

ANNUAL REPORT

2021
/22





Table of Contents

<u>4</u> Word from the Chairs	<u>18</u> DramaFest	<u>26</u> Highlights
<u>5</u> Word from the Interim CEO	<u>19</u> Centre for Art and Social Innovation	<u>28</u> Financing Structure and Challenges
<u>6</u> 2022 Graduates	<u>20</u> Indigenous Artist Residencies	<u>30</u> Board of Governors and Committees
<u>8</u> Mission and Vision	<u>21</u> Artistic Residencies	<u>32</u> Current Projects and Campaigns
<u>10</u> NTS in a Few Numbers	<u>22</u> New Scholarship Policy	<u>34</u> Tribute to Partners and Donors 2021/22
<u>12</u> Word from the Artistic Directors	<u>23</u> Professional Programs	
<u>16</u> Indigenous Advisory Circle	<u>24</u> Student Shows and Public Performances	

Word from the Chairs

OF THE BOARD OF GOVERNORS



Terrie-Lynne Devonish
Co-Chair



Maxime Gagné
Co-Chair

In our first year as co-chairs of the National Theatre School of Canada (NTS) Board of Governors, we witnessed the agility and resilience of the School, truly a well-functioning organization, and we are ending the 2021-2022 school year on a note of continuity and achievement. After 8 remarkable years at NTS, **Gideon Arthurs** leaves behind a strengthened School thanks to the many projects he spearheaded, including the development of the Centre for Art and Social Innovation, the School's ongoing Equity, Diversity and Inclusion (EDI) efforts, the major renovations that have begun at our Monument-National campus, and a successful organizational transformation exercise. Thank you for everything, Gideon.

PROJECTS COMING TOGETHER

We welcomed audiences back into our theatres for the first time in over two years and re-launched our public classes. Our students were able to do most of their year unmasked and in near-normal conditions, and it was a real pleasure to attend the class of 2022's graduation ceremony in person, where everyone was happy to be reunited. Several School projects are coming together, including the Centre for Art and Social Innovation, as well as the opening of our new Saint-Denis campus annex with its multi-functional spaces and its elevator, making the School more accessible for people with reduced mobility.

ARRIVALS AND DEPARTURES

In the last year, we have proudly welcomed two new members to the Board of Governors: **Anne-Marie Ethier**, FCPA, FCA, Audit and Assurance Partner at Deloitte and proud member of the Kitigan Zibi Anishinabeg community of the Algonquin First Nation; and **Mani Soleymanlou** (Interpretation, 2008), a nationally and internationally acclaimed actor and Artistic

Director of the National Arts Centre French Theatre (2021). Effective October 1, the Board will also welcome Danielle Champagne, who had an illustrious career in philanthropy, most notably as Director General of the Foundation of the Montreal Museum of Fine Arts.

We are also pleased to welcome **Soleil Launière** to the School's Indigenous Advisory Circle, which she co-chairs with **Jani Lauzon**, who has led the Circle since its inception. Welcome and thank you for your involvement and dedication to NTS!

In addition to the departure of **Gideon Arthurs**, who has left to take the reins at Soulpepper Theatre Company, we also bid farewell to **Camilla Holland**, who has served on the School's Board of Governors for over 7 years. She has always been dedicated and has graciously lent us her extensive experience in the Canadian theatre community. Thank you for all you have done for the School, Camilla.

ACKNOWLEDGEMENTS

First, thank you to all NTS staff. This year had its challenges, however, at all times you all lived up to the School's reputation. On behalf of all the members of the Board, we salute your dedication and your exceptional work. We would also like to thank **Fanny Pagé**, who kindly accepted the interim CEO position while the new CEO selection committee conducted a Canada-wide selection process. Finally, a big thank you to our public and private funders, partners and donors, who are always by our side and have empowered NTS to continue its work for almost 62 years.

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

Word from the Interim CEO

It is with great honour that I have accepted the post of interim CEO of the National Theatre School (NTS). This year, the School faced several challenges: the inflation crisis, hybrid work conditions, and the post-pandemic return of our activities, to name a few. Working together, we continued to advance our commitment to equity, diversity and inclusion (EDI), which is essential to the School's evolution and its systemic transformation at all levels. This is part of a necessary and pivotal shift. While there is, of course, still much work to do, we are on the right track.

As the public health crisis continues to recede, the end of this year is marked by a sense of renewal with several projects beginning to take shape. Our Centre for Art and Social Innovation has become a reality. It is now located at our flagship Monument-National campus, where it organizes multiple activities in addition to community, social and professional labs designed to imagine and create the theatre of tomorrow. DramaFest has partially resumed in-person activities and continues to expand its reach across all of Canada's provinces and territories. Lastly, after being unattended by the public for almost two years, our auditoriums are again filled thanks to such quality productions as *Ivanov* and the musical *Cabaret*. Most importantly, our students have once again shown their resilience when faced with the pandemic's many challenges and have completed a year without any major issues. This is also largely thanks to our staff and faculty, who have proven their flexibility in this reality, transformed as it was by a truly extraordinary period.

This year is marked by many departures, including that of **Gideon Arthurs**, a colleague and friend who led the School for nearly eight years and who leaves behind an enduring legacy. He modernized

the institution's organizational structure, initiated the creation of community programs and set the groundwork to save the youth theatre festival, DramaFest. Thank you for everything, Gideon! We will greatly miss your leadership and your contagious enthusiasm. Another departure to highlight is that of **Camilla Holland**, proud NTS board member since 2015 and head of the DING (Diversity, Inclusion, Nominating and Governance) committee. A heartfelt thank you, Camilla, for sharing your experience and professionalism with NTS.

I wish to thank the students, particularly the class of 2022, who completed almost all of their coursework during the pandemic. It took courage, but you've succeeded! Congratulations! Thank you to the teams—the staff, the faculty, the artist-coaches—for maintaining high-quality services and a rigorous educational framework throughout this third difficult year. You met the bar set by the School's reputation of excellence.

Lastly, I would be remiss to forget our funders and donors. Without them, none of this would be possible. Thank you to Canadian Heritage for its exceptional financial support and diligence, and to Quebec's Ministère de la Culture et des Communications, which has supported our activities more than ever. And of course, thank you to our donors and partners who have upheld NTS for decades and who make it possible for the School to continue its work of training exceptional theatre professionals in Canada.

— **Fanny Pagé**



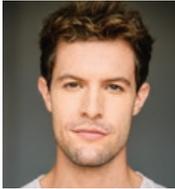
Fanny Pagé
Interim CEO

Congratulations to Our Graduates!

