

A global leader

IN THEATRE TRAINING



WE ARE PROUD TO PRESENT THE CLASS OF 2019

— INTERPRÉTATION



Katherine Céré
(Montréal, QC)



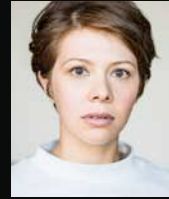
Samuel Décary
(Ste-Thérèse, QC)



Alice Dorval
(Montréal, QC)



Antoine Ferland
(Québec, QC)



**Rosalie Leblanc
Houle**
(Victoriaville, QC)



**Jean-Christophe
Leblanc**
(Québec, QC)



**Stephie
Mazunya**
(Ottawa, ON)



**Audrey
Perreault**
(Coteau-du-Lac, QC)



**Mattis Savard -
Verhoeven**
(Montréal, QC)

— PRODUCTION DESIGN AND TECHNICAL ARTS



Samuel Boucher
(Paris, France)



Claire Bourdin
(Toronto, ON)



Hannah Kirby
(Ottawa, ON)



**Pedro Melão
Ferreira**
(São Paulo, Brazil)



Gloria Mok
(Mississauga, ON)



**MacKenzie
Poole** (Pointe-
Claire, QC)



**Elizabeth
Richardson**
(Barrie, ON)

— PRODUCTION



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(Brossard, QC)



**Florence
Blais-Thivierge**
(Longueuil, QC)



**Arthur
Champagne**
(Montréal, QC)



Renaud Dionne
(Val-David, QC)



Joëlle LeBlanc
(Alma, QC)



**Delphine
Rochefort-Boulanger**
(Lachine, QC)

— SCÉNOGRAPHIE / SET AND COSTUME DESIGN



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(Argos, Greece)



Jeanne Dupré
(St-Pie, QC)



Hannah Fisher
(Olds, AB)



Claudie Landry
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**Erika Parra
Bernal** (Palmira,
Colombia)



Marine Plasse
(Montpellier,
France)

— ACTING



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(Ottawa, ON)



Chloe Giddings
(Sherbrooke, QC)



Nathaniel Hanula-James
(Vancouver, BC)



Rochelle Laplante
(Edmonton, AB)



Jesse LaPointe
(Fredericton, NB)



Tara Sky
(Toronto, ON)



Benjamin Thomas
(Saskatoon, SK)



Evelyn Wiebe
(Waterloo, ON)



Kajsa Wood
(Edmonton, AB)

— ÉCRITURE DRAMATIQUE



Hugo Fréjabise
(Albi, France)



Tamara Nguyen
(Nogent-sur-Marne, France)

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(Montreal, QC)
Indigenous Artist Residency



Eryn Griffith
(Victoria, BC)
Independent Residency



Mel Hague
(Toronto, ON)
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Dillon Orr
(Windsor, ON)
Résidence indépendante



Kim Senklip Harvey
(Vancouver, BC)
Artistic Leadership Residency

— PLAYWRITING



Jake Archer
(Chilliwack, BC)



David Walker
(Edmonton, AB)



OUR MISSION

To serve the evolving needs of Canadian theatre, the National theatre school of Canada (NTS):

- Provides incomparable training in French and English 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.



— ALBERTA G. CEFIS
Chair of the Board of Directors



« **NTS will focus on development, innovation and creation in order to follow our strategic vision to meet the needs of Canadian theatre.** »

I was excited to accept the position of Chair of the Board of Directors of the National Theatre School of Canada in the fall of 2018.

My predecessor, Bernard Amyot, left behind a School that is in excellent shape, with a strong leadership team in place to ensure the continued success of this great institution, which is unique in several respects, including its professional programs offered in both French and English. Thank you, Bernard!

I am especially proud when I see the energy devoted to implementing the School's transformation plan: a relevant and ambitious plan that will ensure the sustainability of NTS, while also strengthening its roots in all regions and spheres of Canadian society. Inspired by the rigour and excellence of our professional programs, the new community-based programs are already leading thousands of young Canadians to their first experiences in theatre.

