertise of the School and a research-oriented and creative environment. Based on one of the five theatrical disciplines of NTS—Création et production, Écriture dramatique, Scénographie, Interprétation, and Mise en scène—the residencies are developed in collaboration between the artist and the director of the chosen program.

In 2024–2025, we had the privilege of hosting among our residents Lou Arbour (Création et production), Amy Demers (Mise en scène), Céleste Pierron (Interprétation), and Federico Verdier Diaz (Mise en scène). Each artist brought a unique richness to their field and contributed significantly to the evolution of the program.

Amy Demers

Independent
Residency
– Mise en scène

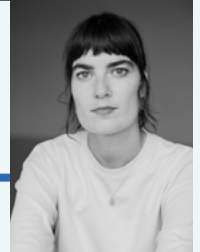


Rinchen Dolma

Independent Residency
– English Section

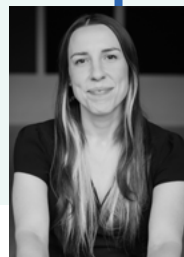
Céleste Pierron

Independent Residency
– Interprétation



**Kahentanó:ron
Brianna Montour**

New Pathways
Indigenous Resident in
Production Design and
Technical Arts



New Pathways

In response to the barriers faced by certain communities in accessing professional theatre training, the New Pathways program creates a privileged, inclusive pathway that opens doors to a diversity of talents, offering Indigenous artists the opportunity to receive professional training at NTS.

Through this program, NTS supports the inclusion of artists from Indigenous communities and is committed to enriching its pedagogical approach while promoting a more equitable representation of Indigenous cultures in the performing arts. This year, we had the honour of seeing Kahentanó:ron Brianna Montour and Elizabeth Page graduate from the Production Design and Technical Arts stream.

The New Pathways program is an integral part of the Accessibility and Inclusivity Program (AIP), sponsored by **TD Ready Commitment**.



Elizabeth Page

New Pathways
Indigenous Resident
in Production Design
and Technical Arts

Funding Structure and Financial Challenges

The NTS ended its 2024-2025 financial year with an overall net profit of approximately \$40,000 and a deficit in its administration fund of approximately \$700,000. The School's administration fund is therefore in deficit for the fourth consecutive year.

However, the fair value of its investments in restricted funds and endowments at the end of the year increased by more than \$1.5M and the net cost of its fixed assets was stable at nearly \$21.5M.

Over \$800k worth of asset maintenance work was completed during the year thanks to financial support from both the provincial and federal governments, and state-of-the-art cinema projection equipment was installed at the Monument-National thanks to a grant from the City of Montreal.

Of course, grants to the mission from the two levels of government, federal and provincial, are still in relative decline, and private donations have fallen sharply in absolute terms, though this has been partially offset by exceptional grants received from the Foundation of Greater Montreal.

On the other hand, self-generated income from the rental at both the Monument-National and the St-Denis campus has risen sharply, as has income from recreational courses.

In terms of expenditure, the considerable efforts made over the last two years have resulted in cumulative recurrent reductions of around \$750k per year.

Thanks to its four-year action plan, based on tangible levers such as the significant growth in commercial revenues from the Monument-National, the strengthening of philanthropic revenues and the expansion of the range of recreational and corporate courses, the NTS is now clearly on the road to financial recovery in the medium term. This recovery is taking place in a School that will be celebrating its 65th anniversary next year, having fully preserved its founding mission.

