

HERE SINCE 1960

ANNUAL REPORT 2025/26

NATIONAL THEATRE SCHOOL OF CANADA

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Message from the

Co-Chairs of the Board of Directors



Anne-Marie Ethier
Mike James Ross

This year, NTS is celebrating 65 years of history, creation, and transmission. For us, it is particularly meaningful to step into our roles as Co-Chairs of the Board of Directors at a time when the School is highlighting this exceptional legacy while confidently affirming its vision for the future. We take on this responsibility with enthusiasm, humility, and a deep dedication to its mission.

The past year was marked by both great achievements and a challenging environment for the arts and education sectors. NTS shares many of the obstacles facing cultural and educational institutions across the country. Nevertheless, true to its history, it continues to move forward with agility, resilience, and a remarkable capacity to adapt.

It is precisely in this context that the School pursued the implementation of its strategic plan, balancing rigorous management with an ambitious vision for its development. It continues to invest in what makes it strong: the excellence of its training, support for its student community, the development of meaningful partnerships, and an openness to a wider diversity of backgrounds and perspectives.

This drive to move forward relies above all on those who bring the School's mission to life every day. We wish to express our sincere gratitude to the staff, faculty, teaching artists, and all the teams who, through their talent, creativity, and commitment, enable NTS to advance and thrive. Their work, often done behind the scenes, is at the heart of our institution's vitality.

Our gratitude also goes out to our government partners, funding agencies, donors, and partners in the cultural and philanthropic sectors. In an era where support for the arts and education is more essential than ever, their trust allows NTS to fully accomplish its mission. Their generosity was notably on display during the ENTrée en scène benefit evening, which raised $222,000 to support the next generation of artists.

This year also marks a shift in the School's governance. We thank Maxime Gagné, outgoing Chair of the Board, for his commitment over the past few years, and welcome new board members

Denny Young and Toby Harper-Merrett, whose expertise will enrich the governance of NTS.

Finally, we want to express our full appreciation to Fanny Pagé, who will be leaving her position as CEO of the School later this autumn at the end of her mandate. Since her appointment in 2022, Fanny has guided NTS with clarity, conviction, and courage through a particularly demanding period. Under her leadership, the School established its 2025–2030 Strategic Plan, strengthened its organizational and financial framework, renewed the leadership of its English Section, and laid the groundwork for several initiatives that will continue to shape its future. We sincerely thank her for her vision, commitment, and dedication to NTS and its entire community.

This transition period thus takes place within a School firmly grounded in its mission and propelled by a deeply committed community. Built on the strength of those who breathe life into it, the partnerships that support it, and the solid foundations established in recent years, NTS enters this new chapter with confidence.

On the threshold of its 66th year, we are convinced that NTS will continue to evolve with the same boldness that has characterized it since 1960. Drawing strength from its history and looking to the future, it will pursue its mission with the firm conviction that creation, transmission, and artist training are more essential than ever. It is with pride that we will continue our commitment to ensuring the School remains a place of excellence, innovation, reflection, and dialogue in service of the performing arts.

— **Anne-Marie Ethier**
Co-Chair, Board of Directors

— **Mike James Ross**
Co-Chair, Board of Directors



Scene from the show *Julius Caesar*

Message from the CEO



Fanny Pagé

Here since 1960.

Sixty-five years. It is at once very little and immense. Little, measured against the ambition of what we carry. Immense, when you think about everything that's been built here, generation after generation, on stage, in the studios, in the classrooms.

These years have held plenty of bright, luminous moments. But there have also been darker, more demanding stretches, times that called for adjustment, for pulling together, for finding ways through when conditions were far from ideal. The arts and education sectors have both weathered difficult periods over these six decades. And each time, the School and its people have found a way to adapt, with resilience and conviction. That's the collective legacy I want to honour today: the legacy of the staff, teaching-artists, and students who have shaped this place and given it its soul.

This year also marks the 50th anniversary of the Écriture dramatique program. Fifty years of distinctive voices, bold dramaturgy, and texts that have made their way onto stages here and abroad. This program sits at the heart of who we are, and its influence will keep shaping playwriting for decades to come.

On the partnerships front, I'm proud to highlight our new alliance with Place des Arts to raise the profile of the Monument-National. At a time when cultural organizations are under real pressure, this collaboration is a clear example of what solidarity and working together can achieve. Together, we're stronger. Together, we can amplify our impact and keep our institutions, and our sector, thriving.

On the philanthropy side, this past year marked a turning point. Our first-ever fundraising event, ENTrée en scène, raised $222,000 while creating an unforgettable moment: our graduates reliving the intensity of their first audition, giving our donors and partners a real window into what we teach and into the impact of our mission.

Beyond that event, we're laying the groundwork for an ambitious philanthropic campaign, built on a culture of giving that's taking deeper root across our community. I want to especially recognize the generosity and vision of Normand Chaurette and Michael Eagan, whose planned gifts are creating two significant scholarships for our students this year.

These are the last lines I will address to you as CEO. I write them with great pride and with real emotion. Leading this School has been the privilege of my professional life. It was also the most demanding mandate of my career. This School has taught me, again and again, that no one leads it alone.

And that is true first of our Board of Directors, whose volunteer commitment is a true pillar of this institution. I also want to acknowledge the transition that took place there this year. My thanks go to Maxime Gagné, who chaired the board that entrusted me with this mandate and who has supported the School with the same conviction ever since. I am grateful for his trust. I welcome Mike James Ross and Anne-Marie Ethier, who take on the co-chair role with an energy and vision that already inspire me, along with Denny Young and Toby Harper-Merrett, whose perspectives will enrich our governance. The School is in solid hands.

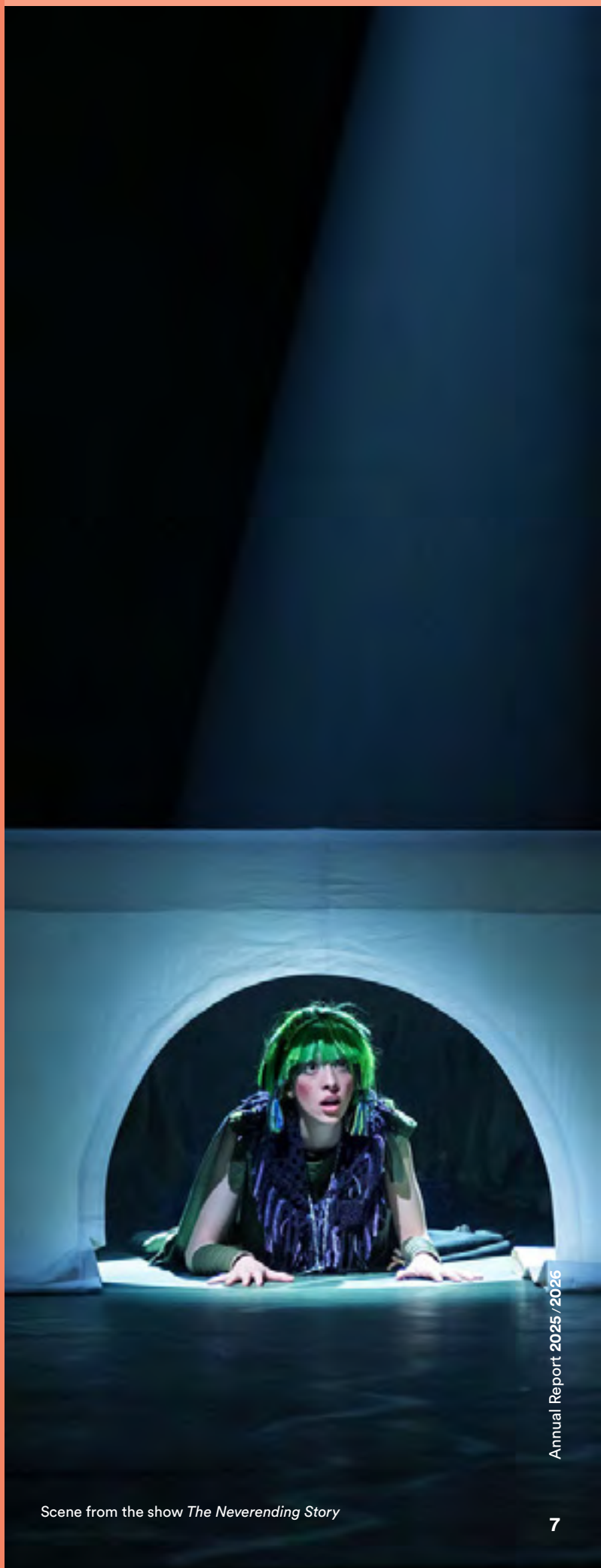
A special word for the members of my executive committee: Mikaëlle, Shelley, Thomas, Fred and Joana, and for the program directors, Andrea, Quincy, Andrea, Stéphane, Diane, Sébastien and Catherine. They are this School's continuity. They know the hours this work asks for. They know the decisions we made because they were necessary, not because they were comfortable. We told each other the truth, including when it was difficult, and we laughed, even in the years that gave us the least reason to. What I leave behind, we built together.

My sincere thanks to our donors and funders, whose trust makes this School's ambition possible.

And to the people who work here, whom I will miss, my deepest gratitude. They are the ones who open the doors in the morning and turn off the lights at night, who teach, and who support our students in a hundred ways no one ever sees. Nothing that happens here would be possible without each and every one of them.

Here since 1960. Sixty-five years of training artists, of cultivating singular voices and free imaginations. It's that conviction, that art transforms people and societies, that carries us and unites us. I leave this School to those who will carry it forward, and I have every confidence in what they will make of it. Together, resolutely, onward.

— **Fanny Pagé**
CEO



Scene from the show *The Neverending Story*

Message from the Executive Artistic Director of the English Section

and Director of the Directing Program



Thomas Morgan Jones

65 years of the National Theatre School of Canada.

This year, like all anniversaries, was an opportunity to celebrate the past, root ourselves in the current moment, and dream for the future.

This year I had the honour of directing at NTS for the first time. The play was *Yerma* by Federico García Lorca, adapted by Ursula Rani Sarma. In researching the project, I found this quote from Lorca:

"To burn with passion and to keep quiet about it is the greatest punishment we can bring on ourselves."