INTERPRÉTATION



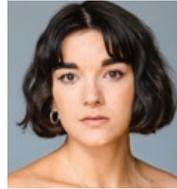
Alexis Aubé
(Laval, QC)



Ludovic Jean
(Fermont, QC)



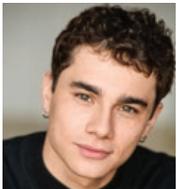
Constance Malenfant
(La Pocatière, QC)



Charlie Monty
(Montréal, QC)



David Noël
(Regina, SK)



Émile Ouellette
(Québec, QC)



Francis Paradis
(Tétreaultville, QC)



Anna Romagny
(Annecy, France)



Caroline Tosti
(Québec, QC)



Ismaïl Zourhhal
(Casablanca, Maroc)

CRÉATION ET PRODUCTION



Laure Anderson
(Paris, France)



Zacharie Fiteau
(Montréal, QC)



Ophélie Lacasse
(Chambly, QC)



Félix Lefebvre
(Montréal, QC)



Erika Maheu-Chapman
(Montréal, QC)



Jérémy Noël
(Crysler, ON)

PRODUCTION DESIGN AND TECHNICAL ARTS



Marshall Kidd
(Quispamsis, NB)



Mitchell Labrosse
(Windsor, ON)



Julian Smith
(Norman's Cove, NL)



Aidan Sparks
(Salmon Arm, BC)



Drew Lyall
(Kimberley, BC)



Wei Qing Tan
(Shah Alam, Malaysia)



Jaxun Maron
(Salt Spring Island, BC)



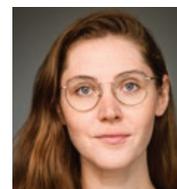
Brenda Vaca Michán
(Tepoztlán, Mexico)

MISE EN SCÈNE



Wanderson Santos
(Belo Horizonte, Brésil)

DIRECTING



Chelsea Dab
(Montreal, QC)



AK Fournier
(Kelowna, BC)

CLASS OF 2022

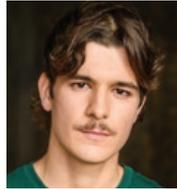
ACTING



Henry Beasley
(New Westminster, BC)



Charles Brien
(Montreal, QC)



Brandon Lee Carabin
(Cape Breton, NS)



Kira Chisholm
(Fredericton, NB)



Rais Clarke-Mendes
(Port of Spain, Trinidad
and Tobago)



Reena Jolly
(Winnipeg, MB)



Heeyun Park 박희운
(Edmonton, AB / Seoul,
South Korea)



Blake Pyne
(Cultus Lake, BC)



Riel Reddick-Stevens
(Cole Harbour /
Dartmouth, NS)



Anaka Sandhu
(Winnipeg, MB)

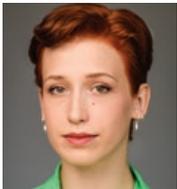


Enya Watson
(Smithers, BC)



Jared Wonago
(Edmonton, AB)

SCÉNOGRAPHIE / SET AND COSTUME DESIGN



Vivienne Angélique
(Hambourg, Allemagne)



Sarah Chabrier
(Clermont-Ferrand,
France)



Mingyeong Lee
(Seoul, South Korea)



Claire Macaulay
(Port Credit, ON)

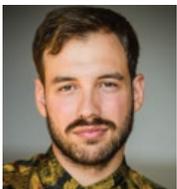


Chloe Rieu
(Aix-en-Provence, France)



Marisol Vachon
(Rive sud de Montréal, QC)

ÉCRITURE DRAMATIQUE



Thomas Dufour
(Alma, QC)



Tina-Ève Provost
(Montréal, QC)



Cole Hayley
(Elliston, NL)



Julie Phan 潘家雯
(Toronto, ON)

PLAYWRITING

RÉSIDENTE / RESIDENCY



Marc-Antoine Brisson
(Sainte-Julie, QC)
Résidence indépendante
en Mise en scène



Rebecca Cuddy
(Brampton, ON)
Indigenous Artist
Residency



Leticia Dal-Ri Torgo
(São Paulo, Brésil)
Résidence en
Leadership artistique



Miquelon Rodriguez
(Toronto, ON)
Artistic Leadership
Residency



Émilie Monnet
(Chelsea, QC)
Artiste autochtone
en résidence



Fay Nass
(Vancouver, BC)
Artistic Leadership
Residency



Alaina Viau
(Toronto, ON)
Independent Residency
in Directing

Mission & Vision

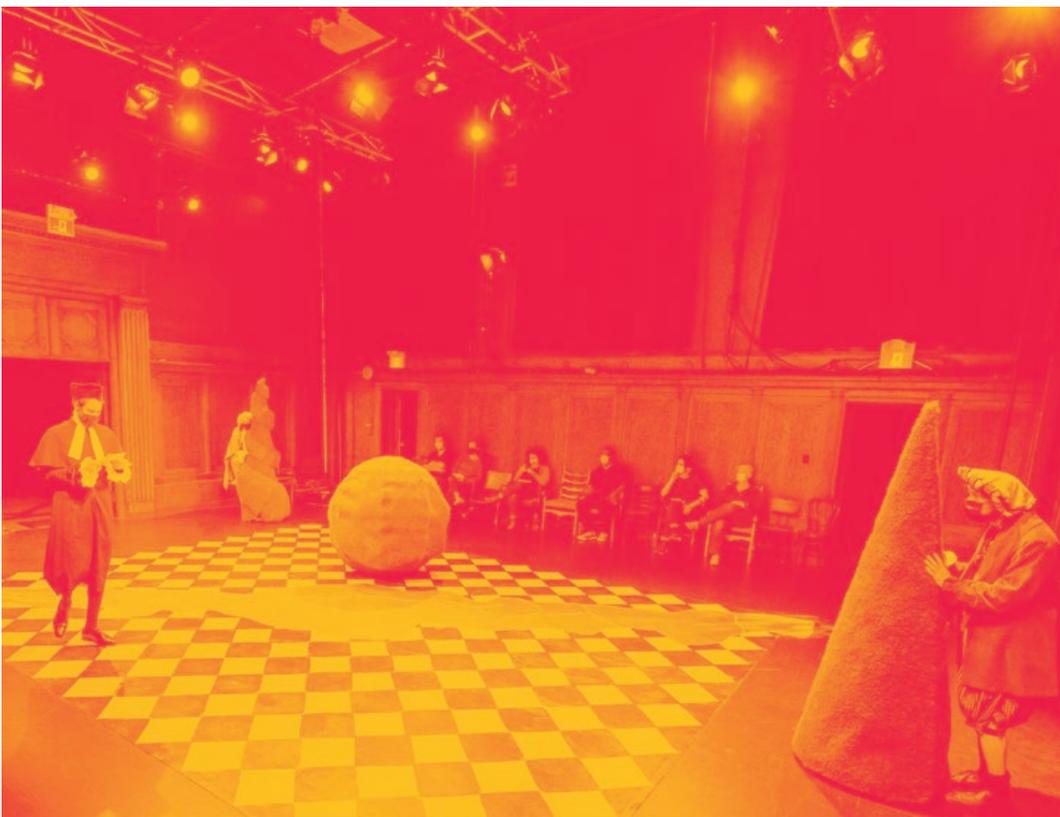
OUR MISSION

To serve the evolving needs of Canadian theatre, 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.



