



NATIONAL
THEATRE
SCHOOL
OF CANADA

ANNUAL
REPORT

—
2019
2020

Supporting our community

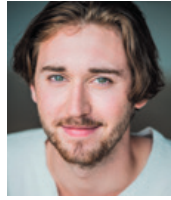
AND CHARTING NEW PATHS



WE ARE PROUD TO PRESENT THE CLASS OF 2020

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— INTERPRÉTATION



Jérémie Caron
(Montréal, QC)



Héroïse Desrochers
(Montréal, QC)



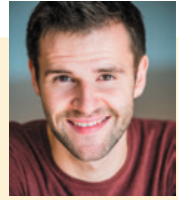
Esther Duplessis
(Thetford Mines, QC)



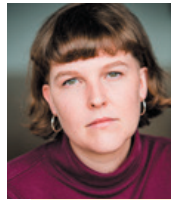
Aurélie Fortin
(Québec, QC)



Bozidar Krcevinac
(Montréal, QC
et Serbie)



Étienne Laforge
(Montréal, QC)



Janie Lapierre
(Boucherville, QC)



**Cédric
Lavigne Larente**
(St-André
d'Argenteuil, QC)



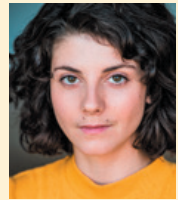
Loïc McIntyre
(Montréal, QC)



**Marie-Madeleine
Sarr**
(Montréal, QC
et Sénégal)



**Pierre-Alexis
St-Georges**
(Lévis, QC)



Valérie Tellos
(Repentigny, QC)

— ACTING



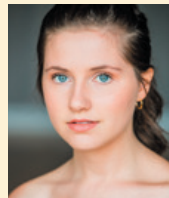
Michael Bell
(North Saanich, BC)



Brynn Godenir
(Winnipeg, MB)



Todd Houseman
(Edmonton, AB)



Brontae Hunter
(Kincardine, ON)



Ray Jacildo
(Toronto, ON et
Manila, Philippines)



Patrick Jeffrey
(Long Creek, PEI)



Wahsonti:io Kirby
(Kahnawake, QC)



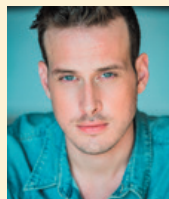
**Sadie
Laflamme-Snow**
(Ottawa, ON)



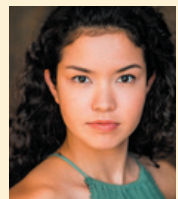
Talijah Levene
(Toronto, ON)



Erin Loretta Mackey
(North River, NL)



Drew Moore
(Ottawa, ON)



Erika Prevost
(Montréal, QC)



Savion Roach
(Scarborough, ON)



Espoir Segbeaya
(Nelson, BC)

— RÉSIDENCE RESIDENCY



Sylvia Cloutier
(Iqaluit, NU)
Indigenous Artists
Residencies



Soleil Launière
(Mashteuiatsh, QC)
Résidences pour
artistes autochtones

— CRÉATION ET PRODUCTION



Dominique Boisvert
(Montréal, QC)



Natasha Descôteaux
(Montréal, QC)



Félix-Antoine Gauthier
(Repentigny, QC)



Alice Germain
(Montréal, QC)



Guillaume Lafontaine-Moisson
(Montréal, QC)



Flavie Lemée
(Freighsburg, QC)



Annie Préfontaine
(Montréal, QC)



Charlie Loup Turcot
(Saint-Anicet, QC)

— PRODUCTION DESIGN AND TECHNICAL ARTS



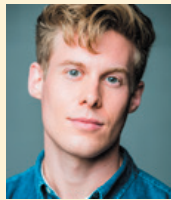
Zach Fedora
(Kingston, ON)



Patrick Fitzsimmons
(Calgary, AB)



Leslie Hernandez
(Windsor, ON)



Christian Horoszczak
(Mississauga, ON)



Katherine Kellner
(Toronto, QC)



Paige Prystupa
(Calgary, AB)



Michael Wanless
(Calgary, AB)



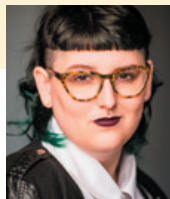
Ryan Wilcox
(Saint John, NB)

— MISE EN SCÈNE



J.J. Houle
(Sorel-Tracy, QC)

— DIRECTING



Mudorch Schon
(Montreal, QC)



Angelica Schwartz
(Winnipeg, MB)