These words from the past. Wisdom. Provocation. Invitation.

This year was full of students' voices: playing, experimenting, questioning, failing, committing, growing. The English Section staged nine full productions and one workshop production amidst a year full of classes and projects. Notably, for our production of *The Neverending Story* (adapted by David S. Craig), we held a student matinee performance. Over 400 elementary school students from across Montreal and beyond travelled to the Monument-National, Canada's oldest theatre, to take their seats in the Ludger-Duvernay.

The year's activities included two artistic leadership residencies, with one focused on environmental sustainability practices in production and design, led by Montreal-based Écoscéno. The English Section also welcomed two special guests. Nina Lee Aquino, Artistic Director of the National Arts Centre English Theatre, visited and taught students from each of the programs at the School, as did Sir Gregory Doran, former Artistic Director of The Royal Shakespeare Company. Three examples of local, national and international leaders in the sector collaborating with the School.

Pedagogically, myself, Frédéric Dubois (Executive Artistic Director of the French Section) and the French and English program directors engaged in a year-long research project focused on the question "what is training?", meeting with artists, companies, and schools nationally and internationally. This research has inspired change throughout the pedagogy at the School. One immediate outcome was the creation of a new Directing/Mise en scène program. As part of this new program, students from the English and French sections of the School will train together. A historic moment in a historic year.

There was also some change this year, with three retirements in the staff. Robert Bellefeuille, Yoland Lambert, and Jill Thomson were celebrated for their extraordinary contribution to the lives of students and the School itself. Endless gratitude to all three.

Near the end of the year, I watched the French Section choir in the lobby of the School (standing shoulder to shoulder with staff and students from the English Section). Stunning hearts and voices filling the halls. As I watched them, I became conscious that in 2026–2027, some of them will have graduated, some will be one year ahead, and there will be a new group of students who have joined them. Both sections of the School, in constant evolution. As I watched them, it became clear, again. The role of this

School is to be here. So that these voices, all the students, can have a place to train and grow. So that when they, as Lorca says, “burn with passion,” they have the training, the craft, and the empowerment to give those passions voice.

What a gift this school is for this generation, and for all the generations to come.

My sincere thanks to the wonderful staff of the School (5030 and Monument), the brilliant guest teachers, and the extraordinary program directors in both sections. Thank you to the members of the Indigenous Advisory Circle, my dear colleagues in the Executive, and the Board for their support. And thank you to the students, for everything.

Finally, endless thanks to outgoing CEO Fanny Pagé for her extraordinary leadership and tenure. While she will be missed, the NTS community is so grateful for her significant contributions and everything she has done to ensure that the School thrives, now and in the future.

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

Scene from the show *Yerma*, directed by Thomas Morgan Jones.



Message from the Executive Artistic Director of the French Section

and Director of the Interprétation Program



Frédéric Dubois

We experience, in our own sphere, the imbalance of the world.

At the risk of repeating ourselves, this 65th anniversary was a significant and defining milestone in many respects. It was certainly a time for celebration, but above all, an opportunity to take a clear-eyed and, at times, confronting look at where we stand. The celebration was therefore bittersweet.

For 65 years, this School has sought to write and reinvent itself day after day. Often at the forefront, it has always resisted being confined by methods. Yet our vitality and agility have not prevented us from losing our footing.

But where there is imbalance, there are also possibilities, opportunities to regain our footing and move forward.

In the history of the School, this 65th anniversary will remain a moment when we returned to the essential questions at the heart of creating a living, unifying art form: Who are we? How do we pass on what we know while ensuring that it remains relevant? Why teach, if not precisely to convince younger generations that they are never too late? And how do we ensure that we have all the tools we need to keep alive the fire they bring to us?

The French Section has certainly not been idle, nor has it fallen short in the face of the enormous transformations underway and still to come.

This year, we celebrated the 50th anniversary of the Écriture dramatique program. This program has been, and continues to be, essential to the invention, vitality and growth of Quebec and French-language playwriting. It is a pillar alongside the CEAD, the Centre du Théâtre d'Aujourd'hui and Jamais Lu, all partners with whom we also marked this important milestone. Under the sensitive and thoughtful leadership of Diane Pavlovic, the activities held throughout the year offered an opportunity to celebrate the remarkable journey we have travelled and the strength of our contribution to theatrical creation.

We produced the two plays written by our graduating Écriture dramatique students and awarded them the first Normand-Chaurette Scholarships. We also presented the Young Audiences production, likewise written by authors from the School. This project has been a rich source of learning and encounters. By visiting elementary schools throughout the Greater Montreal area, we bring quality theatre to children between the ages of six and eight, while giving our students the opportunity to learn the fundamentals of touring. Finally, we presented a play by Goldoni on the stage of the Monument-National. This year, the production stood out for its remarkable visual and technical execution, playing to full and delighted houses.

Seven public shows, one Central Project, one set and costume design exhibition and one ensemble exercise were part of our schedule, in addition to countless hours of classes and extracurricular workshops.

We also continued our community activities and took part in another Nuit

blanche, in collaboration with the Conservatoire d'art dramatique de Montréal.

Both sections contributed to the pedagogical renewal that will take shape next year. Thomas and I visited some of Europe's leading theatre schools, helping to stimulate and enrich our discussions. The complete redesign of the Mise en scène program is one concrete result. It will serve as a springboard for what comes next. At the time of writing this report, the academic year has not yet begun, so it is too early to draw any conclusions. Nevertheless, there is genuine enthusiasm, and the initial feedback has been positive.

Meanwhile, the restructuring process underway has been sustained by a rare and inspiring collaboration between the two sections. I would like to take this opportunity to thank my colleagues, for whom I have boundless admiration.

I am also beginning my first year at the helm of the Mise en scène program. Leaving the Interprétation program is not without its difficulties, and the ten years I spent leading it were extraordinary. Still, it feels right to pass the torch to Sébastien David. The School is a laboratory that must never take on the colour or character of a single guiding mind. I embrace this new challenge with both joy and a sense of vertigo.

We cannot conclude this review without acknowledging the departure of Robert Bellefeuille, who led the Mise en scène program for nearly 20 years. Robert embraced the program entrusted to him. He nurtured it, protected it and transformed it. He gave it everything it needed to live, to change and to become what it needed to be. He welcomed each of his students with respect, gentleness and care. He put up posters in the hallways to guide students and reserve rooms. He moved tables and mounted projectors on the walls to lend grandeur to work and meeting spaces. He brought fruit. He sat down and observed with respect and relish. He asked a thousand questions. In fact, if there were one word to sum up his journey, his way of being and his presence, it seems that the most fitting would be elegance. He does everything with elegance, and we thank him here for all these years of commitment.

Finally, I would like to thank the Executive Committee, the Indigenous Advisory Circle, the English Section, our students, the Board of Directors, the School staff, and my invaluable colleagues and collaborators in the French Section for their remarkable work.

I would also like to thank Fanny for the past four years leading the School. Thank you, Fanny, for your commitment, your attentiveness, and your authenticity. Wishing you all the best in your future endeavours.

— **Frédéric Dubois**
Executive Artistic Director
of the French Section and
Director of the Interprétation Program



Scene from the show *Le Menteur*

Our Mission

To meet the evolving needs of Canadian theatre, the National Theatre School of Canada (NTS):

— Provides unparalleled bilingual (French and English) training to performers, directors, playwrights, set and costume designers, and production specialists, preparing them for professional careers in theatre.

— Offers a range of community initiatives that help make theatre accessible to all Canadians.

Our Vision

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













Our Professional Programs in Numbers



NTS Population

155
students

245
teaching-artists, Professional Programs

27
teaching-artists, Public Classes



Time at NTS

33
weeks of classes

198
days dedicated to classes, workshops, rehearsals, set-up and performances

94 to 100
days of classes during the fall term, depending on the program

95
days of classes during the winter and spring terms



Our 9 Professional Programs

- Acting
- Interprétation
- Playwriting
- Écriture dramatique
- Directing
- Mise en scène
- Scénographie | Set and Costume Design
- Production Design and Technical Arts
- Création et production











Our Graduates

Class of 2026

Acting



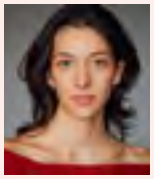
Scotia Browner
New Westminster, BC



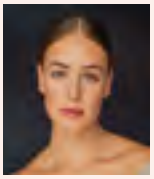
Owen Carter
Bay Roberts, NL



Ainsley Ginette Däumler
Calgary, AB



Laurel Fife
Winnipeg, MB



Rainbow Kester
Lake Temagami, ON



Kritika Khanna
Toronto, ON



Nikola Masri
Burgas, Bulgaria



Sophie Mae Reppert
New York, USA



Brendan Rush
Newmarket, ON



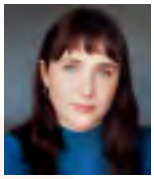
Tristan Beaupré
Lac-aux-Sables, QC



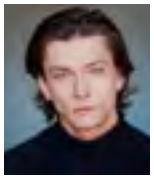
Laurie Bouchard
St-Jérôme, QC



Catherine Lagacé McManiman
Québec, QC



Aimée Lambert-Béland
Montreal, QC



Matisse Lavoie-Henry
Laval, QC



Olivier Lefebvre
Montreal, QC



Loïcia Mondésir
Jacmel, Haïti



Anna-May Sasseville
St-Eustache, QC



Vladmir Victor
Montreal / Pointe-Calumet, QC

Playwriting



Noah Deas
Fredericton, NB



Madison May
Edmonton, AB



Jojo O'Neil
Markham, ON

Écriture dramatique



Alexie Legendre
Montreal, QC



Alexandre Martin
Rouyn-Noranda, QC

Directing



Azal Dosanjh
St. John's, NL / Panjab, India



Emma Welham
Winnipeg, MB

Mise en scène



Simon Rioux
Chandler, QC

Production Design and Technical Arts



Sephora N'Kosi
Toronto, ON / Congo (RDC)