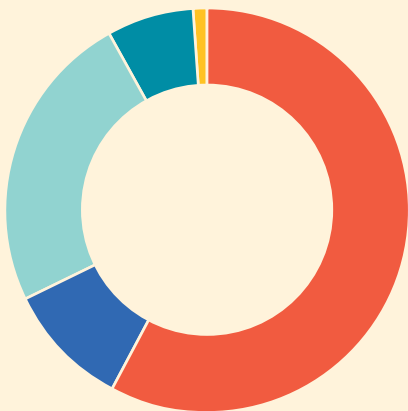
— **Mikaëlle Monfort**

Chief Financial Officer/IT & Chief of Staff

2025 FINANCIAL OVERVIEW

For the year ended July 31, 2025
(Reported in thousands of dollars)

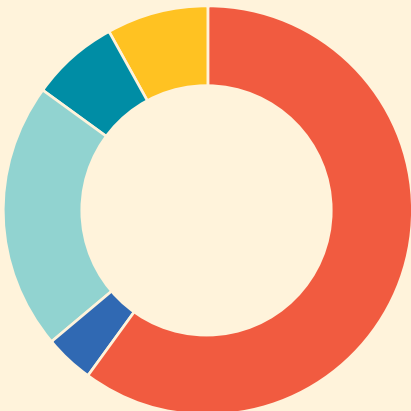
Where the money came from



SOURCE OF INCOME

- **59 %**
Grants
- **9 %**
Private donations & sponsorship
- **24 %**
Self-generated revenues
 - Teaching mission related – Tuition fees
 - Rental of theatre rooms and sales of goods and services
- **7 %**
Community foundations
- **1 %**
Net investment income

How the money was spent



RATIO OF EXPENSES

- Mission-related expenses
 - **59 %**
Teaching and training
 - **5 %**
Community initiatives**} 64%**
- Other expenses
 - **21 %**
Operations
 - **7 %**
Fundraising and communications
 - **8 %**
Commercial activities

Philanthropic Development

The 2024–2025 year was marked by challenges, but also by extraordinary resilience and innovation within the School. Despite an economic context that has been particularly challenging for the cultural sector, NTS successfully mobilized its communities with creativity while remaining true to its core mission: training the next generation of theatre artists and making theatre accessible to all.

In anticipation of the School's 65th anniversary, several initiatives are already underway, bringing together alumni, audiences, artists, and partners around priority projects. These efforts aim to create more than a commemorative milestone—they are building a collective momentum for the future of theatre and its place at the heart of society.

Reflecting this same spirit of community and solidarity, the School also launched a new collaboration with the Société Saint-Vincent-de-Paul, giving students direct access to essential resources such as food assistance, a thrift store, and perseverance scholarships. Together, these initiatives meet the most urgent needs while promoting equity, dignity, and student success.

For over thirty years, endowed funds—created and sustained through the generosity of donors—have played a pivotal role in financing scholarships, student activities, academic programs, and artistic initiatives. In today's increasingly fragile cultural environment, their role is more vital than ever: they provide stability and continuity, ensuring students have a rich and meaningful environment for learning and creation.

To thank its partners and alumni, the School has strengthened a tradition of hosting gatherings alongside student productions. These encounters highlight the concrete and transformative impact of NTS—not only on the trajectory of its students, but also on the theatre community as a whole. Given their success, these events will continue and grow in the years ahead.

Thanks to the support of the City of Montreal, the Monument-National has been equipped with a state-of-the-art digital projection system. Responding to the needs expressed by the film community, this initiative acts as a catalyst for Montreal's cultural ecosystem. By bringing together creation, training, and dissemination under one roof, it amplifies the reach of NTS and enriches the entire artistic community.

Finally, NTS has stepped up its outreach to public and private partners to support its long-term development projects. As a major three-year agreement with Scotiabank in support of DramaFest comes to an end, a new partnership with the Molson Foundation has ensured the program's continuity. Still, to achieve its full potential and national scope, the School continues to seek new allies ready to play a decisive role in advancing theatre practice among Canadian high school students.

On the eve of its 65th anniversary, NTS looks to the future with confidence and ambition. Inspired by the creativity of its students, sustained by the generosity of its donors, and supported by the unwavering commitment of its partners, the School pursues its mission with the deep conviction that theatre remains a vital force for dialogue, transformation, and hope for society.