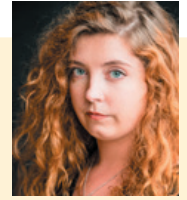
— SCÉNOGRAPHIE SET AND COSTUME DESIGN



Margarita Brodie
(Unionville, ON)



Mathilde Donnard
(Montréal, QC)



Alison Helmer
(Winnipeg, MB)



Nadine Jaafar
(Montréal, QC et Beyrouth, Liban)



Jawon Kang
(Toronto, ON and Seoul, South Korea)



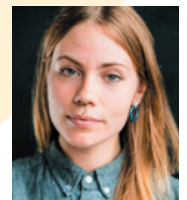
Marianne Lonergan-Pilotto
(Longueuil, QC)



Ximena Pinilla
(Bogotá, CO)



Wendy Kim Pires
(Vendargues, FR)



Joline Rath
(Saskatoon, SK)

— PLAYWRITING

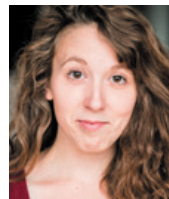


Gillian Clark
(Halifax, NS)



Kalale Dalton-Lutale
(Toronto, ON)

— ÉCRITURE DRAMATIQUE



Caroline Bélisle
(Moncton, NB)



Mathieu Renaud
(Montréal, QC)


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.

A photograph of two people, Lydia Sherknies and Irdens Exantus, against a solid teal background. Lydia, on the left, is a woman with short brown hair and bangs, wearing a dark green bomber jacket over a white t-shirt with a large red 'D' logo. Irdens, on the right, is a man with short dark hair, wearing a brown jacket with a fur collar and a similar red 'D' logo. He is holding a large, brown, plush monkey head in front of him. Both individuals have surprised or excited expressions on their faces.

From left to right:
Lydia Sherknies (*Interprétation* 2021, Montreal)
and Irdens Exantus (*Interprétation* 2021, Laval) at
École Champlain primary
school in the Montreal's
Hochelaga-Maisonneuve
neighbourhood, during
the tour of *Spectacle jeune
public*, October 17, 2019.
Photo credit: Maxime Côté.



WORD FROM THE CHAIR

— ALBERTA G. CEFIS

Chair of the Board of Directors

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The 2019-2020 year was one of significant upheaval, which gave the National Theatre School of Canada (NTS) and its staff an opportunity to demonstrate their *savoir-faire*, and perhaps more importantly, their *savoir-être*, a certain quality of spirit.

As soon as public health authorities announced the distancing measures that brought NTS activities to a halt, the School's first concern was for its community. Then, a second crisis followed—this time a social one—after the tragic death of George Floyd. The School listened, recognized its part in systemic racism, and took concrete actions to ensure that all artists receive training that not only matches their potential and experiences, but also enriches the Canadian theatre by nurturing their voices and providing them with the necessary tools to ride the waves of change.

From the very beginning of the health crisis until the end of the year, the School was able to ensure that all contacts with professional training teachers could be maintained and, as such, to continue the work that had been started with respect to the five priorities announced at the start of the year:

- To increase the scope of our outstanding professional training by restructuring how the Monument-National (M-N) is used so as to better serve the School's mission;
- To expand our community engagement strategies through the NTS Festival, by using it as a meaningful way to deliver programs to the School's broad community of stakeholders;
- To work with our partners to create a clear roadmap that will help us become an institution that is more open to artists and Indigenous communities, and increasingly reflective of our country's diversity;
- To create a new organizational structure and develop better tools to support our expanded programming;
- To generate new revenues that will support the School's goals and aspirations.

The unprecedented circumstances of 2019-2020 validated the relevance of the transformative work undertaken by NTS, and also confirmed current priorities.

Throughout this crisis, my fellow Board members remained mindful, shared their ideas, and offered their support to the NTS team. They have my sincere gratitude. I would also like to take this opportunity to welcome our new Board members, as on November 13, 2020,

we are joined by Line Beauchamp and Richard Brott; and signal the departure of those directors whose terms have come to an end, Jean-François Lacroix, Jacques J.M. Shore, Anthony Tattersfield, and Rosemary Thompson. Your contributions have been valued and appreciated. I also wish to mark the passing of Monique Mercure, one of Quebec's greatest cultural icons and an important figure in the history of the School. She had been the School's Director (1991-1997), the Artistic Director of the French section (1997-2000), and a Lifetime Governor (from October 2000).

The NTS family grieved the loss of quite a few celebrities who have shaped its history. Not least of all, Michelle Rossignol, who became Program Director for Interprétation and Écriture dramatique (1980-1985) after working as Assistant Director for the Interprétation program (1971 à 1980), and was a winner of the Gascon-Thomas Award (1992). We also lost Ada Slaughter, who had been a generous benefactor and wonderful patron for many decades.