This year, the Board of Directors is also gaining new members whose expertise will enrich the board: welcome to Maxime Gagné and Shawn Cohen. At the same time, we bid farewell to others, and thank them for their contributions over the past few years: Pierre-Luc Paiement, David J. Daniels, Joan Richardson, Myriane Le François, Nassib El-Husseini and Nathalie Goodwin. David, Joan and Myriane remain in the School family as Governors. The School is grateful to all members of the Board of Directors, as well as to its Governors, for their involvement, generosity and advice. I also thank outgoing Governors Guy Mignault and Paul Robillard for their contributions.

An institution is built of individual people, and our School must continue to be an example to society. The selection of students for training programs, and of high-profile professional artists to teach them, as well as the recruitment of staff and personnel of the various departments of the School, must always reflect the diversity of our vast country.

With this rich diversity, NTS will focus on development, innovation and creation in order to follow our strategic vision to meet the needs of Canadian theatre. The School will soon announce a new plan for its campus on rue Saint-Laurent, the Monument-National. The announcement will mark a milestone in the run-up to the School's 60th anniversary, which we will celebrate in the fall of 2020 with important new initiatives. We will introduce new and invigorated fundraising initiatives to support the growth of our expanded programs.

I am also pleased to report that the financial management of the School remains sound, as the results described in this report demonstrate.

I would like to thank those who enable us to accomplish our mission: Heritage Canada, the Quebec Ministry of Culture and Communications, and our other public partners. Thanks also to the many individual donors, foundations and companies that allow us to always exceed your expectations.

MESSAGE FROM THE CEO

— GIDEON ARTHURS

An exceptional year!

Since its founding in 1960, NTS has played a crucial role in developing the performing arts at home and around the world. This past year, NTS has strengthened its leadership in professional training across all the theatre trades, as well as in accessibility to its resources.

1. World leader in theatre training

Under the supervision of Alisa Palmer and Frédéric Dubois, artistic directors of the English and French sections respectively, and supported by 369 professional artists, the directors of the nine programs have guided 165 young artists through their training.

The students, led by seasoned professionals, have produced 15 shows, creating everything seen on stage and everything happening behind the scenes. All of this work is presented to the public with a “Pay what you think” policy, encouraging universal access to arts and culture.

In May 2019, 41 young professional artists graduated from the School, and they are already working across all the theatre professions, here and abroad:

- Two talented writers will enrich the English-Canada theatrical repertoire, and two the Francophone scene;
- Nine new professional actors from Acting and nine from *Interprétation* will showcase their talent on the grand stages across the country and overseas;
- Six new Production specialists and seven in Production Design and Technical Arts, will lead all manner of creations across the world,
- Six Set and Costume designers will dream up new worlds to amaze audiences.