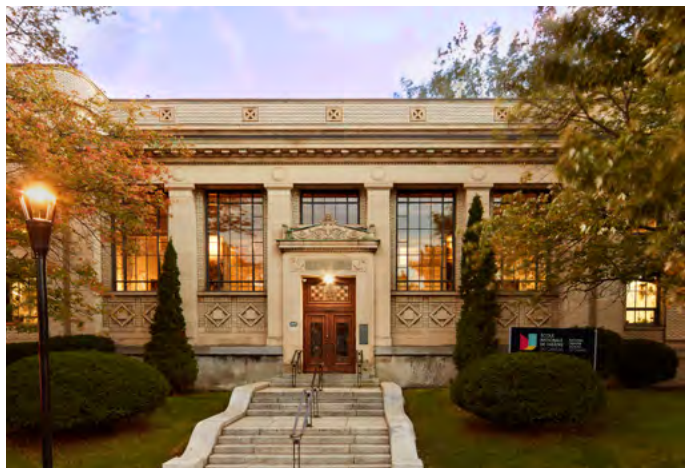
Buildings

NTS operates out of two emblematic buildings, which are pillars of its influence and mission. The first, the **Saint-Denis Campus**, is located in the heart of the Plateau-Mont-Royal. A former juvenile courthouse dating back to 1929, it was converted into an educational campus in the 1970s. This historic site now houses NTS's administrative offices, numerous classrooms, and rehearsal spaces.

In addition to its educational functions, the Saint-Denis Campus welcomed external clients in 2024–2025, including three summer camps and several community activities. NTS also launched a pilot project allowing recent graduates to use the premises free of charge for their artistic projects, subject to availability. This initiative strengthens the bond between the School and the broader community while optimizing the use of infrastructure during the summer period.

The **Monument-National Campus**, a heritage gem inaugurated in 1893 and owned by NTS since 1971, is a hub for learning, creation, and public presentation. It hosted around ten public performances by graduating students, offered in a spirit of openness through a solidarity-based, pay-what-you-can ticketing model. This approach supports the School's professional programs while making theatre more accessible to a wider audience. The Monument-National was also made available to the artistic community to support the presentation of their work, thereby reinforcing its role as a cultural crossroads in the heart of Montreal.

Among other notable developments, the School highlights the completion of an important emergency renovation project that ensured the safety and functionality of its facilities. Over the year, the scope of a broader renovation initiative was also thoroughly revised to better reflect current priorities and funding capacities. These efforts led to the finalization of a 10-year asset maintenance plan aimed at ensuring the long-term sustainability of NTS's infrastructure. At the same time, the installation of state-of-the-art film equipment—made possible through the support of the City of Montreal—and the streamlining of rental request processing reflect a continuous commitment to improving services. These advancements are significant, yet they come with continuing challenges, particularly the need for sustainable infrastructure funding in the year ahead.



Saint-Denis Campus



Monument-National Campus

Partners Serving the Performing Arts

Private partners – presented in alphabetical order

Scotiabank

The year 2024–2025 marks the conclusion of a three-year agreement whose contribution has played a decisive role in strengthening and expanding theatre practice within Canadian high schools. The National Theatre School of Canada wishes to extend its deepest gratitude to Scotiabank for its exemplary commitment and generosity, which have profoundly supported the growth and national reach of DramaFest.

Caisse d'économie solidaire Desjardins

As a cooperative financial group dedicated to community development, Desjardins relies on a business model that serves as a powerful lever for collective progress. Through its financial tools and grassroots initiatives, it actively supports projects with strong social impact. Within this framework, the Caisse d'économie solidaire partnered with NTS in the development and dissemination of its sustainability policy and action plan. This collaboration illustrates its central role within the social and solidarity economy, in service of the arts and culture sector.