Just as NTS supports its artists, the School has also received a great deal of help which has enabled it to carry out its mission. I wish to express our gratitude to our partners who have supported us throughout the year, far exceeding our expectations. This includes, first and foremost, Canadian Heritage, the Ministère de la Culture et des Communications du Québec and other public partners, as well as numerous patrons, foundations, and businesses.

Despite a year of unprecedented upheaval, I can confirm that, financially, the National Theatre School is still in good shape, as the results in the attached financial statements show. This good financial health is due in large part to the unwavering commitment of NTS staff and the team of teachers who all pitched in and worked tirelessly during this crisis to keep the School on an even keel.

And finally, I wish to highlight that the arts sector, and the theatre community in particular, is going through an extremely challenging period in Canada and elsewhere. And while artists and artisans may be deprived of means, they are certainly not lacking in passion. As always, they have demonstrated empathy, creativity, and resilience in order to create, produce, and deliver. Today, we are confronted with circumstances that call for even greater efforts, but we also know that, together, we have a profound and positive influence in this world.



MESSAGE FROM THE CEO

— GIDEON ARTHURS

First of all, I would like to add my voice to that of our chair in acknowledging the extremely difficult period that the arts sector, and in particular the theatre world, is going through. I also wish to acknowledge and applaud the courage, perseverance, innovation, and humanity shown by our entire community—students, pedagogical team, and staff—in the face of these extraordinary and unprecedented circumstances.

The National Theatre School of Canada (NTS) kicked off the year with 172 students and artist residents enrolled in its professional training programs, and thousands of other students and teachers across the country benefitting from its Community Engagement initiatives. However, the COVID-19 pandemic and life-changing social events impelled us to quickly adapt to circumstances that the School had never had to face. Following the advice of public authorities, all NTS activities were suspended as of midnight, Friday, March 13, 2020. This meant that everything from professional training and community programs to public events at the Monument-National (M-N) had come to a halt. In spite of this, NTS continued to offer and share its expertise and resources to support young artists and various communities across Canada in ways never imagined before.

The 59th year of NTS turned out to be exceptional in many ways and, despite complex circumstances, lessons learned throughout the 2019-2020 school year had the effect of propelling transformations that had already been in the works.

PROFESSIONAL TRAINING

From the very start of the pandemic, the School's first concern was to support its community. Since the health, well-being, and safety of students and staff is its top priority, NTS opened up all channels of communication to inform and support everyone involved.

The Artistic Directors and administration immediately implemented measures that would enable courses, discussions, and follow-up meetings to continue online. Starting March 30, NTS launched virtual training activities in order to achieve its pedagogical objectives. In this way, students were able to continue their studies from home and still finish their school year on May 7, 2020.

The School had little choice but to cancel the end-of-year shows, a truly heart-wrenching decision. However, for the first time ever, the annual exhibition by second-year students in the Set and Costume Design program took place online, providing them with an opportunity to acquire new skills. Students in the Playwriting program, for their part, achieved a tour de force with the help of fellow students from other programs by adapting their final-year projects for the Web.

The darkest cloud was that the 60 graduates, including 2 residents, did not get to enjoy the ceremony and celebrations that had been planned for May 7. Nevertheless, these events have (only) been postponed until a later date!

Building on the experience gained from turning to web-based training, and with the goal to support Canadian artists, the French and English sections began, as of June, to offer online training to artists across the country.

COMMUNITY ENGAGEMENT

The National Theatre School DRAMAFEST had gotten off to a great start with 7,500 high school students and 400 communities across the country. Then, with little warning, all activities in British Columbia, Alberta, Ontario, and in the Atlantic provinces came to an abrupt halt. NTS therefore set about supporting and guiding volunteers and secondary students and, with teacher-volunteers, began the process of reinventing the festival for next year.

From March 23, NTS also broke new ground with the launch of Art Apart, an initiative geared toward all students and recent graduates of schools across the country that specialize in the arts. Thanks to funding and support received from Power Corporation of Canada and CBC, 100 projects by emerging artists were selected from over 575 submissions and showcased online as of May 2020. Because of this program, a hundred \$750 scholarships were awarded to young artists to help them weather the present crisis.

The 59th year of NTS turned out to be exceptional in many ways and, despite complex circumstances, lessons learned throughout the 2019-2020 school year had the effect of propelling transformations that had already been in the works.