Nico Noguera
London, ON



Danika Royer
Scarborough, ON



Shivonne Stevens
Kuala Lumpur, Malaysia

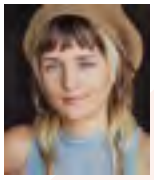


João Veloso
Gama-DF, Brazil



Katie Webb
Ottawa, ON

Création et production



Louise Brunet
Montreal, QC



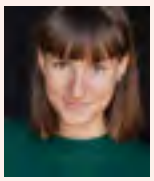
Mikha Cormier-Murphy
Montreal, QC



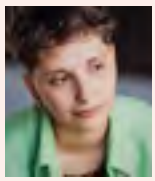
Hélène Farine
Genève, Suisse



Maya Larochelle
Terrebonne, QC



Marguerite Maxit
Vinzier, France



Catherine Ross
Cowansville, QC

Scénographie Set and Costume Design



Nila Dutton
St. John's, NL



Daria Famili
Montreal, QC



Angeles Silva Lizarraga
Lima, Peru



Tiphaine Bézie
Nantes, France



Maya Padlewska
Clayton, ON



Simone Turcotte
Québec, QC



Mégan Vallée
Montreal, QC

Résidence indépendante Independent Residency



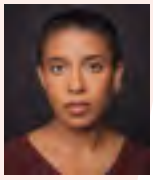
རིན་ཆེན་སྒྲོལ་མ་
Rinchen Dolma
Tibet, Nepal / Toronto, ON



Duncan Gould
Guelph, ON



Nezren Pittoors-McMahon
Aylmer/Gatineau, QC



Sophie-Thérèse Stone-Richards
London, UK

Résidence autochtone Indigenous Residency



Alexia Vinci
Montreal, QC
(Gespeg Mi'gmaq Nation)



Cameron Fraser-Monroe
Vernon, BC
(Tla'amin Nation)

Student Shows

2025/26



Last Night I Dreamt

A play developed by Adjani Poirier and directed by Brad Cook and Tawiah M'Carthy, presented by the graduating class of 2026 from the Acting, Production Design and Technical Arts, Set and Costume Design, and Residencies programs.

October 21–25, 2025
Hydro-Québec Studio,
Monument-National



Mort-aux-rats

Festival Nouvelles Écritures

A play by Ève Landry, a 2025 graduate of the Écriture dramatique program, directed by Marie-Ève Groulx and presented by the graduating class of 2026 from the Interprétation, Création et production, and Scénographie programs.

October 28 – November 1, 2025
Ludger-Duvernay Hall,
Monument-National



ANIMA

Festival Nouvelles Écritures

A play by Jules G. Even, a 2025 graduate of the Écriture dramatique program, directed by Philippe Boutin, and presented by the graduating class of 2026 from the Interprétation, Création et production, and Scénographie programs.

November 11–15, 2025
Hydro-Québec Studio,
Monument-National



The Fever

Director's Project

A play directed by Azal Dosanjh, a 2026 graduate of the Directing program, presented by the graduating class of 2026 from the Production Design and Technical Arts and Set and Costume Design programs.

November 25–28, 2025
André-Pagé Studio



My Name Is Lucy Barton

Director's Project

A play adapted by Rona Munro from the novel by Elizabeth Strout, directed by Emma Welham, a 2026 graduate of the Directing program, and presented by the graduating class of 2026 from the Production Design and Technical Arts and Set and Costume Design programs.

December 9–12, 2025
André-Pagé Studio



Yerma

A play by Federico García Lorca, adapted by Ursula Rani Sarma, directed by Thomas Morgan Jones, and presented by the graduating class of 2026 from the Acting, Production Design and Technical Arts, and Set and Costume Design programs.

December 9–13, 2025
Ludger-Duvernay Hall,
Monument-National



Tout est CABARET !

A performance presented by the graduating class of 2026 from the French Section, under the artistic direction of Éric Cabana, with staging by Joëlle Lanctôt, musical direction by Gaël Lane Lépine, and choral direction by Nathalie Rochette.

December 11–14, 2025
Hydro-Québec Studio,
Monument-National



Young Audiences

Double Bill

Prestidigitation!, **a play by Alexandre Martin, a 2026 graduate of the Écriture dramatique program, and *Camille court toujours*, a play by Alexie Legendre, a 2026 graduate of the Écriture dramatique program, both directed by Gabrielle Lessard.**

February 11–14, 2026
Pauline McGibbon Studio
and in elementary schools



Pool (No Water)

A play by Mark Ravenhill, directed by Rose Plotek and presented by second-year students from the Acting, Production Design and Technical Arts, Directing, and Set and Costume Design programs.

February 24–27, 2026
André-Pagé Studio



The Neverending Story

A play adapted by David S. Craig from the novel by Michael Ende, directed by Jovanni Sy, and presented by the graduating class of 2026 from the Acting, Production Design and Technical Arts, and Set and Costume Design programs.

February 24–28, 2026
Ludger-Duvernay Hall, Monument-National



Juste la fin du monde

A play by Jean-Luc Lagarce, directed by Simon Rioux, a 2026 graduate of the Mise en scène program, and presented by the graduating class of 2026 from the Scénographie and Création et production programs.

March 24–28, 2026
Hydro-Québec Studio, Monument-National



Ma chambre froide

A play by Joël Pommerat, directed by Olivier Kemeid, presented by second-year students from the Interprétation, Scénographie, and Création et production programs.

April 7–11, 2026
André-Pagé Studio



Cerberus
New Words Festival

A play written by Noah Deas, a 2026 graduate of the Playwriting program, directed by Emma Welham, a 2026 graduate of the Directing program, and presented by the graduating class of 2026 from the Acting, Production Design and Technical Arts, and Set and Costume Design programs.

April 25 – May 2, 2026
Hydro-Québec Studio, Monument-National



No Jumping
New Words Festival

A play written by Jojo O'Neil, a 2026 graduate of the Playwriting program, directed by Azal Dosanjh, a 2026 graduate of the Directing program, and presented by the graduating class of 2026 from the Acting, Production Design and Technical Arts, and Set and Costume Design programs.

April 25 – May 2, 2026
Hydro-Québec Studio, Monument-National



Julius Caesar

A play by William Shakespeare, directed by Amanda Kellock and presented by second-year students from the Acting, Production Design and Technical Arts, and Set and Costume Design programs.

April 28 – May 1, 2026
Pauline-McGibbon Studio



Le Menteur

A play by Carlo Goldoni, directed by Catherine Vidal and presented by the graduating class of 2026 from the Interprétation, Création et production, and Scénographie programs.

April 28 – May 2, 2026
Ludger-Duvernay Hall, Monument-National



Gespeg

A play written and directed by Alexia Vinci (Indigenous Artist in Residence, 2026), presented by students from the Création et production and Scénographie programs.

May 12–16, 2026
Salle Réjean-Ducharme, Théâtre du Nouveau Monde



Artistic Residencies

French Section Artistic Leadership Residency

In 2025–2026, NTS's Artistic Leadership Residencies continued their mission of supporting emerging leaders in the theatre community, offering them a space for reflection, learning, and collaboration around the issues shaping the performing arts today.

The French Section presented the fifth edition of its Artistic Leadership Residency. Bringing together five artists from different disciplines and regions across Canada, the program ran from February to May 2026, with monthly gatherings in Montreal, Québec City, and Ottawa that fostered the exchange of expertise, professional development, and lasting connections among participants.

The Artistic Leadership Residency is made possible thanks to the support of **Power Corporation of Canada**, **RBC Foundation** and the **Birks Family Foundation**.



Annabelle Faucher
Val d'Or, QC



Cédrik Lapratte-Roy
Montreal, QC



Morgane Lachance
Montreal, QC



Erika Malot
Montreal, QC



Jade Barshee
Montreal, QC

English Section
Artistic Leadership Residencies

This year, the English Section offered two complementary programs for emerging leaders in the theatre community. In September 2025, the first leadership residency, developed in partnership with Écoscéno, focused on eco-responsible practices in production and set design. Through workshops, case studies, and conversations with specialists, participants explored practical approaches to more sustainable, environmentally responsible theatre-making.

Participants in the Sustainable Development Residency, English Section





Eugenio Saenz
Ottawa, ON



Jessie Paynter
Calgary, AB



Laura Calver
Montreal, QC



Lauren Rebelo
Niagara-on-the-Lake, ON





Madelaine Walker
Vancouver, BC

Marshall Kidd
Toronto, ON

Morgandy McKinnell
Montreal, QC





Donnie Osler
Winnipeg, MB

Paul Fujimoto Pihl
London, ON

Leadership Residency Participants, English Section



Sehar Bhojani
Toronto, ON



Keltie Forsyth
Vancouver, BC



Bó Bárdos
Hamilton, ON



Jocelyn Tsui
Vancouver, BC



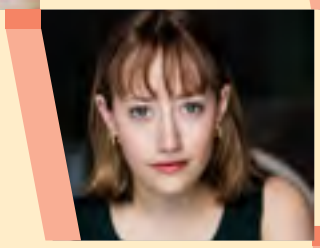
Cameron Fraser-Monroe
Vernon, BC



Christine Quintana
Vancouver, BC



Rahul Gandhi
Montreal, QC



Sarah Flynn
Winnipeg, MB



Sashoya Simpson
Toronto, ON



Ana Pitol
St. John's, NL

A second residency, titled *5 Honest Conversations—Right Now*, brought together a cohort of ten emerging artistic leaders from across the country for a week of reflection and dialogue in Montreal on the current challenges of leadership. Guided by the themes of honesty and the urgency to act, discussions explored the realities facing today's theatre community, the responsibilities of leaders, and the changes still to come. Four respected figures from the field—Nina Lee Aquino, Franco Boni, Jeanne LeSage, and Sherry Yoon—led conversations with participants, fostering the exchange of experience, mentorship, and a support network intended to carry on well beyond the Residency itself.

The Artistic Leadership Residency is made possible thanks to the support of **Power Corporation of Canad**a, **RBC Foundation** and the **Birks Family Foundation**.

Indigenous Artists in Residence

The 2025–2026 year marked the end of the two-year cycle for the Indigenous Artists Residency program.

Alexia Vinci (Gespeg Mi'gmaq Nation) completed her residency in the Directing stream by presenting an original creation, *Gespeg*.

Cameron Fraser-Monroe (Tla'amin Nation), meanwhile, wrapped up his residency by continuing an artistic practice that blends traditional storytelling with contemporary dance. His work, recognized for its distinctive vision, continues to gain recognition on both the national and international stage.