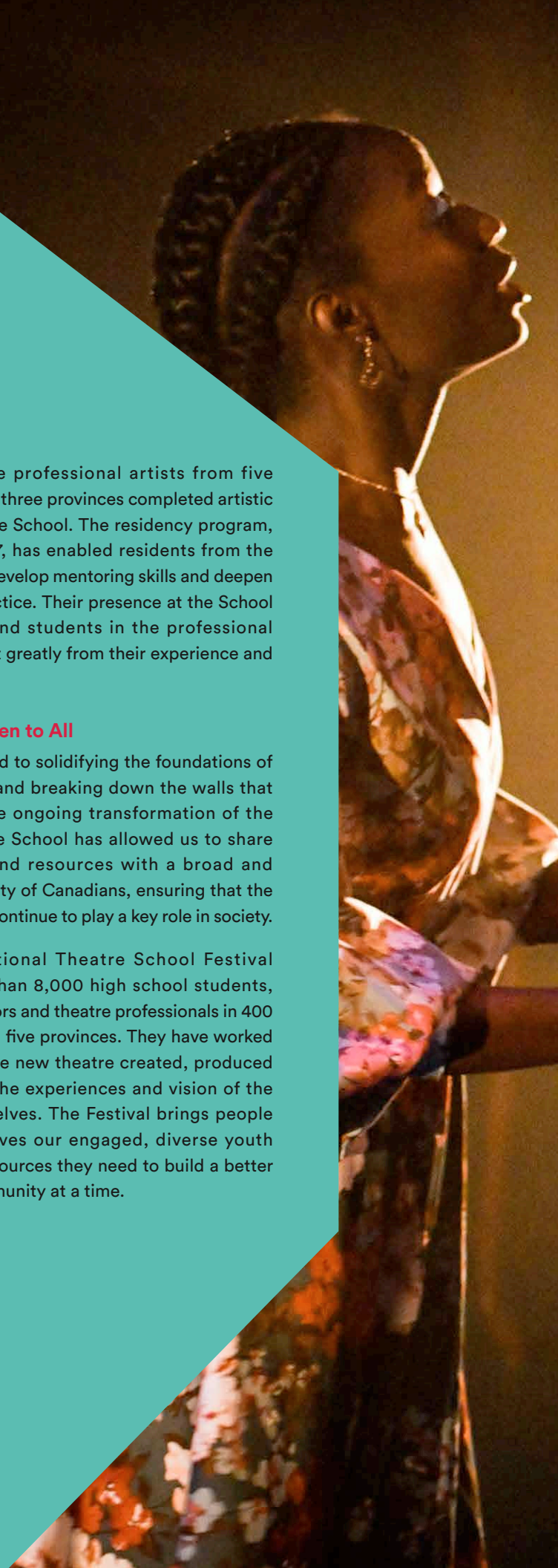
These 41 graduates come from 6 Canadian provinces, and 33 cities across five countries.

In addition, five professional artists from five different cities in three provinces completed artistic residencies at the School. The residency program, launched in 2017, has enabled residents from the class of 2019 to develop mentoring skills and deepen their artistic practice. Their presence at the School is a privilege, and students in the professional programs benefit greatly from their experience and expertise.

2. A School Open to All

NTS is committed to solidifying the foundations of the community and breaking down the walls that separate us. The ongoing transformation of the National Theatre School has allowed us to share our expertise and resources with a broad and diverse community of Canadians, ensuring that the performing arts continue to play a key role in society.

This year’s National Theatre School Festival involved more than 8,000 high school students, educators, mentors and theatre professionals in 400 communities and five provinces. They have worked tirelessly to share new theatre created, produced and shaped by the experiences and vision of the students themselves. The Festival brings people together and gives our engaged, diverse youth the tools and resources they need to build a better future, one community at a time.





« The ongoing transformation of the National Theatre School has allowed us to share our expertise and resources with a broad and diverse community of Canadians, ensuring that the performing arts continue to play a key role in society. »

Also this year, the School has launched an innovative program of public workshops for all. More than 400 young people and adults fuelled their passion for theatre during one of the three sessions. This program has enabled the School to learn and to assess its training through these workshops for Montreal amateurs, which will also serve as a basis for designing workshops for the thousands of NTS Festival participants across the country.

3. Transformation Continues

In order to support this ambitious transformation plan, the School has also undertaken an extensive overhaul of its operational structure. The changes have been significant for all NTS departments.

In October 2018, the students returned to the annex of the Saint-Denis pavilion and discovered the newly renovated facilities and rehearsal rooms. The \$4.5 million project to refurbish the main pavilion is expected to be completed next year, with a final phase of work that will improve accessibility to our facilities.

Our reflection on the future of the Monument-National continued and resulted in a transformation of its operational model. The development plan for this historic building will be unveiled in 2020. In the meantime, we celebrated its 125th anniversary with “Monumental Encounters,” a series of web interviews with celebrities whose destiny

intertwined with that of the Monument-National. For “Journées de la culture” all the NTS students together took on the challenge of creating and performing a new collective work, in French and English, inspired by the history of the Monument-National, with a 24-hour creation!