— GIDEON ARTHURS

In keeping with its vision, NTS shared its expertise and resources with a wide and diverse community of Canadians, thus helping to secure the important role that performing arts play in society.

THE MONUMENT-NATIONAL CAMPUS

Even though all pedagogical activities, performances, and venue rentals were cancelled as of March 13, 2020, work to transform the Monument-National (M-N) continued. The new vision for this historic building's future was finalized and renovation plans for the building, whose history spans 126 years, were set in motion.

After more than 42 years of intensive use, and twenty-six years since the last renovations, many aspects of the building are naturally nearing the end of their operational usefulness. The building needs major work to ensure its stability and to protect the value of its assets.

Following the results of four commissioned studies carried out since 2009 to evaluate different business models for the M-N, it was concluded that its role in association with training activities should be expanded, by opening its doors to the NTS community while also developing partnerships that will position it as a mainstay of innovation for the performing arts, thereby maximizing the mission, vision, and values of NTS.

EQUALITY, DIVERSITY, AND INCLUSION

The tragic death of George Floyd on May 25, 2020 profoundly impacted our students, graduates, staff, and our society as a whole. In the days that followed, the School reached out to its community, particularly to black, Indigenous, and racialized students, to let them know it stood in solidarity with them.

NTS recognizes the systemic racism that these students face as well as the pain, anger, and fear that they may well feel. The School has also acknowledged its own complicity, as an institution that whereby in the past it too has marginalized the voices and cultures of some while benefitting from white privilege.

The administration has opened the dialogue with its racialized students and has committed to going much further than simply acknowledging the problems. We fast-tracked the implementation of our plan to combat systemic racism. The School's administrative body wants to learn how to confront racism and social injustice within its communities, school, and in each of us individuals. The work ahead of us is complex and will demand a lot of patience and a willingness to listen, learn, and truly understand. The School is determined to see these collective efforts lead to a healthier and more open theatrical milieu.

TOMORROW IS NOW

As soon as the school year came to a close, our teams got to work to ensure that there would be a full and safe return to classes in September 2020.

Modifications to the curriculum forced us to think outside the box and sometimes even create new paradigms. Not being able to physically get together in the same room is something to be mourned by all, but the constraints that we are confronted with have also stimulated our sense of creativity. This bold experiment has allowed us to think about innovative ways to bring artists and the public closer together.

NTS is in a period of transition and the next few years will be a filled with opportunity. Thanks to a visionary plan of strategic transformation, the support of its community, and the incredible hard work of its staff and team of teachers, NTS is well positioned and committed to fully carrying out its mission—that of meeting the ever-evolving needs of Canadian theatre.

Clémence Dufresne-Deslières (*Interprétation* 2021, Montreal) with the 4th-year students in the *Interprétation* program, in *Dossier Incertitude*, directed by Marie Charlebois; presented January to 18, 2020. Photo credit: Maxime Côté.





MESSAGES FROM THE ARTISTIC DIRECTORS

— ALISA PALMER

Director Acting, Directing and Residency Programs
Artistic Director, English Section

Report for the Annual General Meeting National
Theatre School of Canada October 3, 2020

Arts' training at NTS develops students' skills and supports their emerging talents. Key to their training is their engagement in ongoing national, international, and intracultural conversations about what Canadian theatre can and should be, and how we, as artists, and as citizens, can continue to shape and transform our art form, our profession and our society. Our desire is to strengthen the future of theatre and to do so by supporting the next generation of artists and theatre makers.

The 2019/20 school year offered incredible fuel for this objective. It also presented unbelievable challenges.

In the fall of 2019, we welcomed robust, energetic and diverse cohorts into our programs; the productions on our stages featured provocative material; our curriculum and teaching teams expanded to provide richer opportunities for a wider range of our students and residents.

Indra's Web, the first production of our school year, was a collective creation featuring intergenerational stories from our students' own histories, told through movement, song, dance, projections, food cooked on stage, and puppets. No theatrical stone was left unturned.

We produced, for the first time, and on our largest stage, a play by an Indigenous artist; Marie Clements' *Burning Vision*. With its multiplicity of time, place and cultural perspectives and under the sensitive direction of Geordie Theatre's Mike Payette, *Burning Vision* provided opportunities for students in production, scenography, and acting programs to create a rich and visceral storytelling style and to bring a challenging and important narratives to life. We were honoured to welcome Ms. Clements herself as an artistic advisor to the production.

With the second- and third-year cohorts, we presented a selection of short plays by Suzan-Lori Parks, a leading African American playwright, whose groundbreaking work has garnered a MacArthur Fellowship and a Pulitzer Prize. It was my pleasure to direct this project and to introduce Parks' provocative and passionate work to the students.