The Indigenous Artists in Residence program is made possible thanks to the financial support of the **Conseil des arts de Montréal**, **BMO**, and the **Cole Foundation**.



Alexia Vinci
Montreal, QC
(Gespeg Mi'gmaq Nation)



Cameron Fraser-Monroe
Vernon, BC
(Tla'amin Nation)



Show
Gespeg

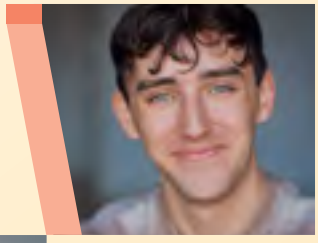
Independent Residency

NTS's Independent Residencies give professional artists a dedicated space to deepen their artistic practice, develop new creative approaches, and grow as artists. Running for one year, these residencies support research, experimentation, and exchange with the School community. Each residency is custom-designed in collaboration with the leadership of one of NTS's five training programs: Production Design and Technical Arts, Playwriting, Acting, Directing, and Set and Costume Design.

The 2025–2026 year marked the completion of residencies for Sophie-Thérèse Stone-Richards (Interprétation stream), Nezren Pittoors-McMahon (Set and Costume Design stream), Duncan Gould (Production Design and Technical Arts stream), and Rinchen Dolma (English Section Independent Residency). Over the course of their residencies, these artists pursued research and creative projects that enriched the School's artistic life, while fostering exchange with students, teaching-artists, and various communities of practice.



རིན་ཆེན་སྒྲོལ་མ་
Rinchen Dolma
Tibet, Nepal | Toronto, ON



Duncan Gould
Guelph, ON



Nezren Pittoors-McMahon
Aylmer/Gatineau, QC



Sophie-Thérèse Stone-Richards
London, UK

Distinctions

Ada Slaight Award

The Ada Slaight Award is presented to a graduating student in recognition of their outstanding contribution to fostering meaningful connections between the French and English sections of NTS. It honours an individual whose openness, collaborative spirit, and commitment to building lasting relationships have encouraged dialogue between the School's two linguistic communities and strengthened its truly bilingual character.

The recipient is selected jointly by the leadership of both sections, reflecting the shared nature of this recognition.

This year, the award was presented to **Brendan Rush**, a graduating student in the Acting program from the English Section. Through his generosity, ability to bring people together, and openness toward his peers across both sections, he embodied the values this award celebrates.

Bernard Amyot Award

The Bernard Amyot Award recognizes the work of a teaching-artist who has been at the School for fewer than five years and whose innovative teaching approach, positive impact on student training, and commitment to students have distinguished them.

This year, the French Section presented the award to **Nathalie Rochette**, Voice Instructor for the Interprétation program. Since joining the School, she has brought renewed momentum to the program through her energy, creativity, and inspiring approach to teaching.

The English Section presented the award to **Anne-Sara Gendron**, Teaching-Artist for the Production Design and Technical Arts and Set and Costume Design programs. Through her expertise, rigour, and generosity, she supports students across multiple programs and prepares them for the realities of their profession.

Peter Dwyer Scholarships

The Peter Dwyer Scholarships, presented by the Canada Council for the Arts, were awarded to four graduating students—two from the French Section and two from the English Section. The scholarships recognize their exceptional growth throughout their three years of training at NTS, as reflected in the development of their artistic practice, commitment, and creative and professional potential.

This year, the French Section presented the scholarships to **Vladmir Victor**, a graduating student in the Interprétation program, and **Maya Padlewska**, a graduating student in the Scénographie program. The English Section presented the scholarships to **Nico Noguera**, a graduating student in the Production Design and Technical Arts program, and **Daria Famili**, a graduating student in the Set and Costume Design program.

Through their dedication, perseverance, and outstanding achievements, these four graduates embodied the excellence and artistic potential the Peter Dwyer Scholarship seeks to recognize.

Tullio Cedraschi Award

Established in 2007, the Tullio Cedraschi Award honours one graduating student from each of the French and English sections who exemplifies the vision and values of NTS. It recognizes individuals whose leadership, sense of community, and generosity enrich the life of the School and who are poised to make meaningful contributions to the performing arts.

This year, the award was presented to **Alexie Legendre**, a graduating student in the Écriture dramatique program, and **Azal Dosanjh**, a graduating student in the Directing program. Through their work ethic, openness, respect for others, and ability to bring people together, they embodied the human and professional qualities that inspire their peers and reflect the spirit of the Tullio Cedraschi Award.

Sims Family Award

The Sims Family Award honours a teaching-artist whose exceptional contributions over many years have had a lasting impact on the quality of training at NTS. Presented alternately to a member of the French and English sections, this year's award recognized a teaching-artist from the French Section. It recognizes an exemplary commitment to teaching excellence, transmitting knowledge, and mentoring the next generation of theatre artists.

This year, the award was presented to **Francine Lalonde d'Entremont**, Teaching-Artist for the Création et production, Mise en scène, and Écriture dramatique programs. For nearly twenty years, she has shared her expertise with passion, generosity, and high standards. Through the richness of her exchanges, her dynamism, versatility, and deep commitment to her students, she has established herself as an exceptional educator.

Normand Chaurette Scholarship

The Normand Chaurette Scholarship is awarded each year to graduating students in the Écriture dramatique program to support them as they embark on their professional careers. Valued at $5,000, the scholarship helps encourage and support the next generation of playwrights.

Established through a bequest from Normand Chaurette, a major figure in Quebec theatre and a former teacher at the School, the scholarship carries on his legacy and his commitment to supporting new generations of writers.

This year, the Normand Chaurette Scholarship was awarded to **Jules G. Even** and **Ève Landry**.









Photos: 1. Brendan Rush, a graduating student in the Acting program and recipient of the Ada Slaight Award. | 2. Vladmir Victor, Maya Padlewska, Nico Noguera and Daria Famili, recipients of the Peter Dwyer Award, with Thomas Morgan Jones, Executive Artistic Director of the English Section and Director of the Directing program, and Frédéric Dubois, Executive Artistic Director of the French Section and Director of the Interprétation program. | 3. Alexie Legendre and Azal Dosanjh, recipients of the Tullio Cedraschi Award, with Thomas Morgan Jones and Frédéric Dubois. | 4. The 2026 graduates from all NTS programs at the graduation ceremony.

50 Years of the Écriture dramatique Program

In 2025, as the School celebrated its 65th anniversary, another major milestone highlighted the richness of its history: the 50th anniversary of its Écriture dramatique program.

A cornerstone of Quebec and French-language Canadian theatre, the program has trained generations of playwrights who have helped shape the theatrical landscape and advance playwriting in this country. For five decades, it has been a place of creation, knowledge-sharing and experimentation, where distinctive voices have emerged to enrich our collective imagination.

As Diane Pavlovic, who has directed the program for 25 years, explains:

"This program is the sum of the artists who have studied here, taught here and guided it, across all eras. It has managed to remain intimate, almost like a family, while fostering powerful voices that have shaped our theatrical landscape for fifty years. It is deeply moving to look back on the journey so far and dream about what lies ahead.

Writing is building. It is covering the world with words and addressing those words to our contemporaries. This beating heart is something we collectively need."

Throughout the 2025–2026 academic year, five events marked this anniversary, bringing together memory, creativity and visions for the future. The celebrations began on November 21, 2025, with a festive gathering of current students, graduates, faculty members and former program directors, as well as Elizabeth Bourget, the program's very first graduate.

Four more events followed: the announcement of the Normand-Chaurette scholarships awarded to program graduates; a student-led carte blanche at the Centre du Théâtre d'Aujourd'hui; spontaneous readings organized in collaboration with the Centre des auteurs dramatiques (CEAD); and a roundtable on playwriting with Jamais Lu.

Through these events, the NTS paid tribute to half a century of creation and knowledge-sharing while reaffirming its commitment to emerging voices and the future of French-language playwriting.



1.





2.



3.



4.



5.



6.

Photos: 1. Elizabeth Bourget, first graduate of the NTS Écriture dramatique program. | 2. Diane Pavlovic, program director for 25 years. | 3. Among the guests were current students, graduates, professors, and former program directors. | 4. From left to right: René Gingras, Elizabeth Bourget, and Yves Desgagnés, former program directors, accompanied by Diane Pavlovic. | 5. Students of the Écriture dramatique program, from left to right: Marie Savard, Alexandre Martin, Zéphyr Bielinski, Florence Frappier, Alexie Legendre, and Kim Boily. | 6. The School community gathered to celebrate this milestone.

Bleviss Family Library

Annual Highlights



Library visits

9,243

Documents loaned to users

14,503

Users

619

→ 152 students
→ approx. 150 NTS employees, instructors, etc.
→ 317 external members

Acquisitions

496

53% in French (264)



47% in English (232)



Postal shipments

119

→ including 58 postal shipments to users outside Montreal

Events held at the Library

2

approximately 170 participants

Communications

To celebrate its 65th anniversary, NTS took the opportunity to highlight its nine professional training programs while reaffirming the vitality and relevance of its mission today. More than just a communications campaign, this statement became a true guiding thread, uniting the year's various initiatives around a strong identity and a shared narrative.

The campaign kicked off a series of celebrations spanning from September 2025 to May 2026, culminating in the major benefit gala on May 5 at the Monument-National.

At the heart of the visual identity were current students, each representing one of the nine professional training programs. By choosing to feature those who bring the School to life today, NTS celebrated 65 years of history with an outlook firmly focused on the future.

Designed as a 360° campaign, this initiative was deployed in an integrated manner across all NTS touchpoints: digital communications, media relations, traditional media, recruitment, philanthropy, artistic activities, and events. Notably, a major out-of-home advertising campaign in Montreal, Quebec City, Toronto, and Vancouver contributed to extending its presence far beyond the walls of the School and the Monument-National.

This approach brought the 65th anniversary to life throughout the year across diverse audiences and platforms, while ensuring message consistency and a strong campaign identity.