Cole Foundation

The Indigenous Artists in Residence Program is made possible thanks to the committed and renewed support of the Cole Foundation, to which NTS expresses its profound gratitude. In 2024–2025, a new two-year cycle was launched, welcoming two Indigenous artists in residence. Integrated into the School's training programs and supported by experienced mentors, these artists embark on a creative process deeply rooted in their identities. Through its support, the Cole Foundation plays a key role in developing the next generation of Indigenous artists and actively contributes to NTS's openness to a plurality of perspectives, stories, and cultural practices.

Birks Family Foundation

Recognized for its commitment to education, culture, and the promotion of emerging talent, the Birks Family Foundation actively supports initiatives that foster knowledge-sharing and accessibility. At NTS, its support of the Artistic Leadership Residencies directly contributes to the training of the next generation of theatre artists and the development of an environment that nurtures young talent. Through this support, the Birks Family Foundation reaffirms its essential role in advancing the arts and culture, innovation, and leadership in Canada.

Molson Foundation

Guided by its mission to bring together organizations and institutions across the country to stimulate innovation and generate lasting change, the Molson Foundation invests in the future through education, health, arts, and culture. In 2024–2025, it provided an exceptional contribution to support NTS's community youth initiatives across Canada. This significant support helps to consolidate and expand projects that give thousands of young people the opportunity to discover theatre as a tool for personal and collective growth. With its unique network of nearly 3,000 alumni and more than 300 teaching artists active each year, NTS can continue to fulfill its mission of accessibility to theatre and artistic transmission for young Canadians.

RBC Foundation

NTS takes great pride in the renewed support of the RBC Foundation, which generously contributes to the success of professional training programs and all artistic residencies through its Emerging Artists Project. Thanks to this support, students benefit from high-level training in every theatre discipline and gain access to experiences that serve as true springboards to the professional world. Once again this year, more than 50 graduates left the School with the tools and connections they need to launch promising careers.

SSQ Foundation

Guided by its mission to strengthen support networks for vulnerable populations and foster well-being, the SSQ Foundation actively works to prevent the effects of isolation and to promote a sense of belonging within communities. It supports NTS's Neighbourhood Residencies, notably in Montréal-Nord, thereby bringing theatre closer to local communities and encouraging artistic creation at the heart of their daily lives.

TD Bank Group

Since 2022, TD Bank has generously supported the Accessibility and Inclusivity Program (AIP), which encompasses two major NTS initiatives: Stage Découverte(s) and New Pathways. Through its corporate citizenship platform, the TD Ready Commitment, the School has been able to implement initiatives that give all Canadians equal opportunities to pursue arts training. NTS shares the goal of breaking the cycle of exclusion faced by IBPOC youth (Indigenous, Black, and People of Colour) in the arts and of fostering their participation in theatre professions by creating alternative entry points into training programs. In 2024–2025, this partnership reached a pivotal moment, having already dismantled significant systemic barriers and strengthened representation within the Canadian theatre sector.

Hydro-Québec

The loyal support of Hydro-Québec allows the School to present the New Words Festival (Festival Nouvelles Écritures for the French Section) while ensuring the realization of numerous productions at the Hydro-Québec Studio in the Monument-National. This multifunctional space, highly appreciated for its versatility, hosted a dozen NTS productions over the past year, as well as productions by cultural partners. The Festival itself continues to captivate audiences with the presentation of original plays by our students. This year, the New Words Festival / Festival Nouvelles Écritures featured *La mort des lacs* by Florence Conant (Écriture dramatique, 2024), *Phosphène* by Éléonore Brieuc (Écriture dramatique, 2024), *Verdigris* by Kinsey Hollis (Playwriting, 2025), and *Salvage the Wrecked* by Sarah Danielle Pitman (Playwriting, 2025).

Nouveau Monde Graphite (NMG)

Nouveau Monde Graphite actively supports the development and well-being of local communities. Its commitment to NTS made it possible to expand the reach of the Shapelitakuan project, offering youth from the Innu community of Pessamit, on the Côte-Nord, privileged access to theatre and improvisation. This contribution not only fosters cultural transmission and creativity but also strengthens participants' autonomy and pride. Thanks to this support, NTS can continue its training and community engagement initiatives in partnership with Indigenous communities.