NTS in a Few Numbers

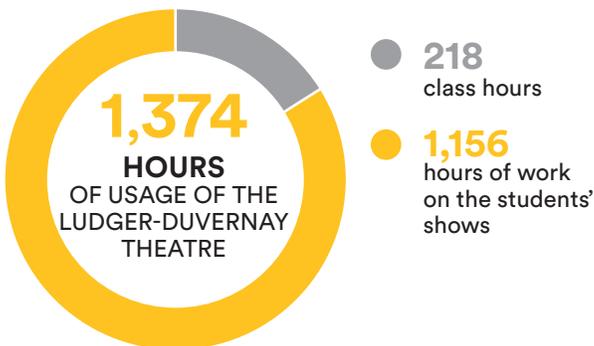
GRADUATES

Total	Professional training programs	Residencies
54	47	7

SHOWS

Total	Performances	Total spectators
16	81	6,032

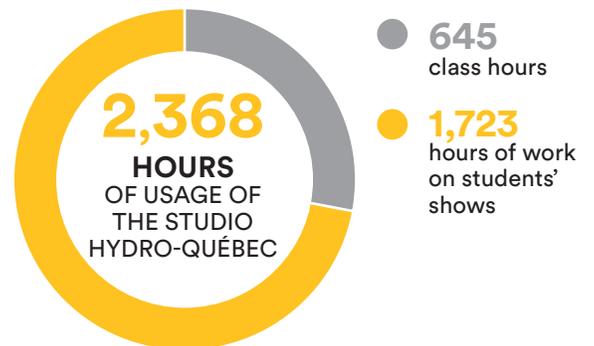
LUDGER-DUVERNAY THEATRE



4
graduating
STUDENT SHOWS

2,877
SPECTATORS

STUDIO HYDRO-QUÉBEC



7
graduating
STUDENT SHOWS

2,004
SPECTATORS



BLEVISS FAMILY LIBRARY

Library users
8,691

Borrows
11,101

Subscribers
324

Acquisitions
French
159

English
75

On the Web



FACEBOOK

12,516

followers

36,600

average views/month

915

average views/post

501,682

people have seen
our content



INSTAGRAM

3,612

followers

1,188

average views/post

403

average views/stories

179,533

people have seen
our content



LINKEDIN

1,498

followers

1,605

page views

831

unique visitors



NEWSLETTERS

46.9%

average open rate

3.2%

average click rate

159

newsletters

81,272

emails sent



WEBSITE

170,110

visits

726,087

page views

49.1%

visitors EN

44.12%

visitors FR

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



Frédéric Dubois
Artistic Director of the French Section and Director of the Interprétation Program

It's amazing to see how much we've accomplished amidst the chaos. The challenges, which are always great, have been even greater this year. Our students have been caught in the eye of the storm, and their strength moves and inspires us. I thank them for their courage.

Nonetheless, it is impossible not to notice the toll the pandemic has taken, the fragilities it exposed. The most empowering moments of this year were those in which we supported each other in adversity, those in which we recognized each other's efforts, and those in which we were humble enough to act. The times when, in the detour, we accepted that we are better when we support others.

Thank you to my colleagues on the executive and also to the program directors, whose commitment and trust goes straight to my heart.

The French section has strengthened its collaboration with its associate artists. There is still room for improvement to better support all programs, but the groundwork has been laid. Our thinking is aligned with the action plan and changes are beginning to emerge. All topics are on the table, and every action counts. I am very proud of my team's heartfelt commitment and determination. Thank you to Soleil Launière and Tatiana Zinga Botao for their sensitive presence and rich ideas that help transform our curriculum and our approaches.

In the same vein, the last two editions of the reinvented *Stage Découverte* have been a great success. This beautiful project, which serves as a long-term recruitment tool, is leading us to promising projects for the future. The Summer 2022 edition has fulfilled its mission and the results are encouraging. Thanks to Xavier Huard for his work.

The arrival of Marijo Bourgault as coordinator of the section is a good move to highlight. Her experience in mediation and recruitment brings in a lot of support. Her initiatives are inspiring and the help she brings to operations is becoming clearer.

The creation of the new Artistic Leadership group responds to several needs for cohesion in our overall pedagogical content. This work group allows for frank dialogue and useful sharing between sections. The link it creates with the Indigenous Advisory Circle, which still needs to be clarified, is necessary. The same goes for the more than promising conversation with the library. The rest will be interesting to see.

The world is bouncing back, and I want to take this opportunity to speak to you about the future. To fulfill the priorities set out in the action plan, the section will need support for the francization of working materials, among other things. We will work relentlessly on recruitment by focusing on the greater Montreal area and francophone communities outside Quebec.

We also look forward to reactivating our international collaborations which have obviously been put on hold.

We don't know what to expect from this next year, nothing can be taken for granted anymore. Our students and their autonomy remain our primary concern. This fiery generation is beautiful, especially in its contradictions, and it is up to us to guide them with joy and listening.

Bravo to all my colleagues who support them relentlessly.

Long live theatre!

— Frédéric Dubois



PHOTO:

A performance of *Venus*
by Suzan-Lori Parks produced
by the 2022 graduating students
of the English section, directed
by Mike Payette.

Photographer: Maxime Côté

Word from the Executive Artistic Director of the English Section and Director of the Acting Program



Alisa Plamer
Artistic Director of the English Section and Director of the Acting Program

The 2021/22 school year was incredibly ambitious. It was the second year of the pandemic, we were more accustomed to the many protocols and parameters, but the context continued to be volatile with many unknowns and many new challenges. Nonetheless, the team in the English Section continued to maintain high standards for training and embraced projects that would have been challenging in any context.

We premiered a new collective creation led by Jani Lauzon, NTS's co-chair of the Indigenous Advisory Circle. The piece, created with the students over three years, was imaginative and ambitious, including live music and puppets. This was followed by a production of *Venus* by American playwright Suzan-Lori Parks. This provocative production was helmed by Mike Payette, one of Canada's leading directors (now Artistic Director of Tarragon Theatre) and a creative team led by two of Montreal's prominent Black theatre artists, Warona Setshwaelo and Choreographer Jamila Joseph. Our own Head of Core Curriculum, Rebecca Harper, was Associate Director. *Venus* was an enormous and emotionally complex production with an opulent and fantastical design that filled the Ludger stage with vibrant movement, life and hope. *Cabaret*, the Kander and Ebb musical directed and choreographed by Matjash Mrosewski, Director of the Directing program, was another incredibly ambitious production which included a small orchestra of student musicians from outside NTS brought together by Music Director Floyd Ricketts. This production would have challenged our capacity in any context, demanding an ambitious theatrical vision on all levels and the students in all programs rose to the challenge. Even with the leading actor having to step aside just before opening night due to an outbreak of

Covid, the production moved forward with students learning how complicated but enriching it can be, technically, artistically, and personally, to live up to the adage "the show must go on."