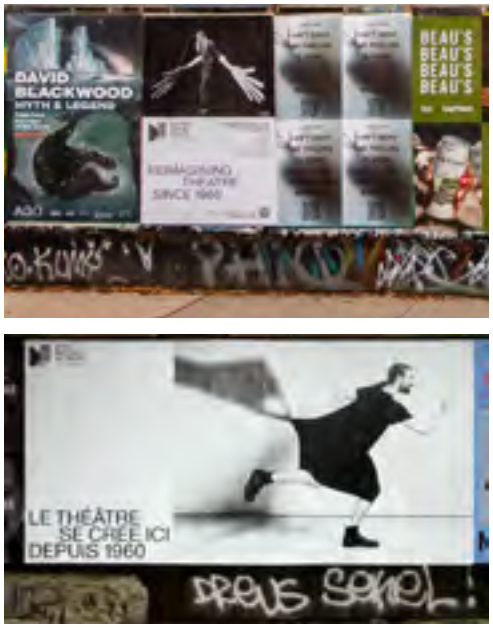
This strategy also translated into significant media coverage. More than 20 media hits were recorded in French-language media. On the English side, the campaign generated 80 media hits—including 41 radio spots—appearing across 36 different media sources.

The 80th anniversary of NTS DramaFest also helped amplify this reach, generating over 38 media hits on its own.

Beyond these results, the 65th-anniversary campaign strengthened NTS's visibility and brought its various audiences together around its mission—a momentum that will continue into the coming year and lay the groundwork for what lies ahead.



Saint-Denis Campus



Out-of-home advertising in Toronto and Montreal



Out-of-home advertising in Quebec

Indigenous Advisory Circle

The Indigenous Advisory Circle continues to support the School in its commitment to reconciliation, offering perspectives that guide our thinking and decision-making.

This year, we welcomed two new members to the Circle: Dave Jenniss and Carlos Rivera. Dave Jenniss, former artistic director of Théâtre Ondinnok, brings a wealth of artistic expertise rooted in decades of commitment to Indigenous theatre. Carlos Rivera, the School's very first Indigenous Artist in Residence, offers a direct connection to lived experience within our institution. Their arrival enriches the diversity of voices and knowledge guiding our organization, and we're grateful for their commitment to working alongside us.

We also want to acknowledge the departure of Émilie Monnet, a founding member of the Circle since its creation five years ago. Her contribution was invaluable in building relationships grounded in trust, respect, and recognition of Indigenous knowledge. She helped shape what the Circle is today, and her influence remains woven into how the School approaches its commitment to Indigenous artists and communities. We thank her warmly for everything she brought to this work and wish her every success in her artistic projects ahead.

Over the course of 2025–2026, Circle members contributed to two significant initiatives: taking part in the recruitment of the new cohort of Indigenous Artists in Residence, and supporting the hiring process for the new Director of the Interprétation program. These contributions reflect the concrete, structural role the Circle plays, offering guidance and perspective that continue to steer the organization with care and rigour.

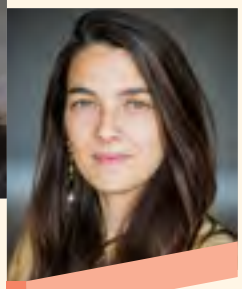
We reaffirm our commitment to nurturing this relationship over the long term, with openness, humility, and dialogue.

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

Indigenous Advisory Circle Members



Étienne Thibeault



Soleil Launière



Geneviève Pelletier



Sylvia Cloutier



Dave Jenniss



Carlos Rivera



Émilie Monnet



Scene from the show *The Neverending Story*

Community Initiatives

Neighbourhood Residency in Montréal-Nord

In 2025–2026, NTS continued its commitment to **youth in Montréal-Nord** with the third edition of the **Neighbourhood Residency**. Developed in partnership with École Secondaire Henri-Bourassa, the project offers on-camera acting and set design workshops led by NTS teaching-artists, with participation from students in the Set and Costume Design program. By bringing artistic creation into a school setting, this initiative helps make the performing arts more accessible to the next generation of audiences.

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

Shapelitakuan Project

In August 2025, NTS presented the sixth edition of the **Shapelitakuan Project**, developed in partnership with the Conseil des Innus de Pessamit. Since 2019, this initiative has given young people in the community the chance to explore every stage of theatre-making, from writing to public performance.

Guided by NTS teaching-artists and Indigenous artists, participants created and presented an original work inspired by their culture, their territory, and their imagination. Over the years, the project has become a valued space for transmission, creation, and dialogue, while deepening the relationship between NTS and the Pessamit community.

The Shapelitakuan Project is made possible thanks to the financial support of the **Government of Québec's Secrétariat aux relations avec les Premières Nations et les Inuit**, the **Molson Foundation**, **Nouveau Monde Graphite**, and a gift from **Alberta G. Cefis**, who has supported this project since its inception.



Neighbourhood Residency in Montréal-Nord



Shapelitakuan Project



Stage Découverte(s)



Young Audiences Tour. Photo from the show *Prestidigitation !* by Alexandre Martin.

TEC: Theatre Engaging Communities

The Theatre Engaging Communities (TEC) program continues to encourage NTS students and graduates from the past three years to develop artistic projects with real social impact. The initiatives it supports foster connection with different communities, cultural mediation, and the exploration of new forms of creation.

From Lac-aux-Sables, in the Mauricie region, all the way to Senegal, the program has supported projects that reflect emerging artists' commitment to putting their practice in service of their community, while enriching cultural life more broadly.

Stage Découverte(s)

In 2025–2026, NTS held the fifth edition of the Stage Découverte(s), an initiative designed to introduce the School's professional programs to young people aged 15 to 24 from underrepresented communities.

Over three intensive days, participants explored the disciplines taught at NTS—production, playwriting, acting, directing, and design—through workshops led by the School's teaching-artists. Since its launch in 2021, the Stage Découverte(s) has become an important gateway to professional theatre training.

This project is presented by the **TD Ready Commitment**.

Public Classes

In 2025–2026, NTS's public classes continued to grow, offering fall, winter, and spring sessions for a broad audience of beginners and experienced participants alike. In total, **52 classes were offered**, drawing **787 registrations**. These activities generated **$211,790 in gross revenue**, up **3.2%** from the previous year.

Led by **27 teaching-artists**, these classes give participants the chance to explore different theatrical disciplines in a professional setting. Beyond raising NTS's profile, they help make the performing arts more accessible, support the development of amateur artistic practice, and enrich NTS's engagement with the broader public.



Public Classes

Youth Theatre Tour

The NTS Youth Theatre Tour brings live performance directly into public schools, prioritizing under-resourced communities. This year, a double-bill program visited four elementary schools across Greater Montreal. Graduating students from the Interprétation, Scénographie, and Création et production programs staged two youth plays written by second-year students in Écriture dramatique.

Thanks to a partnership with Maison Théâtre, the students also received training in cultural mediation, which they put into practice by leading activities before and after each performance. For many children, this tour is their very first encounter with the performing arts. For graduating students, it offers a practical opportunity to apply their training and share the joy of live performance with the next generation.

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

French Section Cross-Canada Tour

In 2025–2026, NTS continued its commitment to developing the next generation of French-language theatre artists across the country, strengthening its ties with francophone communities in minority settings. Through a series of partnerships with cultural organizations and festivals, along with support from Québec's Ministère de la Langue française, NTS offered training, networking, and discovery opportunities to young artists and high school students.

From February to May, the School took part in several major events across the country, including in Moncton (New Brunswick), in collaboration with the Université de Moncton's Département d'art dramatique, as well as in Kingston (Ontario), Caraquet (New Brunswick), and Winnipeg (Manitoba). At these events, NTS program directors and teaching-artists led workshops in acting, set design, and lighting, and also offered master classes, School presentations, and networking activities. These initiatives helped raise awareness of the School's training programs while fostering exchange with local artistic communities.

Close to 200 young people and emerging artists took part in these activities, which help energize French-language theatre practice across Canada and encourage the next generation of creators to pursue their artistic path.

This initiative is made possible thanks to the support of
Québec's Ministère de la Langue française.











NTS DramaFest

The 2025–2026 season, marked by the 80th anniversary of the Festival in Ontario, enabled NTS DramaFest to continue serving as a support network for theatre teachers, students, and school communities across the province.

Beyond coordinating district and regional festivals and the annual provincial showcase, the team guided teachers and representatives to address artistic and pedagogical challenges, foster discussions around equity and play selection, and promote more accessible festival models.

Among the standout achievements was the strengthening of partnerships with post-secondary educational institutions. Queen's University became the new host of the Eastern Regional Festival, while York University hosted the Ontario Provincial Showcase for the first time. The University of Toronto's Hart House Theatre continued its partnership as host of the Toronto Regional Festival. These collaborations notably help bridge high school students with major Canadian institutions.

DramaFest also bolstered its support for young playwrights through new partnerships with the National Arts Centre (NAC) and the Literary Managers and Dramaturgs of the Americas (LMDA). Initiatives included a dramaturgical mentorship pilot program in Lambton-Kent, a virtual workshop led by playwright Mollie Garrett, and the development of new tools for young writers. The organization is also exploring ways to preserve and highlight student works, notably by reviving the Festival Voices anthology or creating a digital repository.

The Ontario Youth Advisory Committee (YAC) completed its second year. Across nine student-led meetings, its members formulated recommendations on accessibility, communications, participant experience, and the sustainability of local festivals.

Finally, NTS DramaFest continued developing its organizational infrastructure, particularly by creating a new website for Ontario, modernizing its information management systems, and developing resources designed to better support its community. In 2026–2027, these efforts will continue in order to consolidate the festival's operations, partnerships, resources, and digital tools.

This project is supported by the **Molson Foundation**.





Our Campuses

Saint-Denis Campus

The Saint-Denis Campus is the heart of training at NTS, where learning comes to life every day. Its studios, workshops, and rehearsal spaces are home to students in both the French and English programs throughout the year, fostering collaboration across disciplines and supporting the development of a rich, multidisciplinary artistic practice.

Beyond its educational mission, the Saint-Denis Campus also makes its facilities available to the broader cultural community through commercial rentals. Between August 1, 2025, and July 31, 2026, the campus hosted **approximately 75 external rentals**, ranging from a few hours to several weeks in duration, **generating close to $70,000 in revenue**.