These are a few examples of the range of explorations that we engaged in until March, when we closed the school due to COVID. At that point everything came to a halt.

We were on pause for a brief time as we gathered ourselves together and moved ourselves apart. Then we started up again. But this time, online.

At NTS we are committed to supporting our students' growth and artistic development. While it seemed counterintuitive to train theatre artists in a digital format, under these circumstances, moving our training online was the only way to live up to our commitment.

As per the government guidelines, all e-learning was to be voluntary. We determined that, at the moment of shut down, our students were, in fact, equipped either to graduate or to move forward to their next year, and consequently, we offered online training as an option, inviting our students to stay with us and continue their training until the end of the semester. It was our belief and hope that this gesture would keep our students growing and learning while also offering solace, as so many of our students from across Canada found themselves cut off from their families at this frightening time. We were happy to see that the overwhelming majority of students joined us online and continued to engage in their artistic development. Similarly, with the support of the school, we were able to fulfill our commitments to our guest teachers, who, as freelance artists, had suddenly lost work *en masse*.

From front to back:
Wahsonti:io Kirby (Acting
2020, Kahnawake) and
Todd Houseman (Acting
2020, Edmonton, AB)
in *Burning Vision*,
directed by Mike Payette;
presented December
9 to 14, 2019, in the
Monument-National's
Ludger-Duvernay Theatre.
Photo credit: Maxime Côté.





Harrison Thomas
(Directing 2018) during
the *Directors Project*, 2018.
Photo credit: NTS.

It may be hard to imagine what is involved in moving a theatre school online. Imagine those shapeshifting cartoon vehicles: a car tearing down the highway magically transforms into a rocket ship and launches into space. We found ourselves launching into (cyber) space, doing something we never imagined would be necessary, let alone possible. Behind the scenes, this pivot, a movement that evokes a deft and simple action, was anything but that. It involved a review of all the remaining classes, an assessment of what could be transferred online, what would be deferred and what had to be replaced, an outreach to all our teachers, and a formidable retraining and retooling of everything we do from meetings, to teaching, to rehearsing, to presenting. And we did it, relatively quickly, without really any precedent or role model to follow, and—thanks to the commitment, curiosity and compassion of the students and community of teachers—this arduous process led to an in-depth learning on all fronts and even proved to be inspiring.

One of the highlights of our online transition was the New Words Festival. Our final project of the year, New Words is the premiere of plays by our graduating playwrights, directed, in alternating years, by our graduating directors. It was an inspiration to see our two directing students' rapid and confident re-staging of the student plays online. Seizing this unanticipated opportunity to integrate a chapter of their training in digital directing, the directors, playwrights and graduating students in the scenography, production and acting programs adapted their work for digital (and in one case even interactive) engagement. This translation of material is something we are now seeing professional theatres engage with on a regular basis. Our young directors were fast out of the gate.

These students were also part of a core team of national facilitators for the National Arts Centre Green Rooms' Climate Change Cycle. Co-presented with the Festival of Digital Arts (FOLDA) they were invited to share HAVEN, a work they developed in their digital directing unit (and over Zoom before Zoom became a household word). This event connected performers in Montreal,

Toronto and Winnipeg and was an early iteration of the online gatherings that have become part of our mainstream (pandemic) theatre practice. These projects also gave NTS national visibility, and I was proud to share these, but also NTS' holistic approach to online arts learning with a wider public via radio interviews, webinars and teleconferences.

Another project that was adapted to this brave new world is a new piece by our Indigenous Artist in Residence, Sylvia Cloutier. Sylvia had been invited to present her new piece this fall at Weesagechak, a festival for Indigenous works. Due to COVID, part of her creation process was cancelled but Sylvia will now be focusing on a technical revisiting of her piece in preparation for a Livestream presentation that will be shared privately with a selected audience, many of whom are based in her home community in the North. Livestreaming is now part of the Production curriculum and will be facilitated by an Indigenous student in the production program, who will also assist Sylvia with technical aspects and production.

We experienced an enormous learning curve last spring, and the learning continues. While we technically completed the school year in May, we didn't, in fact, stop working—we rather "pivoted" once again to reckon with bringing students back to the building in safety. The gifts that emerged over these past months now shape our training; zoom has allowed us to bring more artists and teachers together from across the country and has helped us overcome the geographic challenges that the English section faces; we have become courageous about time and have truly understood the need to slow down; we have been able to focus with deeper empathy and compassion on the needs of our students and to interrogate with deeper humility how we can better support our younger generation of artists, particularly Indigenous, Black, and artists of colour, as well as artists from other equity seeking communities.