Covid presented challenges not only to our capacity to maintain training and creative practices. It also presented challenges to our community wellness. Students and teaching artists alike felt the pressure of working in highly volatile contexts where things could, and did, change on a dime. Students also were challenged to maintain their wellness, both mental and physical, as social interactions continued to be limited and screen time necessarily increased. As the year went on, there was also the challenge to resist blame and acrimony. Decisions that seemed right for one individual could undermine opportunities for others, and the students at times struggled to maintain the compassion and empathy needed for creative collaboration. An outbreak of Covid among a few students over spring break cancelled the film project for everyone. A theatre project that spoke to some students' desires to challenge the powers that be, flew in the face of others' relationship with their own identities and creativity. These situations were particularly acute this past year as NTS experienced the rise in mental health issues that affected students and staff in many learning institutions. Stewarding these sensitive situations while providing boundaries and support for the students taxed our pedagogical teams. However, these situations were also opportunities for the pedagogical team and the School as a whole to deepen our understanding of what the School can do to support the healthy development of a professional artist and what are challenges beyond our purview and our expertise.

Another area of growth this past year was in our relationship with Indigenous artistic practices and artists. New Pathways, a unique and ambitious program, partners with the NAC and Native Earth to fully support Indigenous artists in the areas of production and design. New Pathways was launched in the PDTA program and allows NTS to address the paucity of Indigenous artists in this domain by providing hands-on, carefully curated support. We also, thrillingly, launched the first cycle of encounters with Indigenous artists. Curated by the Indigenous Advisory Circle under the leadership of Jani Lauzon, the entire school joined on three separate occasions to experience

Indigenous artistry. Some of these encounters were necessarily online due to COVID but we are looking forward to these dynamic and community building encounters taking place in person in the upcoming school year.

— Alisa Palmer



Word from the Indigenous Advisory Circle

As a result of several years of conversations with Indigenous theatre practitioners and Residency participants, the National Theatre School supported the creation of the Indigenous Advisory Circle in the spring of 2021. Currently, the Circle is co-chaired by **Soleil Launière** and **Jani Lauzon**. Members of the Advisory Circle include **Jimmy Blais**, **Sylvia Cloutier**, **Rebecca Cuddy**, **Wahsonti:io Kirby** and **Émilie Monnet**.

The Circle's overall goal is to influence the pedagogical content of the School and braid together the French and English sections through Indigenous artistic practices. The Circle also provides cultural and artistic awareness of the Indigenous worldview.

“It is our hope that, together with NTS, we can strengthen the current core pedagogy and move forward in our mutual pursuit of a rich, well-rounded education in a good way.”

This year's initiatives included:

- A formal welcome to the Kanien'kehá:ka unceded territory by a member of the community.
- A Pow Wow and Hoop Dance workshop with **Barbara Diabo**.
- A virtual panel titled “Appreciation vs Appropriation,” moderated by **Floydd Ricketts** with the participation of **Dave Jenniss**, **Marion Newman**, **Violet Ford** and **Asa Benally**.
- A virtual workshop on Inuit music and culture with **Sylvia Cloutier**.

Members of the Circle are also available to advise the governance body at NTS and to help guide the School's daily operations. Looking to the future, the Circle will continue to run workshops with traditional artistic practitioners, organize panels that discuss Indigenous issues in the arts, and foster relationships with Indigenous artists and communities for both recruitment and work opportunities at NTS.

— **Indigenous Advisory Circle**

MEMBERS AND ACTIVITIES



Jani Lauzon
Co-chair



Soleil Launière
Co-chair



Jimmy Blais



Sylvia Cloutier



Rebecca Cuddy



Wahsontí:io Kirby



Émilie Monnet

In its first year of existence, the Indigenous Advisory Circle organized four activities highlighting cultural and artistic practices of diverse Canadian Indigenous communities. The entire NTS student body, as well as several employees of the administration, participated in the Indigenous Advisory Circle programming. Here are the four activities that were organized this year:

1

For the first time in the history of NTS, Kevin Deer, a knowledge keeper from the Kanien'kehá:ka Nation (Mohawk), was invited to NTS to welcome the entire student body in both the French and English sections. This was a bringing together, a gathering of community, as well as an opportunity to better appreciate the history of the area.

2

Hoop dancing workshops led by Barbara Kaneratonni Diabo, Kanien'keha:ka (Mohawk) choreographer and dancer. In the workshops, Barbara shared some of the teachings she learned about Indigenous cultural dances – both Haudenosaunee and powwow styles. She also drew from her creativity to bring other inspired ways of moving that she explores in her work. The students from the French and English sections were mixed together in order to participate to the workshops.

3

Discussion panel “Appreciation vs Appropriation” hosted by the Indigenous Advisory Circle and moderated by Floyd Ricketts, Head of Music of the English Section. The panel was composed of IBPOC (Indigenous, Black, People of Colour) artists from Canada and the United States. The panel discussed different topics centred on the inclusion of Indigenous traditional knowledge in artistic practice. The fulsome discussion served as a guide to how the individual students at the School can use the embodied practice shared to inform their own creative process without them replicating the content shared.

4

Appreciation of Inuit culture and music workshops presented by Sylvia Cloutier (Indigenous Artist in Residence, 2020), a multi-disciplined artist from Kuujuaq, Nunavik (northern Quebec), currently residing in Montreal. Together, students from the French and English sections along with staff members discovered core elements of Inuit culture and artistic practice.

NTS DramaFest

2022 saw the easing of health restrictions, allowing DramaFest to run in a hybrid model. Instead of the traditional 3-tier system (district, zone and provincial), District showcases ran either in-person or virtually and outstanding productions moved forward directly to the virtual Provincial showcase. Awards were also given, back by popular demand!

The DramaFest team created an online platform for participants to share their work and learn in workshops. Two days of troupe interviews and private adjudication were hosted by Murdoch Schon (Directing, 2020) on the platform. Each troupe had 15 minutes of live interviews about

their work and 15 minutes of private adjudication by amazing artists. Participants made “teasers” using the Pecha Kucha format to present their work during the interviews, encouraging, at the same time, the other participants to go and see their work.

Through fostering a safe, inclusive, open, and nurturing environment, we continued to promote the DramaFest digital platform as the place where students will feel the freedom to experiment and express themselves whether through sharing their work or while participating in workshops. It was clearly appreciated and needed for their mental health at the time.

PROVINCES

5

PARTICIPATION

920 | students **613**
teachers **98**
schools **38**

ARTISTS

9 judges

12 workshop facilitators and panelists

SHOWCASES

51 plays and works uploaded on the digital platform

26 rehearsals

25 Open Mics

ACTIVITIES

8 workshops

1 panel

Centre for Art and Social Innovation

Society is changing rapidly and globally. The arts community has an important role to play in this evolution, but lacks a platform to gather. NTS is addressing this need with the creation of the Centre for Art and Social Innovation, located at the Monument-National. The Centre's mission is to provide the time, space and resources to reflect on the social, environmental and technological changes that are shaping the world.