Power Corporation of Canada

Power Corporation of Canada is a longstanding ally of the National Theatre School of Canada. Its philanthropic commitment supports the training of emerging artists and contributes to the vitality of Canada's theatre sector by making possible the Artistic Leadership Residencies. This professional development program offers emerging artists and theatre professionals the opportunity to enhance their skills in artistic direction, team management, and creative innovation. Through its support, Power Corporation actively contributes to the training of a new generation of leaders in the performing arts.

THANK YOU
TO OUR PUBLIC
PARTNERS

Canada

Québec



Montréal



Conseil des arts
du Canada

Canada Council
for the Arts

Montréal

Tribute to Partners and Donors

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

- The Molson Foundation
- Power Corporation of Canada
- RBC – Emerging Artists

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

- The Birks Family Foundation
- The Cole Foundation

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

- Alberta G. Cefis
- Canada Arts Council
- The McLean Foundation
- The Nicole-Germain Foundation
- The Zita & Mark Bernstein Family Foundation

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

- Colin Jackson & Arlene Strom
- Evelyne Burrowes
- Sibylla Hesse Foundation
- The Wuchien Michael Than Foundation
- Robert Sherrin
- Sharon Molnar
- Sporobole
- The Norman & Margaret Jewison Charitable Foundation

PATRONS' CIRCLE **\$2,500 – \$4,999**

- Fanny Pagé
- Fondation SSQ
- IODE Canada
- Jarislowsky Fraser Ltd
- Monty Schnieder

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

- Carol Lechasseur
- The Hay Foundation
- Heather Redfern
- Lucien Forget
- Maxime Gagné
- Stephen Thomson and Lauren Maykut Thomson
- Yvon Turcot

BENEFACTORS' CIRCLE **\$500 – \$999**

- Anne-Marie Ethier
- Bidyut K. Majumdar
- Bruce Blakemore
- Guy Simard
- Professor Jill Matus
- Kathleen Perry
- Mazen Shakeel
- Mikaëlle Monfort
- Nandini Mulliah
- Patrice Landry
- Thomas Morgan Jones
- William Millerd, C.M., O.B.C.

FRIENDS' CIRCLE \$100– \$499

- A. Chauvin
- Adèle Lacas
- Alain Zouvi
- Andrée McNamara Tait
- Arthur Ross
- Bernard Cournoyer
- Carole Fréchette
- Catherine Voyer-Léger
- Charlotte Guay-Dussault
- Danielle Walsh
- Deirdre Burnett
- Denise McManiman
- Dominic Cormier
- Dr. Robert Walter & Dr. Jill Calder
- Étienne Lepage
- Frédérique Bédard
- Geneviève Pelletier
- In memory of Ruth and Beppe
- Jacques Rossi
- Joseph Wynne
- Liza Beres
- Luc Guérin
- Margaret Richardson
- Marie-Andrée Corneille
- Michael Joy
- Michael & Kim Davidman

- Monique Lefebvre
- Neilson Vignola
- Normand Parisien
- Patti Pon
- Peter Payan
- Phillip Silver
- René Richard Cyr
- Robin Berlyn
- Sylvi Plante
- Trevor Bishop
- Vanessa Porteous
- Yves Desjardins

Planned Gifts

- Succession Allan Bleviss
- Succession Normand Chaurette

Gifts in Kind

- Ambiofonik Inc.
- Catherine Voyer-Léger
- Centre Marius-Barbeau
- Dominique Savoie
- Ève Gilroy
- Marie-Hélène Da Silva
- Microsoft
- Pat Donnelly
- Sphere Media