Our section was hitting its stride before COVID; the program directors and full-time teachers who make up our section worked with joy, creativity, inspiring rigour and incredible humility. This last chapter has catapulted us into the stratosphere in terms of collaboration. The work my colleagues continue to accomplish goes far above and beyond the call of duty. I lay not only our survival but also our continuing growth at the feet of my team—Andrea Lundy, Stephane Longpre, Andrea Romaldi, Matjash Mrozewski, Caroline Guertin, Rebecca Harper, Laurel Thomson, Doug Price as well as newer members of our team, Floyd Ricketts and Jani Lauzon who joined us over the summer with fresh eyes, ears, hearts, expertise and abundant skills that will help us move into this next, equally complex, school year.

The arrival of the pandemic and the vital and overdue reckonings with inequity and injustice that accompanied it, have tested our capacity to live up to our own teaching, to be the change we want to see. At the heart of all our training—and of theatre itself—is the recognition of the power of transformation. It strikes me as poetic timing that this radical chapter has taken place in the 60th year of our school. I'm sure the School's founders could never have foreseen this turn of events. Their vision of NTS as a leading light in the transformation of Canadian theatre is a reminder not only of our responsibility, but also of our opportunity—to respond to what the times throw in our path, and also to address what is yet to come: to meet the moment and transform the future.

Last fall, almost exactly a year ago as I write this, and thanks to the support of the School, I had the privilege of participating in a leadership program at the Banff Centre: Truth and Reconciliation Through Right Relations, led by Indigenous leaders, academics and elders. We spent days in reflection, in exchange and in deep listening, immersed in profoundly complex and difficult learning. We were invited by the program leaders to share in the 7 Grandfathers' Teachings to guide us through these challenging days. With thanks to Elder Dila Houle, Elder Sykes Powderface, and members of the faculty at Banff, I share them with you today as they were shared with me:

- **LOVE** - Approach the conversation, each other, and the community from a place of love and caring.
- **RESPECT** - Be open and listen to each other as we explore conversations that are greater than all of us as individuals. Contribute to a respectful environment at all times.
- **HUMILITY** - Acknowledge that struggles are different for everyone; use your best judgment and approach each interaction with kindness.
- **COURAGE** - Acknowledge that not all conversations or interactions are easy and explore truths in an open space—it is expected that mistakes will be made.
- **WISDOM** - Be open to learning, listen to each other, and contribute your thoughts to help build collective wisdom and encourage growth from these experiences.
- **HONESTY** - Take the time to reflect on individual experiences together and honour the silence as people consider the questions asked.
- **TRUTH** - Approach what lies beneath the surface with an open mind—speak your truth with an open heart.

As we head into a new year with even more volatility and more unknowns, and as we shepherd the school toward its next 60 years with the important changes that lie ahead, these teachings will continue to offer guidance.

I have great faith in and appreciation for my colleagues at all levels of the school. We have been through incredible times and there is more to come, but we are still creative, still learning and still growing. And that is the most you can wish for from an institution of higher learning in the arts.

I thank Fred for his steadiness and Gideon for his unwavering support both of me and of this project in which we are all engaged. I look forward to meeting the next moment and to transforming the future through our artists and our art.

We have been through incredible times and there is more to come, but we are still creative, still learning and still growing. And that is the most you can wish for from an institution of higher learning in the arts.

— ALISA PALMER



The 2020 Graduating Class in the *Interprétation* program in show *CLAUDE GAUVREAU - L'asile de la pureté et quelques fragments*, texts by Claude Gauvreau, scripted by Alex Bergeron, and directed by Alice Ronfard; presented November 19 to 23, in the Monument-National's Ludger-Duvernay Theatre. Photo credit: Maxime Côté.



MESSAGES FROM THE ARTISTIC DIRECTORS

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— FRÉDÉRIC DUBOIS

Artistic Director, French Section

**A very strange year is coming
to an end.**

**And another, just as strange,
is about to begin.**

The precarious existence (and, paradoxically, the great adaptability) that artists in the theatre world are constantly faced with may prove to be an advantage in tackling these challenging times.

We teach our students to never take anything for granted, to walk the tightrope, to be in the present while acting, to take responsibility for what is put forth, to remain alert on the stage, to love their characters, to respect others who are on a different path than their own, and to not be afraid of the unknown, to even welcome it, and especially, to transform it into a resource. We instill in them that ready-made formulas can lead to confusion and that inner conflict is a navigable ocean.