NTS has always been responsive to the needs of the arts community and artistic engagement.

We have now brought together our passion, resources and expertise in one place to create a structuring environment for live arts practice.

The Centre for Art and Social Innovation is a place for creation, experimentation and research. Each lab associated with the Centre will be led by professional artists or arts organizations in partnership with NTS. This will allow NTS to involve its students and artists in residence, as well as facilitate the sharing of knowledge generated by the Centre's projects.



Photographers: Maxime Côté and Morillo Photography

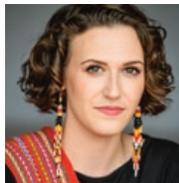


Indigenous Artist Residencies

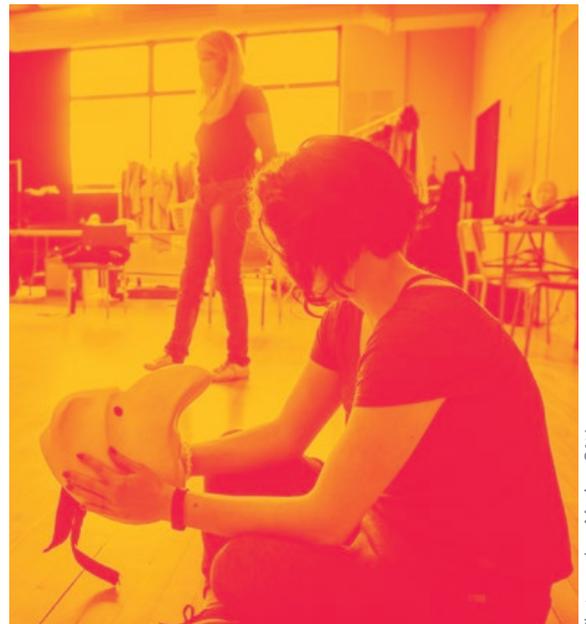
Since 2017, NTS has been offering a two-year, English and French training program to professional Canadian Indigenous artists who wish to grow as theatre-makers. This year, both artists-in-residence completed their respective journeys with flare, leaving the School with several completed works and projects in progress.



Émilie Monnet, francophone resident, has been very involved with the Indigenous Advisory Circle (IAC). Notably, she hosted the IAC's Welcoming Ceremony. Émilie has been very busy with her artistic projects, which have taken her from Centaur Theatre in Montreal to La Coline théâtre in Paris. Despite her busy schedule, she has taken a dozen courses and workshops at NTS, in addition to developing her new creation *Polyglotte* and presenting it at Lab LX in April.



Rebecca Cuddy, anglophone resident, has greatly diversified her artistic practice during the year. She led entire lessons with the second year Acting students, represented the English Section during the Annual General Assembly, created an adaptation of Waubegeshig Rice's 2018 novel *Moon of the Crusted Snow*, started working on her first play and worked on *The Maydee Box*, a virtual reality project. She leaves NTS with all the tools in hand to produce her creative works.



Photographer: Maxime Côté

Artistic Residencies

The year 2022 has been particular for the residency in artistic leadership. Residencies that were supposed to end in 2021 were extended to summer 2022 to allow residents from the French and English Artistic Leadership Residency to take advantage of placement opportunities once travel restrictions were lifted. Therefore, there was no new cohort this year.



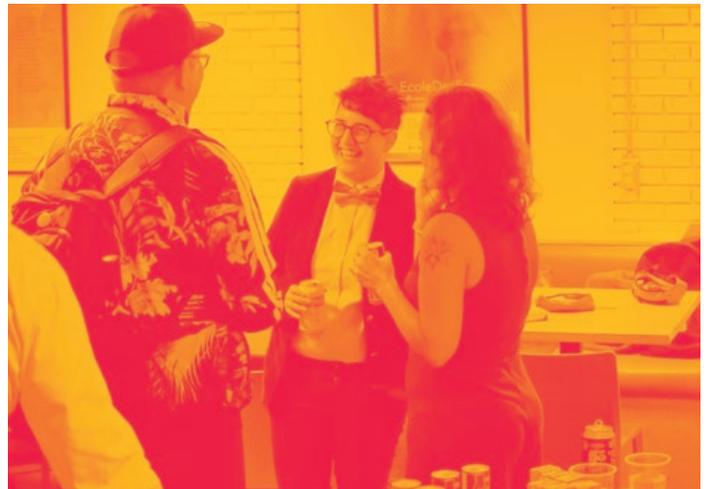
Fay Nass, anglophone resident, was introduced to the folks at Arts Emerson (AE), an arts presenter based in Boston, MA. They were offered insight into AE's shift from a co-leadership model to one with a sole director. Fay also travelled to NYC to spend over a week at the The Public Theatre and to Houston to attend the Fusebox Festival.



Leticia Tórgo, francophone resident, went to Calgary to work with Making Treaty 7 in 2021. However, it was her training at NTS that was most affected by the pandemic. Leticia was able to continue her training and networking meetings in fall 2021 and winter 2022.



Miquelon Rodriguez, anglophone resident, travelled to Montreal where he spent a week and a half interviewing and meeting key administrative and leadership personnel from NTS and many theatre companies. In May, Miquelon travelled to London, UK, for a placement with Punchdrunk theatre company and China Arts Now UK.



Photographer: Maxime Côté

New Scholarship Policy

INCREASED FUNDING

Since 2020, NTS has more than doubled the annual amount of its financial aid program to more than \$1 million distributed according to the financial need of the 150 students.

STABLE FINANCIAL AID

Financial support extends throughout the student's time in school. Each year, the amount of the award is re-evaluated based on changes in the student's financial situation.

BETTER PLANNING

A financial aid simulation tool will soon be available to allow students and applicants to better plan their finances.

PEACE OF MIND

With scholarships awarded, students can focus on their artistic practice.

STACKABLE BURSARIES

NTS financial assistance can be stacked with government loans and grants.

GREATER ACCESSIBILITY

Scholarships allow applicants in financial need to study at NTS.

Note: Only students who are Canadian citizens, permanent residents and those with refugee status are eligible.