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 & Labrador
- Edmonton Community Foundation
- Foundation of Greater Montreal
- Fondation Québec Philanthrope
- Toronto Foundation
- South Saskatchewan Community Foundation
- Vancouver Foundation
- Winnipeg Foundation

Members of the Board of Directors



PRESIDENT

Maxime Gagné, QC

— Founder,
ESPRIT Law & IP Agency

Maxime Gagné is a founding partner of ESPRIT Law & IP Agency, one of Canada's leading law firms specializing in entertainment, technology, and intellectual property. He previously practiced law at two major firms. Throughout his career, Maxime has built an enviable reputation as a skilled lawyer and trusted business advisor. He has been recognized by Best Lawyers in Canada® as one of the most respected lawyers in the technology and entertainment sectors in Canada.



TREASURER OF THE BOARD

Anne-Marie Ethier, QC

— Audit Partner and Member
of the Board of Deloitte Canada
and Chile

Anne-Marie Ethier, FCPA, FCA, LPA, is a member of the Board of Deloitte Canada and Chile. She has over 30 years of experience in public accounting and provides assurance and advisory services to not-for-profit and public sector organizations, as well as private companies. She is also an ambassador for Deloitte's Reconciliation Plan, unveiled in June 2020, and serves on the firm's Indigenous Market Leadership Committee.

Throughout her career, she has served as a director and volunteer on numerous boards of directors and executive committees of business, professional, and charitable organizations. She is a proud member of the Kitigan Zibi Anishinabeg Indigenous community of the Algonquin First Nation.



BOARD SECRETARY

Heather Redfern, ON

— Executive Director,
The Cultch

Heather Redfern (Set and Costume Design, 1984) is 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.



BOARD MEMBER

Line Beauchamp, QC

— Strategic Consultant

Line Beauchamp is a strategic advisor with the firm Sherpa. During a political career that led her to the Quebec National Assembly, she held the positions of Minister of Culture and Communications (2003-2007), Minister of Sustainable Development, Environment and Parks (2007-2010) and Minister of Education (2010-2012). She also served as a diplomat, as Quebec's representative to the Permanent Delegation of Canada to UNESCO (2014-2016) and as Quebec's General Delegate in France (2016-2019).



BOARD MEMBER

Danielle Champagne, QC

— Cultural philanthropy, communications and marketing strategist

Danielle holds over 30 years' experience in the cultural sector, including 21 years on the Montreal Museum of Fine Arts' executive team, where she was Director of the Foundation for nine years and Director of Communications for 12 years. She contributed to considerable growth in the MMFA's independent revenues from membership, admissions, and multiple annual and major fundraising campaigns. Previously, she led the marketing and communications department of the Société de la Place des Arts for eight years, allowing her to become well acquainted with the performing arts sector. Besides her experience in the cultural milieu, Danielle has also worked in communications and marketing in the corporate world (Rogers Communications, Deloitte, Martin International), which opened doors for her to the business community. She firmly believes in the power of art to do good. She sits on the boards of Karma, Lemieux Pilon 4D Art, and the National Theatre School of Canada, and acts as an advisor to the Fonderie Darling.



BOARD MEMBER

Shawn Cohen, ON

— Institutional Director, Schroders

Shawn Cohen is a Director, Institutional Business Development at Schroders, which involves business development and relationship management for Canadian Institutions such as institutional platforms, pensions, foundations, and endowments, as well as Canadian consultants. He joined Schroders in 2018 and is based in Toronto.

Shawn was a Director, Relationship Management at MFS Investment Management from 2012 to 2018, where he was responsible for institutional platform clients and providing thought leadership for Capital Accumulation Plans. Shawn was National DC Practice Leader, prior senior consultant at Aon Hewitt from 1999 to 2012.

Qualifications: CFA Charterholder; LLB from Osgoode Hall Law School, York University; Bachelor Administrative Studies, Accounting from York University.