On paper, all that sounds great.

In reality, the learning process is messy and unpredictable, and every day presents new challenges. I need only think of my colleagues and artists everywhere who saw their world turned upside down last spring, and it has continued to be a rocky road all this fall. The stages became quiet too early in the season, won't open up again until further down the road, and the next real theatrical rendezvous is still a long way off.

And yet we decided return to class.

We rolled up our sleeves. We truly wanted to be here. Right at the heart of what we do best: *teaching and learning*.

Or, as Alisa wisely said: We need to greet the moment as it comes.

And together, at the School, to remain open to others in all their complexity – with patience and generosity.

Even though we worked miracles in April to save the end of the term by going online, nothing can replace live interactions that are so essential to acting.

And, while it's true that the void created by the confinement is more easily filled when we on a mission to learn, we can't simply cram ourselves full with a 2-D virtual reality via those bright and not-so-intelligent screens. On the contrary, to counter the tedium, we need to be moving, to dig deeper.

We reopened the school in solidarity, in fact. One for all and all for one.

In the French section, we had a very full year. In addition to our usual courses and numerous creative projects and shows, several major initiatives are worth noting.

We have continued to open our doors to different communities and spheres. Again, last year, we performed in schools in and around Montreal as part of *Spectacle jeune public*. It is a kind of far-reaching conversation with our most precious of audiences, children. In addition, this project teaches our students to delve into all aspects of theatre and to set up a tour, a similar experience to what they might go through as they start their careers.

In that same spirit, under the guidance of Catherine Gadouas, the graduating students gave a Christmas concert in various CHSLDs.

Last year there was another 24-hour Creation Challenge within the walls of the Monument-National. This event provides an opportunity for our two sections to work together with a focus on spontaneity and creativity.

Collaborative efforts with other countries are falling into place, and we had the pleasure of receiving an instructor from the Conservatoire de Paris for an intensive movement course for 3rd and 4th year *Interprétation* students; we also welcomed students from the École Nationale Supérieure des Arts et Technique du Théâtre

We rolled up our sleeves. We truly wanted to be here. Right at the heart of what we do best: teaching and learning.

— FRÉDÉRIC DUBOIS



(ÉNSATT) in Lyon, an exchange that allowed two of our own students in the *Création et Production* program to attend this prestigious sister school with which educational exchanges are becoming well established.

The Independent Residencies program is now in its third year, and we were able to welcome an actress from Vancouver's francophone community. I seized on this opportunity to strengthen our ties with several actors in the Vancouver and Winnipeg communities with whom we believe we will be able to collaborate in the long term. The School continues to engage with Canadian artists throughout the land.

Our first Indigenous resident, Soleil Launière, completed her studies with a brilliant exit project that involved a 24-hour uninterrupted performance. She also took the time to teach 2nd and 3rd year *Interprétation* students, sharing with them her unique knowledge and know-how in voice, movement, and creation. The new residency program, which creates the space for a rich and constructive dialogue to take place, continues on with the arrival of Émilie Monnet.

I'd also like to draw attention to our first graduate of the redesigned *Mise en scène* program. His exit project got sidetracked by the pandemic, but he pulled through with great ingenuity to complete his show and, in so doing, demonstrated that all he had learned had served him well. Bravo J.J.

In conclusion (almost), let me remind you that we received some very prestigious guests throughout the school year: Jeannette Bertrand, Cathy Wong, Daria Colonna, Mike Payette, Yannick Nézet Séguin (via zoom), among others, came to our *mercredis de section* to talk about their experiences in their

respective fields and to inspire our students. I feel really proud of this achievement.

My real conclusion, though, is accompanied by a disappointed sigh for all the projects that we had to put on hold or abruptly terminate. I want to talk about them because they are what define us in where we are today and hope to be tomorrow:

- 2nd year students in the *Interprétation* program had, on their own initiative, organized a trip to Mexico to take courses at la *Escuela Nacional de Arte Teatral*. The school's administration had opened their doors to us after Alisa and I had visited them, and we all agreed that there would be enormous benefits in developing a "theatre without borders;"
- A creation project involving a selection of graduating students, again in partnership with Mexico, but also California (*CalArts*), that was to be presented at FTA 2020;
- We had also intended to go to the Maritimes to do some recruiting, an initiative led by Catherine La Frenière; as well, there is a contemporary opera that we were supposed to be working on, in collaboration with English section and Université de Montréal.

We hope to get these projects back on track as soon as life becomes a bit smoother again. Only time will tell when that will be, but I wanted to mention them to show that we spare no efforts in getting our work done and done well.