One of the year's highlights was the return of several theatre companies to the Saint-Denis Campus to rehearse and prepare their productions, reflecting both the quality of the facilities and the trust they place in the School. Their continued patronage reinforces the campus's role as a creative hub for rehearsals, artistic development, and collaboration within the performing arts community.

In the coming academic year, the School will continue its efforts to optimize the use of its facilities and increase its capacity to accommodate a wider range of activities, while remaining focused on its primary priority: providing an exceptional learning environment for its students.

Monument-National

A landmark of Montreal's cultural heritage, the Monument-National continues to fulfil its dual mission: supporting the educational activities of NTS while hosting a diverse range of artistic and commercial events. Throughout 2025–2026, its various venues remained highly active, contributing to the School's profile and strengthening its connections with the wider community.

The year was marked by several significant developments. The signing of a service agreement with Place des Arts for the scheduling and management of Ludger-Duvernay Hall and the Hydro-Québec Studio, as well as ticketing services, represents an important milestone that will help streamline operations and enhance the experience of audiences and partners alike. The Monument-National also continued to host Club Nation's regular performances at the Café, further strengthening its role as a vibrant venue for artistic presentation and community gathering.

Thanks to support from the City of Montreal received the previous year, the Monument-National acquired state-of-the-art cinema equipment. This investment is already delivering results: the new film projection system and advanced sound equipment are now fully operational and have enabled the Ludger-Duvernay Hall to host several film premieres. This upgraded infrastructure allows the Monument-National to better meet the needs of the cultural sector.

During the fiscal year, the School acknowledged the decision rendered in the matter brought forward by the International Alliance of Theatrical Stage Employees (IATSE), which will lead to the unionization of Monument-National technicians. The School welcomes this new chapter as an opportunity to build a harmonious and constructive working relationship with its unionized employees. Steps have already been taken to ensure a smooth transition, in accordance with the legal framework and with a shared commitment to advancing the School's mission while maintaining the quality of its activities.





The statistics presented below illustrate the Monument-National's high level of activity throughout the year, both in terms of venue occupancy and the presentation of student productions and the audiences they welcomed.

3 spaces

Ludger-Duvernay Hall

Commercial use

92 days
including
56 days
of performances, screenings, filming and conferences.

Hydro-Québec Studio

Commercial use

27 days
including
12 days
of performances, screenings, filming and conferences.

Café du Monument-National

Commercial use

72 days
including
50 days
of performances, conferences and corporate events.

Student Productions

10 student productions presented

English Section

5 productions

- Ludger-Duvernay Hall — **642** tickets sold
- Hydro-Québec Studio — **516** tickets sold

French Section

5 productions

- Ludger-Duvernay Hall — **584** tickets sold
- Ludger-Duvernay Hall (black box configuration) — **296** tickets sold
- Hydro-Québec Studio — **893** tickets sold

Audience

Tickets sold
2,931

Complimentary tickets distributed
1,848

Total audience
4,779
spectators

Philanthropic Development

A theatre school is a place where ideas take shape, voices find expression, and futures begin to unfold. Behind every lesson, every production, and every meaningful encounter is a community that believes in the power of the arts—and in the people who will shape their future.

This year marks an important milestone in the evolution of philanthropy at NTS. Building on years of dedicated work and guided by a renewed vision, our approach is now more fully integrated into the life of the School—collaborative, intentional, and rooted in the relationships that define our community.

Philanthropy does more than support the School's mission—it is an integral part of it. It is reflected in the connections we build with our colleagues, alumni, partners, donors, and the broader community. It grows through the stories we share, the journeys we help shape, and the collective impact we create together.

Over the past year, we have laid the groundwork for a strong culture of philanthropy, one in which every member of the NTS community plays a role in advancing the mission that brings us together. This vision is grounded in a simple belief: philanthropy belongs to all of us. It takes shape through acts of generosity, meaningful listening, and the trusting relationships we cultivate every day.

This transformation also invites us to rethink how we engage with those who choose to invest in the School's future. Beyond financial support, we aspire to offer our donors a genuine sense of belonging—one built on meaningful connections, recognition, and a shared commitment to a common purpose.

As the School continues to evolve, philanthropy will play an essential role in ensuring it remains accessible, innovative, and forward-looking. The years ahead will be an opportunity to strengthen connections across our communities, expand our circle of support, and inspire even more people to invest in the transformative power of the performing arts.

Because beyond every gift lies an opportunity we create together: opportunities for today's students, tomorrow's artists, and the future of Canadian theatre.

To everyone who believes in the School and in the artists it helps shape, thank you. Thank you for being part of this remarkable human and artistic journey, and for helping—through your trust, commitment, and generosity—to create new possibilities for the next generation of theatre artists.

Philanthropy in Motion

Philanthropy is more than a source of funding. It is a living connection between the School and those who believe in its mission.

This year, philanthropy touched **100% of the School's students**. From scholarships and financial assistance to food support, as well as educational and community projects, the generosity of our donors helped enrich students' training and overall student experience.

We also began a new chapter in the evolution of our philanthropic approach, grounded in **proximity, recognition and long-term engagement**. By developing new points of connection with our communities, we aim to build lasting relationships that will enable the School to achieve its ambitions and increase its impact across Canada.

Our goal is clear: **to double the School's philanthropic revenue over the next five years** in order to support the next generation of theatre artists, make training more accessible, and strengthen initiatives that bring theatre closer to communities.

A Few Highlights from the Year

1
new philanthropic newsletter launched to strengthen connections with our community

22
holiday food baskets distributed to students experiencing financial hardship, thanks to the efforts of School employees and collaboration with the Société Saint-Vincent de Paul

84%
increase in employee campaign donations— a record level of engagement

100%
of Board members make a donation to the School

243
grocery gift cards provided to students experiencing financial hardship, thanks to the generous support of the Société Saint-Vincent de Paul, representing more than $12,000 in direct food assistance

$10,000
to support the two graduating students in the Écriture dramatique program through the Normand Chaurette Fund

8,715
young people reached through community initiatives, youth programs such as DramaFest and accessibility projects such as the Shapelitakuan theatre troupe

$13,000
raised through the annual "Discover Your Next Role" campaign

+300
engaged donors

$43,730
awarded in scholarships for TEC – Theatre Engaging Communities projects by students and recent graduates

$99,612
redistributed to impactful NTS initiatives, students and graduates through the Community Funds

$222,000
raised to support the next generation of artists at the School's first benefit event, held to mark 65 years of theatre and creation

$642,882
provided in financial aid and support services to 103 students

Fundraising Event: ENTrée en scène

A First-Ever Benefit Gala Celebrating 65 Years of Bold Creativity

The highlight of the National Theatre School of Canada's 65th anniversary celebrations, the School's inaugural Benefit Gala brought together artists, alumni, partners, philanthropists, and members of the business community at the Monument-National on May 5, 2026, united by a shared commitment: supporting the next generation of theatre artists.

Under the artistic direction of **Frédéric Dubois** and hosted by **René Richard Cyr**, actors **Éric Bruneau**, **Magalie Lépine-Blondeau**, **Gilles Renaud**, **Roy Dupuis**, **Irdens Exantus**, **Sandrine Bisson**, and **Marilyn Castonguay** revisited their original NTS entrance auditions alongside current students. The result was a moving conversation across generations and a vibrant tribute to the School's enduring legacy.

Beyond the **$222,000 raised**, this inaugural event introduced the School to new audiences and partners while strengthening ties with its existing community. It also underscored the vital role philanthropy plays in the School's continued growth and in its ability to provide an exceptional education for the next generation of artists.

The first of what promises to become a signature event in the philanthropic life of NTS.













Annual Campaign

Building a Stronger Culture of Philanthropy

Running from fall 2025 through spring 2026, the School's annual giving campaign combined fundraising, awareness-building, and community engagement initiatives to help foster a stronger culture of philanthropy across NTS.

Throughout the year, communications highlighting the impact of donor support helped sustain this momentum. National Philanthropy Day provided an opportunity to raise awareness of the essential role philanthropy plays in advancing the School's mission, while the launch of the *Philanthropy Newsletter* established a new quarterly touchpoint with donors, supporters, and community partners.

Launched on World Theatre Day, the **Discover Your Next Role** campaign invited the community to take on a new role by supporting the School's students. Rolled out over a two-month period through direct mail, email, and social media, the campaign reflected the School's commitment to making philanthropy a shared responsibility.

Perhaps the campaign's greatest success, however, was the number of first-time donors it welcomed, along with the return of many supporters who had not contributed in several years. Their renewed engagement reflects the community's enduring commitment to the School's mission and the growing strength of its philanthropic vision.

The results reflect a rapidly growing level of engagement:

+84% in donation
to the internal giving campaign

4× more
in donations raised through the spring campaign

Nearly twice as many
participants in the food drive

5× more funds raised
for Giving Tuesday











Tribute to Partners and Donors

The National Theatre School of Canada wishes to express its deep gratitude to its entire philanthropic community. Thanks to the generosity of the individuals, foundations, and businesses who supported the School between August 1, 2025, and July 31, 2026, NTS continues to train the next generation of theatre artists, champion excellence on stages across the country, and help the performing arts thrive in Canada and beyond. **Thank you!**

$50,000 +

The Birks Family Foundation

BMO Financial Group

The Molson Foundation

La Fondation Nicole-Germain*

Power Corporation of Canada*

RBC Foundation*

TD Bank Group

$25,000 – $49,999

The Cole Foundation

J. Edward Johnson & Sharon Vance*

$10,000 – $24,999

Gideon Arthurs and Erin Shields*

Caisse d'économie solidaire Desjardins

Colin Jackson and Arlene Strom*

La Fondation Sibylla Hesse*

The Wuchien Michael Than Foundation*

$5,000 – $9,999

Alberta G. Cefis

The Craig Foundation

Andrée Larose, in memory of François Truchon

Nancy Morrison

The Norman and Margaret Jewison Charitable Foundation

$2,500 – $4,999

IODE Canada

Fanny Pagé

Monty Schneider

$1,000 – $2,499

Mary & Herb Auerbach

Gil Desautels

Lucien Forget

The Hay Foundation

Mikaëlle Monfort

Nouveau Monde Graphite

Heather Redfern

Mazen Shakeel

Stephen Thomson and Lauren Maykut Thomson

Anonymous (2)

$500 – $999

Bruce Blakemore

A. Chauvin

René Richard Cyr

Geneviève Déry

Anne-Marie Ethier

Patrice Landry

Bidyut K. Majumdar

William Millerd, C.M., O.B.C.