In 2019, we saw the departure of two directors and friends, Sandra O’Connor (Monument-National) and Julie Duclos (Finance). We thank Sandra and Julie for their contribution and dedication to the School. At the same time, we are delighted to welcome Mikaelle Monfort as the new Director of Finance.

In closing, I would like to welcome Alberta G. Cefis as Chair of the Board of Directors of the National Theatre School of Canada as well as the entire Board. Throughout the year, their dynamism and drive has been inspiring.

I would also like to thank my colleagues, my teammates, my partners in everyday life, who are committed and up to the challenge of transforming NTS. Your passion and commitment is equalled only by that of our students.

MESSAGES FROM THE ARTISTIC DIRECTORS



— ALISA PALMER

Art director of the English section

The 2018/19 school year offered rich opportunities for the English Section to step outside NTS' walls, allowing me to experience how artists are formed in other parts of the world while at the same time sharing NTS' unique approaches, challenges and accomplishments with international colleagues and peers.

In October 2018, the English Section was invited to participate in *Encounters*, the 12th Annual International Conference of theatre schools hosted by L'Escuela Nacional del Arte Teatral in Mexico City, Mexico's foremost theatre conservatory. This is the first time a Canadian school has been invited to this remarkable conference. The gathering involved art schools from across Latin America, Spain, Italy and France, as well as Cal Arts from the States, the only other school besides NTS from North America. We presented a week-long movement workshop lead by our Head of Movement, Rebecca Harper, assisted by recent grad Shauna Thompson (Acting 2017). Frédéric Dubois and I participated in a round table discussion with Cal Arts, sharing our approaches to arts training. It was eye opening to see our work being shared with students, teachers and artists from around the world, and it was a powerful reminder of NTS' unique identity as a co lingual conservatory, one which trains the whole artist via artist-to-artist exchange. ENAT of Mexico and Cal Arts in particular share NTS' values of inclusivity, transferability of skills, and artistic independence, and from this connection we're building a collaborative project that will create bonds between our three schools and our different cultures.

In March of 2019 Gideon, Frédéric and I travelled to Paris to attend another international, and interlingual project taking place at the Conservatoire de Paris. Two of the English section's Playwriting students as well as students from our own French Section joined students from Germany, Scotland and France in the

exploration of a multilingual theatre methodology. Gideon and I continued on to London where we met with representatives from the leading UK theatre schools, including Guildhall, East 15, Central and RADA, with whom we share a particular connection over the approach to theatre training. Everywhere we went I was reminded of how impressive our resources are at NTS; our clean, bright and numerous studios, our creative and independently minded teachers and program directors; and the jewel in our crown, the Monument National which makes us unique, not only in Canada but certainly in the countries we visited this year. Although many of these older schools have long histories and substantial reputations, few have the wealth of time, space and independence that NTS enjoys. Our dialogue continues with RADA with the hope of developing artists exchanges and continuing our dialogue. It's time for NTS' amazing teachers and program directors to also move outside our walls and share our strengths with a wider community.

Closer to home, we welcomed Matjash Mrozewski as Associate Director of the Directing Program and Residencies. This is a new role created in response to NTS' rapid growth as we serve a broader range of Canadian artists. An accomplished director and choreographer, Matjash dove in with gusto and the results have been impressive. From two residents in 2017/18 we have had as many as nine resident artists in our section during the 2018/19 school year. With Matjash's first school cycle under his belt, we now have a full and well-equipped team working full tilt. Another busy year lies ahead of us and I look forward to what this next school year will bring.



— FRÉDÉRIC DUBOIS

Art director of the French section

Opening yourself to the world and to different practices: that's what we invite our students to do. To have relevance as an artist, you have to be able to step out of yourself, know how to observe, and most importantly, know how to listen.