Professional Programs

STUDENTS

146

TEACHING ARTISTS

382

ASSOCIATED ARTISTS

8

SCHOOL TIME

34

weeks

231

days of classes, workshops,
rehearsals, production and
performances

Fall semester

117 days

Winter semester

114 days

PROGRAMS

9

Interprétation

Création et production

Scénographie /

Set and Costume Design

Production Design & Technical Arts

Playwriting

Acting

Écriture dramatique

Mise en scène

Directing

Shows and Public Performances 2021/22

An Irresistible Urge To Do Something Inadvisable

Creation Project by the graduating students of the English section
OCTOBER 19 TO 23, 2021
Studio Hydro-Québec

New Words Festival: Châteaubriand

A play written by the 2021 graduate of the Écriture dramatique program **Laurie Léveillé** and produced by the graduating students of the French section
NOVEMBER 2 TO 6, 2021
Ludger-Duvernay Theatre

New Words Festival: La migration des papillons

A play written by the 2021 graduate of the Écriture dramatique program **Alice Tixidre** and produced by the graduating students of the French section
NOVEMBER 16 TO 20, 2021
Studio Hydro-Québec

The Arsonists

Director's Project by the graduating student of the Directing program **AK Fournier**
NOVEMBER 24 TO 27, 2021
André-Pagé Studio

Venus

Ludger show by the graduating students of the English section
DECEMBER 7 TO 11, 2021
Ludger-Duvernay Theatre

Agamemnon + Narss

Reprise of the graduation shows of the 2020 and 2021 graduates of the Mise en scène program **J.J. Houle** and **Isabelle Bartkowiak**
DECEMBER 7 TO 11, 2021
Studio Hydro-Québec

Und

Director's Project by the graduating student of the Directing program **AK Fournier**
DECEMBER 8 TO 11, 2022
André-Pagé Studio

Bleu, blanc, rouge

Performance by the graduating students of the French section, based on the work of **Krzysztof Kieslowski**
FEBRUARY 21 TO 25, 2022
Studio Hydro-Québec

Cabaret

Ludger show of the graduating students of the English section
FEBRUARY 21 TO 26, 2022
Ludger-Duvernay Theatre

Homecoming: A Selection from 365 Plays/365 Days

Production by the 2nd year students of the English section
FEBRUARY 22 TO 26, 2022
Salle André-Pagé

Vague Chair

Graduation show by the graduating student of the Mise en scène program **Wanderson Damaceno**
MARCH 22 TO 26, 2022
Studio Hydro-Québec

Ivanov

Ludger show by the graduating students of the French section
APRIL 12 TO 16, 2022
Ludger-Duvernay Theatre

Archéopunk et quinze plantes potagères qui tolèrent l'ombre

A play written by the 2nd year students of the Écriture dramatique program **Pierre Berlioux** and **Julien-Claude Charlebois** and produced by the graduating students of the French section
APRIL 19 TO 23, 2022
André-Pagé Studio

New Words Festival: There's nothing you can do

A play by the graduating student of the Playwriting program **Cole Hayley** and produced by the graduating students of the English section
APRIL 25 TO 30, 2022
Studio Hydro-Québec

New Words Festival: No Words + Assistance

Production by the English graduating students
APRIL 25 TO 30, 2022
Studio Hydro-Québec

Twelfth Night

Production by the 2nd year students of the English section, based on the work of **William Shakespeare**
APRIL 26 TO 29, 2022
Pauline-McGibbon Studio

Spectacle de chant: Hommage à la Brasserie Laurier

Singing performance by the graduating students of the Interprétation program
MAY 5 TO 8, 2022
André-Pagé Studio

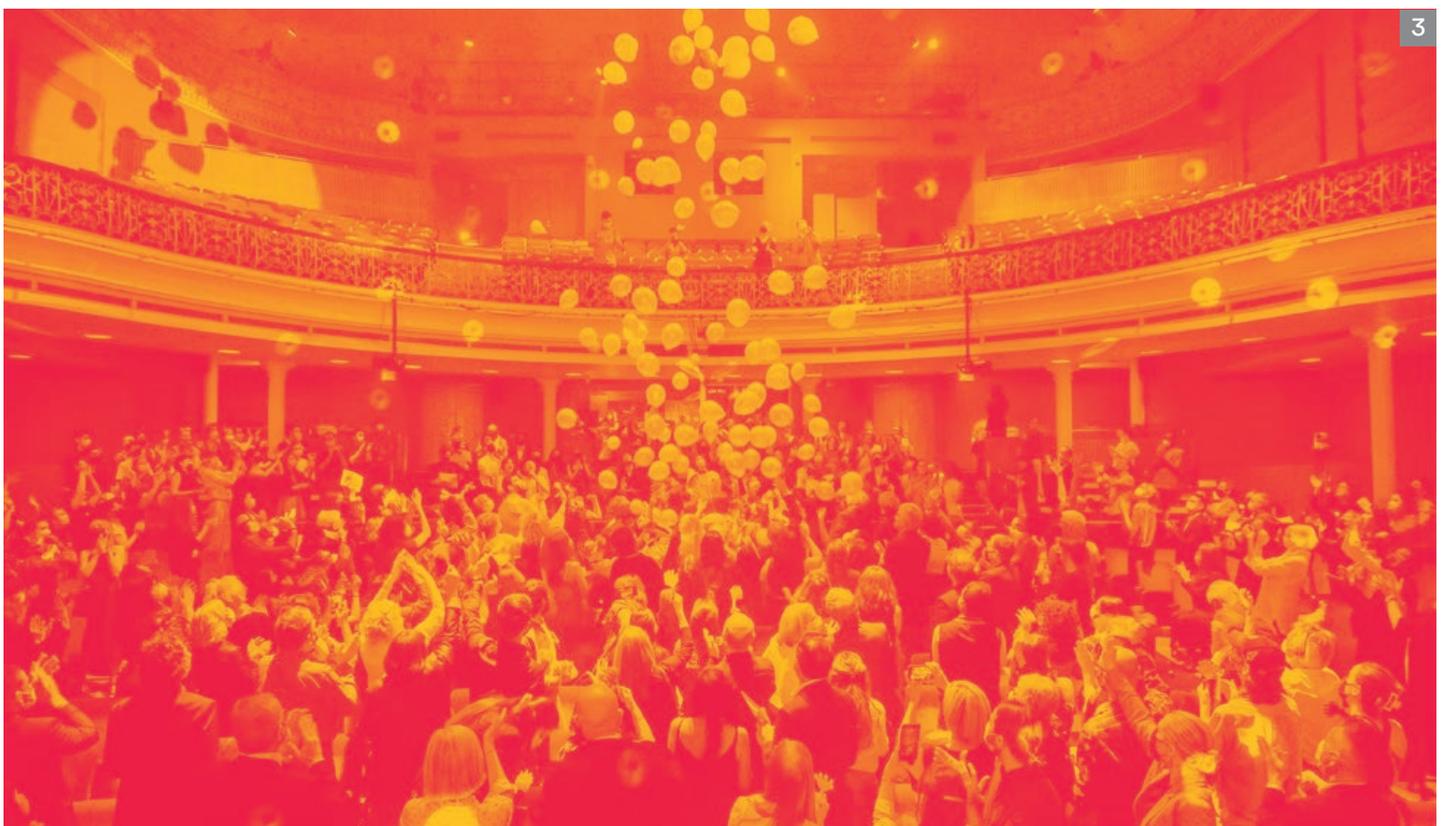
PHOTO:
A performance of
There's nothing you can do by
Cole Hayley (Playwriting, 2022)
produced by the 2022
graduating students of the
English section, directed by
AK Fournier (Directing, 2022).
Photographer: Maxime Côté



Highlights 2021/22

- 1 Welcome Ceremony
- 2 Gideon Arthurs' departure
- 3 Graduation Ceremony 2022
- 4 The return of live audiences
- 5 Nuit Blanche: Woven Stories
- 6 The library reopens to the general public
- 7 Expo Sceno: En cours
- 8 Mosaïque Award of the UDA

Photographers:
Maxime Côté (1,2,3,4,6,7)
Adrian Morillo (5)
Mélanie Dusseault (8)





4



5



6



7



8

Financing Structure and Challenges

Over the past 3 years and due to the pandemic, the weight of public funding for NTS has risen sharply and then declined to 66% of its revenue in 2022. Income from private donations represents just under 20% of revenue and self-generated income has reached 15%.