Thomas Morgan Jones

Denny Young

Anonymous (3)

$100 – $499

Alice Abracen

Agence MVA

Amélie Aumont

Miguel Balarezo Arce

Jean Bard

David Barnett

Loui Beaulieu

Daniel Beaupré

Jean Bédard

Robin Berlyn

Trevor Bishop

Cecilia Brodie

Louis Brosseau

Anna Bushell

Chantal Cadieux

Brigitte Carbonneau

Lyesse Chalmers

Simone Chevalot

Bob and Claire Clark

Nicole Clément

Cliniques STADIUM PhysiOsteo

Diana Cormier Pastena

Céline Crête

Danielle Crête

Michael & Kim Davidman, in memory of Allan Bleviss

Dave Deveau

Barbara Discenza, in memory of Ruth and Beppe

Yves Dubeau

Shelley Dupasquier

Alain Grégoire

Hélène Guay

Katherine Hayashi

*Multi-year donation

Paul Hecht
Bruno Houde
Diane Jacques
France Jodoin
Michael Joy
Yves Jutras
Fabienne Laisné
Danièle LeBlanc
Monique Lefebvre
Pascale Léger
Anne-Marie Matteau
Andrée McNamara Tait
Daniel Morin
Gerard Muguet
Vincent Ouimet
Cathia Pagotto
John Perring
Hélène Poitras
Vanessa Porteous,
in memory of Timothy Porteous
Jean-Claude Prévost
Gilles Renaud
Katherine Richardson
R. Alan Ross
André Roy
Phillip Silver
Irina Tcaci
Theatre Garden
Alicia Thorgrimsson
Serge Tisseur
Christine Valleaux
Neilson Vignola
Dr. Robert Walter
and Dr. Jill Calder
Alain Zouvi
Anonymous (20)

Planned Gifts and Estate Bequests

Michel Marc Bouchard
Catherine Gadouas
Estate of Normand Chaurette
Estate of Michael Eagan

Gifts in Kind

Markita Boies
Diana Cormier Pastena
Michelle Giroux
Claude-André Roy
Nicolas Saudrais
Lib Spry

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.

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

Partners

Public and Government Partners

FUNDRAISING EVENT
ENTrée en scène

Mainstage Visionary
$25,000

Power Corporation of Canada
De Grandpré Chait

Spotlight Patron
$15,000

ESPRIT Droit & Agence de PI

Rising Star Supporter
$5,000

Fusion Jeunesse
Loranger Marcoux
La Presse

$10,000+

Aon Canada
Deloitte
Pierre Even
Morgan Philips
Raymond Chabot Grant Thornton
Sourcinc

$5,000 – $9,999

Groupe BR
Groupe Cosior
Prelia Canada S.E.N.C.R.L., s.r.l.

$2,500 – $4,999

Anne-Marie Ethier
National Public Relations
Mike James Ross

$1,000 – $2,499

Banque Nationale du Canada
Martin Barbeau
Dominic Champagne and Julie Castonguay
Cloriacité Développement
Fondation Macdonald Stewart
Éric Fournier
GardaWorld
Dorine Perron, LL.L.
Société Historique du Lac Saint-Louis

$500 – $999

François Beauchamp
Marc Blondeau
Marc Boissé Kippen
Michel Marc Bouchard
Audrey Breault
Evelyne Burrowes
Etienne Chauvin
Marie-Christine Morin
Dominic Cormier
Danielle Dagenais
Mario Deschênes
Xavier Forget
Stéphane Gagnon
Nathalie Goodwin
Groupe Entourage
Toby Harper-Merrett
Emmanuel Laurin-Légaré
Lavery Avocats
Camille Lefebvre
Robert Lemoine
Cassandre Louis
François Marchand
Normandin Beaudry
Benoît Pelchat
Sylvi Plante
Sébastien Poirier
Propret
Scotia Jarislowsky Fraser
Maxime Talbot
Willis Towers Watson

$100 – $499

Philippe Albert
Line Beauchamp
Monique Beaupré
Joël Bergeron
Mary-Katherine Bouchard
Sylvie Bouchard
Claudine Boulay
Julie Bourduas
Anne-Marie Cadieux
Hélène Caron
Éric Champoux
Nicole Clément
Carole Delage Papineau
Gil Desautels
Thiéry Dubé
Emballage Cartier
Caroline Ethier
Josée Ethier
Jonathan-Maxime Fecteau
Geneviève Forest
Lucien Forget
Anik Fournier
Stéphanie Gaudette
Julie Gaudreault Martel
Anabel Gendron
Claude Godon
Ghislaine Goudreaux
Emmanuelle Hébert
Frederick Henri
Industries Show Canada
KPMG
Jean-Daniel Lamy
Langlois Avocats
Mélanie Lan Nguyen
Suzanne Leblanc
Alexandre Lubin
Chantal Mercier
Moment Factory
Marina Orsini
Marc Paquin
Pierre Parisien
Jean-Pierre Primiani
Rosita Punti
Heather Redfern
Ludovic Robert
André Roy
Louis Samuel
Stéphane Séguin
Louise St-Pierre
Théâtre de la Ville
Yvann Thibaudeau
Aminah Tran-Bahri
Julie Tremblay
Patrice Vermette
Shaun Wilkes
Anonymous (2)

Auction Partner

Bouillon Bilk
Centre du Théâtre d'Aujourd'hui
Violette Chauveau
Cirque du Soleil
Groupe Entourage
La Presse
La QV
Louise Latraverse
Le Cadet
Maison Théâtre
Pascale Montpetit
Musée des beaux-arts de Montréal
Musée Pointe-à-Callière
Marc-André Nantais
Opéra de Montréal
Orchestre symphonique de Montréal
Place des Arts
Power Corporation of Canada
Société Radio-Canada
Théâtre Denise-Pelletier
Théâtre Duceppe
Théâtre du Nouveau Monde
Théâtre de Quat'Sous
Théâtre de la LNI
Théâtre de la Ville
Michel Tremblay

A big thank you as well to all donors who gave less than $100, and to the bidders at the benefit auction. Every dollar makes a difference—your gift has a real impact!

2025-2026 Fiscal Year Financial Report

On the Path to a Balanced Budget

NTS ended its 2025-2026 financial year with a consolidated surplus of nearly $1.5 million, a marked improvement over the surplus of approximately $40k posted last year. This result is, however, driven almost entirely by net investment income of $3.9 million, reflecting the excellent market performance of its endowment funds.

On a core operating basis, the administration fund posted a deficit of $554k, below the $698k budgeted and an improvement of approximately $150k over 2025. While it remains in deficit for the fifth consecutive year, the gap is narrowing: operating revenues, at $9.6 million, grew by 6%, while expense growth was contained at 3%.

This progress rests first and foremost on self-generated revenues. Commercial revenues from the Monument-National rose by 15%, even though the partnership with Place des Arts for venue bookings and ticketing management, announced in October 2025, is only just getting under way. The “ENTrée en scène” fundraising event, held in May to mark the School’s 65th anniversary, generated more than $220k, exceeding expectations for a first edition. Finally, public courses brought in more than $205k in revenue.

An additional and exceptional contribution of $300k from Canadian Heritage’s Canada Arts Training Fund also provided significant support to the School’s recovery.

The balance sheet total remained stable at $58.6 million, and the net cost of fixed assets stood at $20.6 million.

The strategy focused on growing self-generated revenues is therefore beginning to bear fruit. Vigilance nonetheless remains essential. The levers of the action plan – Monument-National commercial revenues, renewed philanthropy driven by the campaign, and the expansion of recreational and corporate courses – remain central to the School’s return to financial balance while remaining fully true to its founding mission.

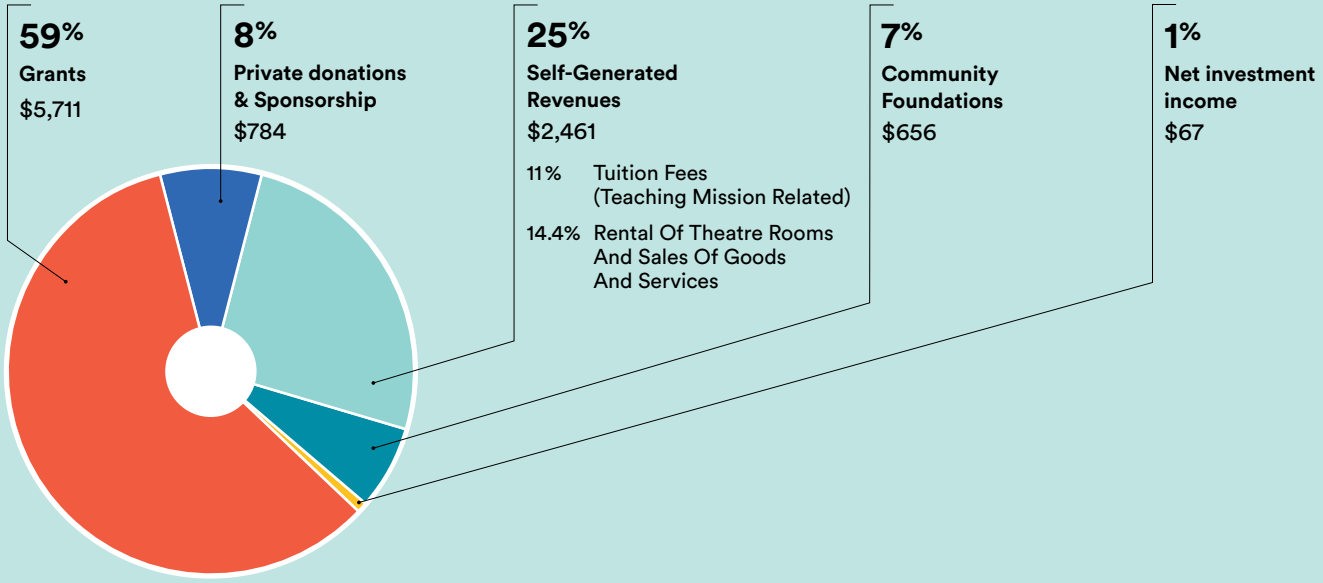
— **Mikaëlle Monfort**
Chief Financial Officer/IT and Chief of Staff