All our core and extra activities have allowed and will allow us to insert ourselves into issues that are bigger than the art of theatre, while adding new and different ideas to our everyday life. This kind of flow broadens horizons and makes NTS a unique school, one that is connected to the world. Taking part in professional theatre practice is another way to open yourself to the most current ways of doing theatre. Facing real life puts your view in perspective and gives a dose of humility to anyone who hopes one day to be in the spotlight.

In this sense, 2018-19 has seen several major productions that have transformed, strengthened and pushed the French section forward, both in terms of the basic professional training as well as the extra activities that shape the NTS experience.

The transition from 4 to 3 years in the *Interprétation* program is still in progress, and it has repercussions on all the other areas. Eventually, once the new system is fully in place, the new structure will allow much more flexibility in programming our schedules. This year we welcomed the second cohort who will complete the program in 3 years. The School is therefore operating with both systems for one more year, but the changeover is feeling more and more real. Of course, we have sped up the work process, combined some courses, and revised the learning curve in technical courses in particular.

The trip to Paris last March included students in *Mise en scène*, *Écriture dramatique*, *Scénographie* and *Production* as well as – what a treat – Playwriting! Indeed, the project is now open to more students.

Throughout the trip, exploring ways of creating was at the heart of the matter, and this gave rise to a 30-minute performance dealing with contemporary yet universally shared themes: borders, the environment, communication.

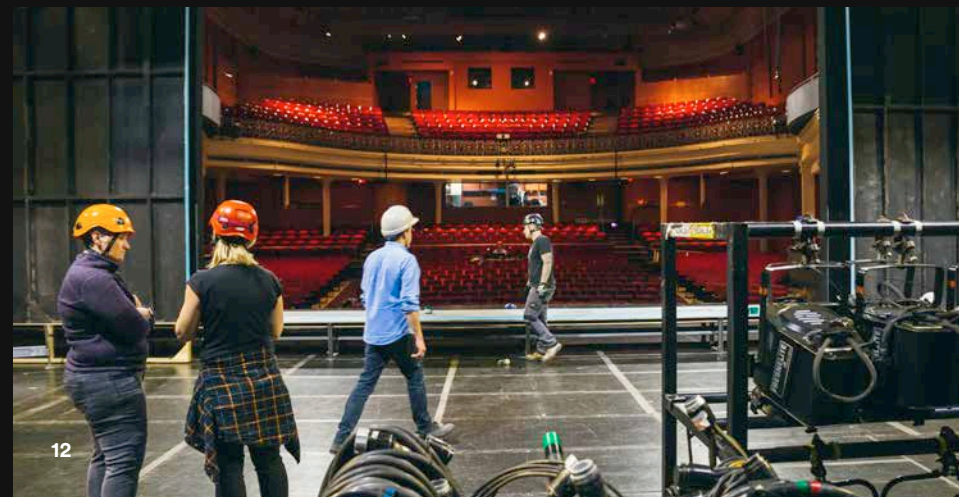
Our desire to extend our reach is stronger than ever, and several new bridges have been built to continue in this direction with Mexico and California.

Here at home, we have also forged tangible links with the professional community. Doing actual real work with our peers makes sense and is highly relevant to our teaching. The FTA, UBU, Prospero, Théâtre d'aujourd'hui, la Serre, and the Université de Montréal, among others, have opened their doors to allow exceptional collaborations and made our School a central player in the theatre scene.

Finally, opening up to the world goes both ways: we have established an artistic collaboration with Xavier Huard, 2013 NTS graduate and co-artistic director of the company Menuentakuan, to help us on a path to better reflect the Indigenous presence within our walls.

After all, the independent, Indigenous and artistic leadership residencies can challenge the very foundations of our work and bring a great breath of fresh air.

We can say, without a doubt, that we are in harmony with our world and this relationship allows us to take root, but with flexibility and generosity.