Members of the Board of Directors



BOARD MEMBER

Dominic Corminer, QC

— Senior Director,
Government Affairs for
Canada, Alcoa

Dominic Cormier is a seasoned professional with over 14 years of experience in federal and provincial governments, holding strategic roles across three administrations. He has served as Chief of Staff at Environment and Climate Change Canada, Senior Policy Advisor in the Prime Minister's Office, and Deputy Chief of Staff in Quebec's Ministère des Finances. Dominic is renowned for his ability to navigate complex environments and mobilize diverse stakeholders.



BOARD MEMBER

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.



BOARD MEMBER

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.



BOARD MEMBER

Geneviève Pelletier, MB

— Independent Artist

Geneviève Pelletier is a Métis creator and director from the Red River in Winnipeg, located on the ancestral territory of Treaty No. 1. From 2012 to 2025, she brought her passionate and visionary leadership to the artistic and general direction of Théâtre Cercle Molière, the oldest French-language theatre company in Canada. During her tenure, the theatre strengthened its commitment to cultural diversity, emphasized ecology, renewed its audiences, and championed theatrical new works rooted in the territory. She continues to contribute to the artistic landscape through her creative practice and engagement with the Métis and francophone communities.

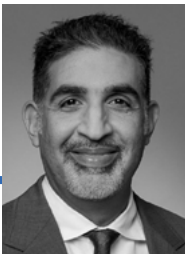


BOARD MEMBER

Patti Pon, AB

— President and CEO,
Calgary Arts Development

Patti Pon is President and CEO of Calgary Arts Development, where she has led major organizational growth since 2013. She has held senior roles with Arts Commons and Alberta Theatre Projects and has served on boards including The Calgary Foundation, the Calgary Stampede, and CKUA Radio Network. Patti has been recognized with the Queen Elizabeth II Jubilee Medals and the Harry and Martha Cohen Award.



BOARD MEMBER

Mazen Shakeel, FCIA, 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 IFEPP's Canadian Corporate Committee.



Administrative and Professional Programs Staff

As of August 1, 2025

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

Diane Pavlovic
Director of the
Écriture dramatique Program

Robert Bellefeuille
Director of the Mise en scène Program
and of Residencies of the French Section

Stéphane Longpré
Director of the Set and Costume
Design Program

Nathalie Rochette
Head of Music of the French Section

Éric Cabana
Assistant to the Artistic Director
of the French Section

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

Jill Thomson
Coordinator of the Set and Costume
Design Program

Luc Bourgeois
Voice and Diction Teacher

English Section

Thomas Morgan Jones
Executive Artistic Director
of the English Section and
Director of the Directing Program