2026 Operational Financial Overview

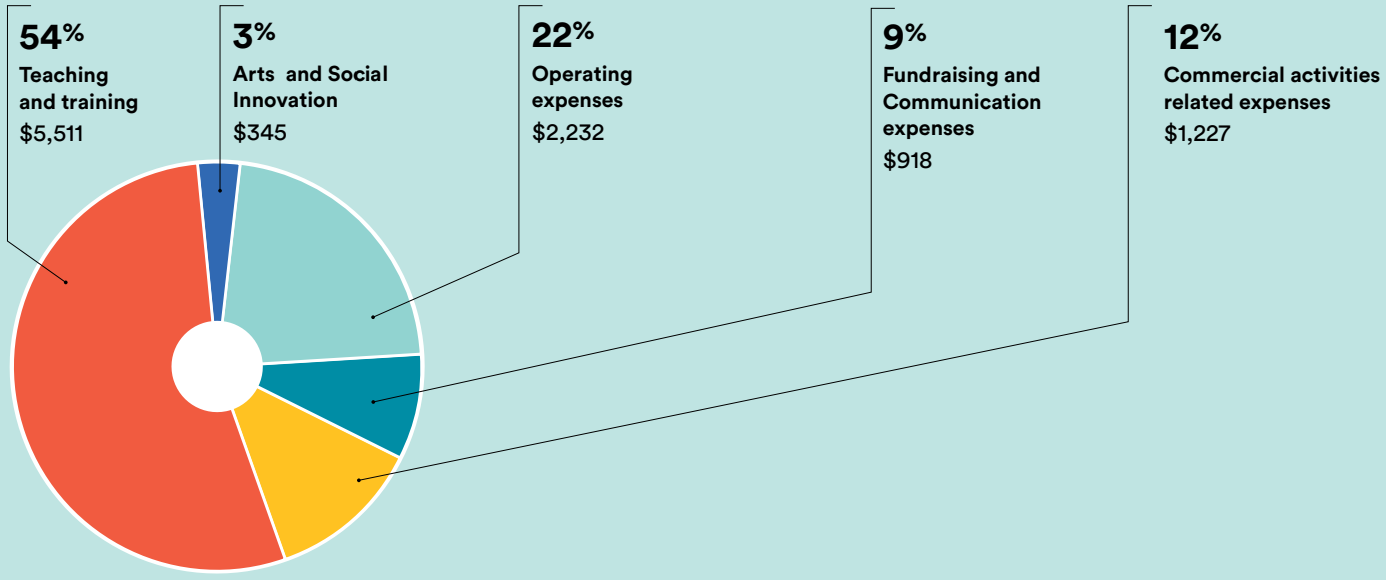
For the year ended July 31, 2026

(Reported in thousands of dollars)

Where the money came from



How the money was spent



Summary and Net Result

TOTAL OF EXPENSES		TOTAL OF INCOME		NET RESULT (Deficit / Surplus)
$9,679	–	**$10,233**	=	**-$554**

Administrative and Professional Programs Staff

As of July 31, 2026

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

Stéphane Longpré
Director of the Set and Costume Design Program

Nathalie Rochette
Head of Music

Éric Cabana
Assistant to the Artistic Director of the French Section

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

Luc Bourgeois
Head of Voice and Diction

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

Lauren Maykut
Head of Voice

We would like to recognize the retirements of **Robert Bellefeuille**, **Yoland Lambert** and **Jill Thomson**, following more than two decades of dedicated service to the School. We extend our sincere thanks to them for their commitment and invaluable contributions to the School's mission over the years.

We would also like to thank our colleagues who left the School during the year and who contributed to the success of its activities:

Marie-Michelle Demers, Naïka Champaïgne Boissinotte-Alexis, Marianne Boudreau, Lila Ciesielski, Alexandra Dubé-Girard, Guillaume Ménard-Crête, Camille Pilon-Laurin, Angela Rassenti, Walid Saliba, and Catherine Voyer-Léger.

CEO's Office

Fanny Pagé
CEO

Janie-Kim Béland
Assistant to the CEO and
Philanthropic Development

Finance, IT and Human Resources

Mikaëlle Monfort, CPA, CA
Chief Financial Officer/IT and Chief of Staff

Camille Friedrich, CRHA
Director, Human Resources

Miguel Balarezo
Payroll and Accounts
Payable Manager

Irina Tcaci
Accountant Analyst

Vincent Caza
Accounts Receivable Clerk

Jean-Sébastien Dumaresq
IT Manager

Francis Depelteau
IT Support Agent

Philanthropic Development

Geneviève Déry
Chief Philanthropy Officer

Amélie Aumont
Director of Philanthropic
Development

Carla Menza
Public and Private
Funding Manager

Zéphyr Jamison
Public Programs Coordinator

Communications

Joana do Valle
Director of Communications

Erika Kierulf
Director, DramaFest
and Community Initiatives

Julie Carlier
Project Manager, Communications
and Digital Media

Sarah Poole
Recruiting and Outreach Manager

Operations Management Saint-Denis Campus

Shelley Dupasquier
Chief Operating Officer

Audrey Janelle
Technical Director

Francis-Olivier Métras
Technical Director Assistant

Anne-Marie Bizier
Manager of Training
and Administrative Support

Marc-André Durocher
Manager of Student Services

Joshua Fourney
Registrar

Myriam Huard
Customer Service
and Administrative Agent

Simon Barry
Head Librarian

Maude St-Denis
Document Technician

Marc-André Perreault
Building Manager

Judes Dickey
Operations Support Agent

Operations Management Monument-National Campus

Étienne Allard
Director of Operations

Audrey Lamontagne
Assistant Director of Operations

Bernard Méthot
Superintendent

Emily Emond
Project Manager, Operations

Arsène Brosseau-Thiffault
Front of House Manager

Marc-André Couture
Technical Director

Marjorie Lefebvre
Technical Supervisor – Student Training

Bianca Bernier
Head of Sound – Student Training

Open position
Head of Lighting – Student Training

Open position
Head Machinist – Student Training

Julia Metzger
Michael Slack
Project Managers, Costume Workshop

Nezren Pittoors-McMahon
Raphaëlle Rieu
Wardrobe Managers

Ève-Lyne Dallaire
Manager, Props Workshop

Guillaume Simard
Manager, Carpentry Workshop

Christian Larochelle
Carpentry Workshop Assistant

Véronique Pagnoux
Manager,
Scenic Painting Workshop

Members of the Board of Directors



CO-CHAIR

Mike James Ross
QC

Consultant at Egon Zehnder



CO-CHAIR

Anne-Marie Ethier
QC

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



BOARD MEMBER

Line Beauchamp
QC

Strategic Consultant, Sherpa



BOARD MEMBER AND PAST CHAIR

Maxime Gagné
QC

Founder, ESPRIT Law & IP Agency



SECRETARY

Heather Redfern
BC

Executive Director, The Cultch



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Nandini Mulliah
ON

EdCan Financial Director, AON Canada



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Marie-Christine Morin
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Executive Director, Fédération culturelle canadienne-française (FCCF)



BOARD MEMBER

Patti Pon
AB

President and CEO, Calgary Arts Development



BOARD MEMBER

Dominic Cormier
QC

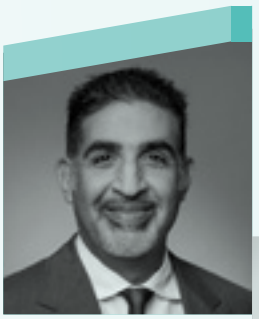
Senior Director Government Affairs for Canada, Alcoa



BOARD MEMBER

Geneviève Pelletier
MB

Independent Artist



BOARD MEMBER

Mazen Shakeel, FCIA
ON

Senior Director, Investment Consulting, ECKLER



BOARD MEMBER

Toby Harper-Merrett
QC

Director General, Dawson College



BOARD MEMBER

Denny Young
ON

Nonprofit Management Advisor/Coach



Scene from the show *Ma Chambre froide*

Pan-Canadian School

1 NTS DramaFest

Alberta
British Columbia
Nova Scotia
New Brunswick
Ontario

2 French Section Cross-Canada Tour

Caraquet, NB
Kingston, ON
Moncton, NB
Winnipeg, MB

3 French Section Audition Tour

Montreal, QC
Québec, QC

4 English Section Audition Tour

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

5 Shapelitakuan Troupe

Pessamit, QC

6 Student Visit to the National Arts Centre

Ottawa, ON

7 TEC (Theatre Engaging Communities)

Lac-aux-Sables, QC
Montreal, QC
Senegal

8 Neighbourhood Residency: Montréal-Nord

Montreal, QC

9 Young Audiences Tour in Greater Montreal Elementary Schools

Montreal, QC

10 2026 Banff Playwrights Lab

Second-year Playwriting students Ella Kohlmann and Geneva Noppers participate in the 2026 Banff Playwrights Lab

Banff, AB

11 Internship at the Conservatoire national supérieur d'art dramatique

Mise en scène graduate Simon Rioux completes an internship at the Conservatoire national supérieur d'art dramatique

Paris, France

12 Exchange at ENSATT – École Nationale Supérieure des Arts et Techniques du Théâtre

Création and production graduate Mikha Cormier-Murphy participates in an exchange at ENSATT – École Nationale Supérieure des Arts et Techniques du Théâtre

Lyon, France

13 Internationally acclaimed actress and filmmaker Juliette Binoche visits NTS

Montreal, QC

14 Visiting Guest Artists: Sir Gregory Doran and Nina Lee Aquino

London, United Kingdom
Ottawa, ON

15 Celebrating 50 Years of the Écriture dramatique Program

Montreal, QC

16 ENTrée en scène Fundraising Event

Montreal, QC





Cross-Canada Tour



NTS DramaFest



ENTrée en scène
Fundraising Event

Monument-National Campus
1182 Saint-Laurent Blvd.
Montreal, QC H2X 2S5

—

Saint-Denis Campus
5030 Saint-Denis St.
Montreal, QC H2J 2L8

—

514-842-7954
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