“ It’s time for NTS’ amazing teachers and program directors to also move outside our walls and share our strengths with a wider community. ”

— ALISA PALMER



« Since its founding in 1960, NTS has played a crucial role in developing the performing arts at home and around the world. »

– GIDEON ARTHURS



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FISCAL
YEAR
2018-2019

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NEW BOARD MEMBERS AS OF NOVEMBER 9, 2019

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Schroders

Maxime Gagné, QC
Partner
St. Lawrence Law
Firm LLP

**We are pleased to welcome
our new Board members
during the Annual General
Meeting on November 9, 2019.**

NOTE FROM THE DEVELOPMENT AND ALUMNI RELATIONS OFFICE

Our past year of great changes is forming a chrysalis. The metamorphosis continues with the promise of NTS taking new wings in time for our 60th anniversary next year. We are proud of what we have done to secure new donors, honour our alumni and their achievements, build our network of artists and arts enthusiasts and respond to the challenges of our time. NTS-trained artists are leaders in the arts. They create theatre that promotes deep thought, conscious empathy and clever vision. It is a true honour to serve the needs of our artistic community through the philanthropy represented on the following pages. Our NTS theatre family is growing and we are pleased to see so many of you playing your part!

What follows in this executive summary is a celebration of our top philanthropists, sponsors and partners. To see the full list of supporters, please visit our website: theatretraining.ca

Fundraising efforts require all members of our grand theatre family to assist us as we expand our endeavours across Canada and beyond. We are currently refining our methods and recruiting leaders and champions to uplift us in pursuit of our worthy cause. We remain profoundly grateful to all our donors, sponsors and government grant givers for recognizing the value of our artists and the work they do.



Director of Development and Alumni

Should you desire further information on how to donate funds or engage with the Alumni Network, please feel free to contact Jean S. Stutsman at 514-842-7954 ext. 141 or jeanstutsman@ent-nts.ca.

TOP PHILANTHROPIC DONORS & SPONSORS IN FISCAL YEAR 2018-19

\$500,000 AND UP

	PURPOSE
Estate of the Late Alan Bleiviss (Acting 1966)	NTS Voice Program

\$100,000 - \$499,999

McConnell Foundation	Monumental Transformations
RBC Emerging Artists Project.....	NTS Professional Programs
Slaight Family Foundation.....	The Future is Now
TD Bank Group.....	NTS Festival

\$50,000 - \$99,999

BMO Financial Group.....	Artistic Leadership Residency
CIBC.....	Revealing Talent
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\$25,000 - \$49,999

Birks Family Foundation	Artistic Leadership Residency
Corus Entertainment Inc.....	The Future is Now
James de Beaujeu Domville and Family	Area of Greatest Need
George Cedric Metcalf Charitable Foundation	Artistic Leadership Residency

Thank you!

\$10,000 - \$24,999

Alberta G. Cefis	Monumental Transformations & Gascon-Thomas
Cole Foundation	Indigenous Leadership Residency
David Daniels & Kate Alexander Daniels	Film Lab
Ira Gluskin & Maxine Granovsky Gluskin	Monumental Transformations
IATSE, IATSE 11, IATSE 12	NTS Festival
INNOGEC	Monumental Transformations
Norman & Margaret Jewison Charitable Foundation	Monumental Transformations
J. Edward Johnson & Sharon Vance	Monumental Transformations and Bursaries
Kingfisher Foundation	Indigenous Artists
McLean Foundation	NTS Festival

\$5,000 - \$9,999

Bernard Amyot, Ad. E.	Monumental Transformations and Prizes
Famille Burrowes	Monumental Transformations
The Porteous/Donald Family and Friends	In Honour of Timothy Porteus
Joan Richardson	Monumental Transformations & Production Program

\$1,000 - \$4,999

Gideon Arthurs & Erin Shields	Monumental Transformations
Gordon Bricker	In Honour of Monica Esteves
Kathryn & Brian Brownlie	Monumental Transformations & Bursaries
Caisse Desjardins de la Culture	Indigenous Leadership Residency
Fern Densem	Direct Bursaries
Hay Foundation	Area of Greatest Need
Nona Macdonald Heaslip	Monumental Transformations
Nancy Morrison	In Memory of Bruno Gerussi
IODE Canada	Direct Bursaries
Colin Jackson & Arlene Strom	Monumental Transformations & Bursaries
Luc Plamondon	Direct & Endowed Bursaries
Vanessa Porteus	In Honour of Timothy Porteus
Susan Raymer	Area of Greatest Need
Jean Stutsman	Monumental Transformations
Rosemary Thompson & Pierre Boulet	Monumental Transformations