Quincy Armorer
Director of the Acting Program

Andrea Lundy
Director of the Production Design
and Technical Arts Program

Andrea Romaldi
Director of the Playwriting Program

Dean Patrick Fleming
Director of Residencies of the English Section

Jonathan Patterson
Musical Director of the English Section

Rebecca Harper
Head of Movement – Acting Program

Lila Ciesielski
English Section Coordinator
and DramaFest Assistant

CEO Office

Fanny Pagé
CEO

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

Erika Kierulf
Director of DramaFest
and Community Initiatives

Finance, IT and Human Resources

Mikaëlle Monfort, CPA, CA
Chief Financial Officer
& Chief of Staff

Camille Friedrich, CRHA
Director of Human Resources

Miguel Balarezo
Accountant

Irina Tcaci
Accountant Analyst

Jean-Sébastien Dumaresq
IT Manager

Francis Depelteau
IT Support Agent

Philanthropic Development

Geneviève Déry
Chief Development Officer

Catherine Voyer-Léger
Public and Private Funding Manager

Carla Menza
Public and Private Funding Manager

Communications

Joana do Valle
Director of Communications

Marie-Michelle Demers
Deputy Director of Communications

Naïka Champaïne Boissinotte-Alexis
Student Outreach Manager

Operations Management Saint-Denis Campus

Shelley Dupasquier
Chief Operating Officer

Audrey Janelle
Technical Director

Alexandra Dubé-Girard
Assistant Technical Director

Anne-Marie Bizier
Manager of Training
and Administrative Support

Marc-André Durocher
Student Services Manager

Joshua Fourney
Registrar

Zéphyr Jamison
Customer Service
and Administrative Agent

Simon Barry
Head Librarian

Marianne Boudreau
Library Technician

Marc-André Perreault
Building Manager

Yoland Lambert
Store Keeper

Operations Management Monument-National Campus

Étienne Allard
Operations Director

Frédérique Chartrand
Technical Director

Marjorie Lefebvre
Technical Supervisor

Bianca Bernier
Head of Sound

Camille Pilon-Laurin
Head of Lighting

Julia Metzger
Project Manager – Costume Workshop

Michael Slack
Project Manager – Costume Workshop

Daria Miscia
Wardrobe Storage Manager

Mayumi Ide-Bergeron
Wardrobe Storage Manager

Angela Rassenti
Props Workshop Manager

Guillaume Simard
Carpentry Workshop Manager

Christian Larochelle
Carpentry Workshop Assistant

Véronique Pagnoux
Scenic Painting Workshop Manager

Audrey Lamontagne
Project Manager – Operations

Mael Cheff
Front of House Manager

Bernard Méthot
Superintendent

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

Adèle Lacas — Katey Wattam — Maureen Pasquier — Manon Garneau
Elizabeth Gravel — Francisco Rendiles — Marc-André Roy — Marie-Claude Vernier



Pan-Canadian School

1 NTS DramaFest

Alberta
British Columbia
Ontario
Nova Scotia
New Brunswick

2 Audition Tour of the English Section

Winnipeg, MB
Saskatoon, SK
Calgary, AB
Edmonton, AB
Vancouver, BC
Whitehorse, YT
Toronto, ON
Ottawa, ON
Montreal, QC
St. John's, NL
Charlottetown, PE
Halifax, NS

3 Cross-Canada Tour of the French Section

Winnipeg, MB
Sudbury, ON
Caraquet, NB

4 Shapelitakuan Troupe

Pessamit, QC

5 Playwriting Students – Writing Workshop in Banff

Banff, AB

The students of the Playwriting program travelled to Banff for a writing residency.

6 *Salesman in China* at the National Arts Centre

Ottawa, ON

English Section students travelled to Ottawa to attend *Salesman in China* at the National Arts Centre.

7 Interprétation Workshop, Cégep de Rimouski

Rimouski, QC

In fall 2024, the leadership of the Interprétation Program visited Cégep de Rimouski to offer workshops for teachers and students.

8 TEC Theatre and Community Engagement

Quebec
Yellowknife, NT
Ontario
Senegal – AFRICA

9 Donor Recognition Event

Montreal, QC

On February 26, graduates and donors were invited to a cocktail reception with Jillian Kelley, director of *Jane Eyre*, before attending the performance of the play.

10 Thomas Ostermeier in Montreal

Montreal, QC

Graduating students from both the French and English sections had the opportunity to take part in a masterclass led by internationally renowned director Thomas Ostermeier, as well as attend the presentation of his play *Histoire de la Violence* at Usine C in Montreal.

11 Neighbourhood Residency: Montréal-Nord

Montreal, QC

12 Audition Tour of the French Section

Quebec, QC
Montreal, QC



DRAMAFEST

CROSS-CANADA TOUR
OF THE FRENCH SECTION

NEIGHBOURHOOD RESIDENCY:
MONTREAL-NORD



**Monument-National
Campus**

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Montreal, QC H2X 2S5

Saint-Denis Campus

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Montreal, QC H2J 2L8

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1-866-547-7328
(Canada and United States)

info@ent-nts.ca

ent-nts.ca

Our charity registration
number is
13053 3979 RR0001



**NATIONAL
THEATRE
SCHOOL
OF CANADA**