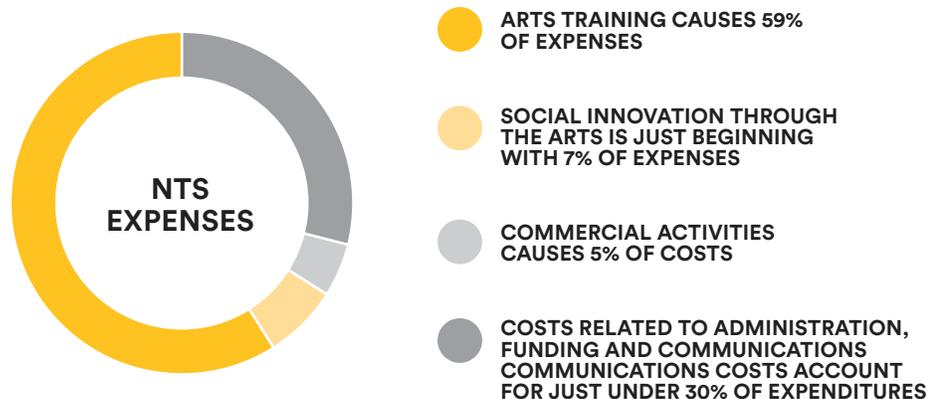
NTS's ability to generate self-generated revenue has virtually reached its maximum in a model where priority is given to the School's core missions: education and social innovation in the arts.

NTS's first mission, the arts education of NTS students, accounts for 59% of the School's expenditures, while the School's second mission of developing social innovation through the arts is in its infancy, accounting for 7% of the School's expenditures.

Commercial activities now account for only 5% of NTS costs and administration and fundraising and communications costs account for just under 30% of expenditures.

NTS anticipates that the share of social innovation through the arts will gradually increase in the coming years and that the share of administrative expenses will be reduced accordingly.

With the global and Canadian economic situation pointing to a possible contraction in public funding for the arts and arts training, NTS now sees a need to significantly increase the share of private funding in its revenues to support the development of initiatives related to its missions.





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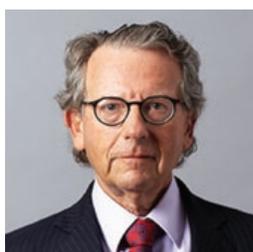
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Mani Soleymanlou, QC
Artistic Director

Photo Olivier Jean

EXECUTIVE COMMITTEE



Gideon Arthurs
CEO (until May 2022)



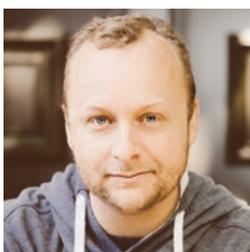
Fanny Pagé
Interim CEO (from May 2022)
Chief Officer of Operations



Luc Pelletier
Chief of Staff



Alisa Palmer
Executive Artistic Director
of the English Section and
Director of the Acting Program



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



Mikaëlle Monfort
Chief Financial Officer



Jean-Sébastien Bélanger
Chief External Relations Officer



Maude Levasseur
Director of the Centre for Art
and Social Innovation

NTS TEAM

find our team online at
ent-nts.ca/en/team

Current Projects and Campaigns

A NEW TEAM

In 2021–2022, the department was restructured to increase fundraising initiatives and diversify funding to meet the challenges of the coming years. To that end, our development team, which is part of the external relations department, has welcomed four full-time employees: the major gifts and planned giving director, the public funding manager, the sponsorships and private donations manager and the fundraising operations coordinator.

TIMELY AND TARGETED CAMPAIGNS

All year long, NTS's targeted fundraising campaigns have focused on projects and events to build donor loyalty and engage with them on social media. One example of this is the *Giving Tuesday* campaign that the School launched last fall to reach a larger audience and to raise awareness of its mission. In the spring, we asked our donors to contribute toward the creation of the Penny Arthurs Memorial Garden, an inner courtyard for student use, and to sponsor a bench at the School's new park at the corner of Laurier and Saint-Denis streets.

In addition to these specific examples of outreach, we also encouraged spectators at student productions to add a donation to their ticket purchases. In this way, we collected nearly \$12,000 in voluntary contributions to support NTS's mission of education and accessibility.

A NEW RECOGNITION PROGRAM

With the support of the board of governors' development committee, the external relations team created a recognition program that is more generous and better adapted to the School's resources. The team quietly launched the program in the spring of 2022. Our Donor Recognition Circles, in addition to being an essential tool