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Mary & Herb Auerbach
L. Beauchemin
René Richard Cyr (Interprétation 1980)
The Drexler Family
Simon Dupéré
Lucien Forget (Interprétation 1968)
Nathalie Goodwin
Kaaren & Kerry L. Hawkins
Camilla Holland & Colin Viebrock
Hugh Jones (Production Design and Technical Arts 1966) & Bruce Blakemore
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LESS THAN \$1,000

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Dr. Robert Walter (Acting 1977) and Dr. Jill Calder

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PHOTO CREDITS:

Cover page : Jean-Christophe Leblanc (Interprétation 2019, Québec), Audrey Perreault (Interprétation 2019, Coteau-du-Lac) and Samuel Déarcy (Interprétation 2019, Ste-Thérèse) in *L'EcoleDesFemmes* by Molière, directed by Olivier Choinière. With students from I4, P3, P2, P1, S1, S2, S3 - April 2019. Credit: Maxime Côté.

01: Class of 2019 from Interprétation, Acting, Scénographie, Production, Production Design and Technical Arts, Écriture dramatique, Playwriting, Mise en scène, Directing, and the residents: Artistic Leadership resident, Independent resident, and Indigenous Artist in Residence. Photo taken on the stage of the Ludger-Duvernay Hall at the Monument-National campus. Credit: Lisa Graves.

02: From left to right: Chloe Giddings (Acting 2019, Sherbrooke), Sophie Dubé (Acting 2019, Ottawa), Rochelle Laplante (Acting 2019, Edmonton), Evelyn Wiebe (Acting 2019, Waterloo), Tara Sky (Acting 2019, Toronto, First Nations, Ojibwe and Haisla), Jesse LaPointe (Acting 2019, Fredericton), Nathaniel Hanula-James (Acting 2019, Vancouver), and Nan Chen (Acting 2019, Toronto) in the collective creation of the English graduating class, *we came from dust*, directed by Maiko Yamamoto. With students from A3, P3, P2, P1, S3, S2, S1 - October 2018. Credit: Maxime Côté.

03: Marie-Madeleine Sarr (Interprétation, 2020, Montréal) in *Bovary* by Tiago Rodrigues, directed by Catherine Vidal. With students from I3, P3, P2, P1, S2 - October 2018. Credit: Maxime Côté.

04: Meegwun Fairbrother (actor, Ojibwe and Scottish heritage, from the Grassy Narrows First Nation) in *Sonny's Way* by Jimmy Blais (Indigenous Artist in Residence, 2019), adapted from *Sonny's Blues* by James Baldwin - May 2019. Credit: Laurence Plouffe.

05: Erin Loretta Mackey (Acting 2020, North River), Magda Uculmana-Falcon (Acting 2, Toronto) and Erika Prevost (Acting 2020, Dollard-des-Ormeaux) in a choir presentation by the Acting 2 and 3 students, directed by Douglas Price, musical director of the English section at NTS - December 2018.

06: Mayumi Ide-Bergeron (Set and Costume Design 2, Montreal) in the period costume course given to Set and Costume Design 1 students - January 2018.

07: Erin Shields, actor, author and NTS instructor, with Sarah Currie (Playwriting 2, Whitby, ON) in the Foundation & Writing Project class - March 2019.

08: Caroline Bélisle (Écriture dramatique 2020, Moncton) reading an excerpt from the student collective creation *Pas d'tes affaires* to an audience of students in the Bleviss Family Library - March 2019.

09: Students from the Acting 3 program in the performance of *Serious Money* by Caryl Churchill, directed by Lezlie Wade. With students from A3, PT3, PT2, PT1, SCD3, SCD2, SCD1 - October 2018. Credit: Maxime Côté.

10: Creative collection *Odaya* by Indigenous artists Émilie Monnet, Kim Picard, Nahka Bertrand, Anik Stoui and Dayna Danger during their presentation as part of the *Nuit Rouge*, presented at the Monument-National and starring the NTS Indigenous Artists in Residence - March 2019. Credit: Adrian Morillo.

11: Exhibit *More is More* put on by the Set and Costume Design 2 students - April 2018.

12: Students from the Production Design and Technical Arts program during Tech Week in the Ludger-Duvernay Hall of the Monument-National. In rehearsal for *7 Stories* by Morris Panych, directed by Philip Akin. With students from A3, SCD3, SCD1, PT3, PT2, PT1 - December 2018. Credit: Adrian Morillo.

13: NTS students during *24H Creation Project* at the Monument-National.

14: Students Kenzie Delo (Acting 2018) and Robert Gerow (Acting 2018) in *The Rover* by Aphra Behn, directed by Tadeusz Bradecki. With students from A3, PT3, PT1, SCD3, SCD2, SCD1 - December 2017. Credit: Maxime Côté.

15: Participants in the Theatre 1 workshop, given in Fall 2018 at NTS. Credit: Adrian Morillo.

16: Antoine Nicolas (Interprétation, 2018) in *Maudite Guerre*, a collective creation by the graduating students in Interprétation, Set and Costume Design, and Production, directed by Simon Lacroix. With students from I4, S3, S2, S1, P3, P2, P1, PT3 - February 2019. Credit: Maxime Côté.

17: Tamara Nguyen (Écriture dramatique 2018) in *Cabaret Nadal*, a collective creation by students in Écriture dramatique 2 and 3 (text, acting, and direction). With the students from Éd2, Éd3, P2 - October 2018. Credit: Adrian Morillo.

18: Students from Production Design and Technical Arts 2 during the Bootcamp course given at the Hydro-Québec space of the Monument-National.

19: The Acting 3 students in *Nothing But Flowers*, by David Gagnon Walker (Playwriting 2019), directed by Rose Plotek, presented as part of New Words Festival. With students from A3, PT3, PT1, PT2, SCD3, SCD1, P3 - April 2019. Credit: Maxime Côté.

20: Students from the Production Design and Technical Arts program during tech week in the Ludger-Duvernay Hall of the Monument-National. In rehearsal for *7 Stories* by Morris Panych, directed by Philip Akin. With students from A3, SCD3, SCD1, PT3, PT2, PT1 - December 2018. Credit: Adrian Morillo.

21: Students from the Production Design and Technical Arts program rehearsing in the Ludger-Duvernay Hall of the Monument-National. In rehearsal for *7 Stories* by Morris Panych, directed by Philip Akin. With students from A3, SCD3, SCD1, PT3, PT2, PT1 - December 2018. Credit: Maxime Côté.

Back cover: Sophie Dubé (Acting 2019, Ottawa), in the collective creation of the English section graduating class, *we came from dust*, directed by Maiko Yamamoto. With students from A3, P3, P2, P1, S3, S2, S1 - octobre 2018. Credit: Maxime Côté.

LEGEND

A3 Third-year Acting graduating students, SCD3 Third-year Set and Costume Design graduating students, PT3 Third-year Production Design and Technical Arts graduating students, PT2 Second-year Production Design and Technical Arts students, PT1 First-year Production Design and Technical Arts students, PW3 Third-year Playwriting graduating students, I4: Fourth-year Interprétation graduating students, I3: Third-year Interprétation graduating students; P3: Third-year Production Design graduating students; P2: Second-year Production Design students; P1: First-year Production Design students; S3: Third-year Set and Costume Design graduating students; S2: Second-year Set and Costume Design students; S1: First-year Set and Costume Design students; Éd3: Third-year Écriture