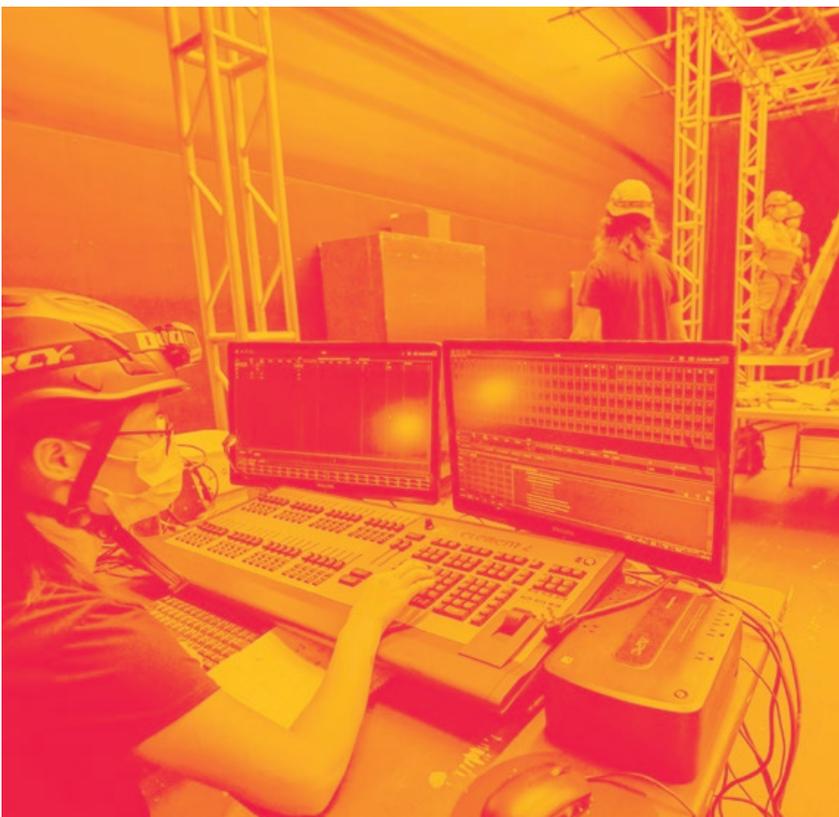
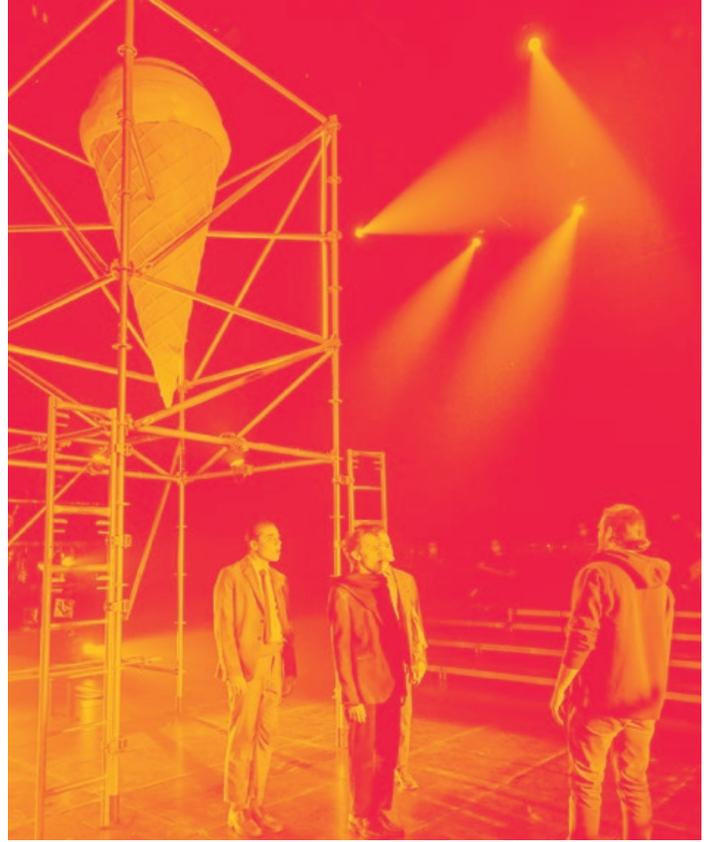
for engagement and retention, now make it possible for the School to recognize our donors' significant contributions to a level commensurate with their support.

ENGAGED AND PASSIONATE PARTNERS

The School's mission of education and accessibility is reflected in several specific projects that have inspired donors, sponsors and granting agencies across the country. In the last year, NTS has welcomed new benefactors and has pursued fruitful collaborations that offer substantial support to special projects. Among them, we would like to highlight the RBC Foundation's funding of professional development for three years and counting with their "Emerging Artists" program, BMO's ongoing support of the artistic leadership residency, which it has followed since the beginning, and, lastly, Scotia Bank's recently signed sponsorship agreement that will help bring the next three editions of DramaFest to life.

AN INCREASINGLY IN-DEMAND SCHOLARSHIP FUND

NTS's scholarship funds have benefited from the altruism of the vast theatre community for many decades. Once again, our generous patrons' contributions have helped ease the financial burdens that students can often bear during their academic journey. In light of this, the Mariam Bernstein Scholarship was created to guarantee the School remains accessible and inclusive, and the Theatre Panik Fellowship to support students in the New Pathways program. What's more, some past donors have requested to redefine or even remove the requirements associated with their respective funds to make them more widely available and to award the maximum number of scholarships every year.



Tribute to Partners and Donors

2021
/22

DIRECTOR'S CIRCLE **\$50,000 and over**

The Power Corporation of Canada
The Birks Family Foundation /
La Fondation de la famille Birks
BMO Groupe financier / BMO
Financial Group
Theatre PANIK Fellowship
RBC Foundation for the RBC
Emerging Artists Program /
Fondation RBC pour le programmes
Artistes émergents RBC

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

The Gail Asper Family Foundation
Alberta G. Cefis
The Cole Foundation /
La Fondation Cole
Ira Gluskin & Maxine
Granovsky Gluskin
Colin Jackson and Arlene Strom
McConnell Foundation /
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Sharon Molnar

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

S Oh Giving Fund
of the Bank of America
Charitable Gift Fund
The Zita and Mark Bernstein
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The George Cedric Metcalf
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VISIONARIES' CIRCLE **\$5,000 - \$9,999**

Gideon Arthurs & Erin Shields
IATSE
1 anonyme

PATRONS' CIRCLE **\$2,500 - \$4,999**

Maxime Gagné
Dr. Gordon Bricker
Kathryn and Brian Brownlie
IODE Canada
Miryam Moutillet
Luc Plamondon
Monty Schnieder

PHILANTROPISTS' CIRCLE **\$1,000 - \$2,499**

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Anne-Marie Ethier
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Bourse de Christian Lapointe
Pour La Créativité
Bidyut K. Majumdar
Nicholas Taylor
1 anonyme

FRIENDS' CIRCLE **\$100 - \$499**

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Robin Berlyn
Trevor Bishop
Dr. Elaine Borins
Dawn Brennan
Hugh Cameron and Heather Hume
Sean Caragata
Suzanne Chagnon
Lucienne Cornet
Kenneth Crosby
Isabelle Croteau
UQAM - English Language Students
Daniel and Marilyn Drache
The Finlays
Catherine Florent
Allyson Fournier and the rest
of the 2022 Graduating Class of NTS
Sharon Gallant
Deborah Hobson

Patricia & David Hrebenach

Benjamin Huppé

Michael Joy

The Kettlewell Family

François Lafortune

Jani Lauzon

Pierre Leveille

Margaret Martinello Magner

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Monika Pahapill

Patricia and David Rubin

Peter Payan

Jean-François Plourde

Vanessa Porteous

Kali Prieur

George Pyne

Lisa Ross

Alexandra Samuel

Steven Smits

Isabelle Tremblay

Joel Ulster and Michael Hertzman

John & Anne Van Burek

Garry and Nancy Watson

Werezak Family

Gerald Zion

Alain Zouvi

13 anonymes

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Community Foundation of Newfoundland & Labrador

Edmonton Community Foundation

The South Saskatchewan Community Foundation

Toronto Foundation

Vancouver Foundation

The Winnipeg Foundation

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CONSEIL DES ARTS DE MONTRÉAL | Montréal

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GIFTS IN KIND

Michel Vaïs

2 anonymes

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Estate of the Late Alan Bleviss



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