I would like to close by thanking my colleagues in both sections for the extraordinary work they do. I also wish to highlight the School staff's unwavering support. Most of all, hats off to the Zero Committee. And, of course, a big thank you to all the students.

Thank you.

PROFESSIONNAL
PROGRAMS



COMMUNITY
PROGRAMS



NTS shared its expertise and resources with a wide and diverse community of Canadians, thus helping to secure the important role that performing arts play in society

— GIDEON ARTHURS

Soleil Launière (Indigenous Artist in Residence 2020, Mashteuiatsh) explaining her final project called *Shevetam*; presented in LabLX, March 2019, as part of *Nuit Rouge*. Photo credit: Maxime Côté.

BOARD OF DIRECTORS AND GOVERNORS

PAGE 17

— FISCAL YEAR 2019-2020

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Richard Brott, ON

BOARD DEPARTURE

Rosemary Thompson

Jacques J.M Shore

Anthony Tattersfield

Jean-François Lacroix

We are pleased to welcome our new Board members during the Annual General Meeting on November 13, 2020.

NOTE FROM THE DEVELOPMENT AND ALUMNI RELATIONS OFFICE

PAGE 18

— JEAN S. STUTSMAN

Director of Development and Alumni

Last year I described our many changes at NTS as a chrysalis metamorphosing to take wing in time for our 60th anniversary. Little did I know that 2020 would have murder hornets, meth crocodiles, bubonic plague squirrels and a novel little coronavirus waiting to upstage us, uproot us, and scatter us to the winds of change.

But we theatre people, just like those intrepid souls willing to support us philanthropically, are a resilient bunch. We figured out how to make art in isolation. We called on some true-blue donors who pulled out their wallets to do what they could despite their own uncertain futures. We brought our students to the finish line by reinventing our courses, revising our scripts, hearing our diverse communities, learning new technologies, and finding creative solutions with even more ideas to be tested in the coming school year. We are taking the opportunity to courageously explore new approaches, to challenge our traditional ways, to revise our plans on the fly and, most importantly, to continue acting, because that's what we do!

We have always embraced our role as change leaders in the theatre arts milieu, and in the current crisis that experience is serving us well. Part of our responsiveness includes an urgent requirement to reach out to new donors and strengthen our relationships with those who have helped us in the past. The students we are training today will be at the vanguard of reinvention, conceiving novel ways to bring the magic of live theatre to ever greater numbers of people. They will be storytelling in ways we cannot yet fathom. They deserve to be well trained and equipped to take up the torch.

As an arts organization, we have always been grateful for the financial support provided to us by our funders both public and private. In this stimulating time of profound upheaval our gratitude towards those willing to share their resources in service to creativity means everything to us. We honour you in the pages that follow.

We understand that many of you simply cannot help us financially at this time. We also know that you will be back stronger than ever as soon as you are able. So, I will close by thanking you for keeping us in your thoughts, and by wishing you health, energy and courage as we navigate this plague on all our houses.

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 514-653-1759 or jeanstutsman@ent-nts.ca.

Espoir Segbeaya (Acting 2020, Nelson, BC) in a sketch from the *Monumental Occupation* show – a 24-hour Creation Challenge, presented on September 29, 2018 as part of Les Journées de la Culture. Photo credit: Adrián Morillo.



TOP PHILANTHROPIC DONORS AND SPONSORS IN FISCAL YEAR 2019-2020

PAGE 19

\$100,000 AND UP

PURPOSE

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

\$50,000 – \$99,999

BMO Financial Group.....	Artistic Leadership Residency
CIBC.....	Revealing Talent
Hydro-Québec.....	Studio Hydro-Québec & the New Words Festival at the Monument-National
Power Corporation of Canada.....	Art Apart

\$25,000 – \$49,999

Corus Entertainment Inc.....	The Future is Now
Colin Jackson & Arlene Strom.....	Area of Greatest Need
George Cedric Metcalf Charitable Foundation.....	Artistic Leadership Residency

\$10,000 – \$24,999

Alberta G. Cefis.....	Monumental Transformations & Gascon- Thomas Awards
Cole Foundation.....	Indigenous Leadership Residency
David Daniels & Kate Alexander Daniels.....	Film Lab & Tuition Relief
Ira Gluskin & Maxine Granovsky Gluskin.....	Tuition Relief
IATSE, IATSE 11, IATSE 12.....	NTS Drama Festival
Kingfisher Foundation.....	Indigenous Artists
McLean Foundation.....	NTS Drama Festival

\$5,000 – \$9,999

1 Anonymous.....	Monumental Transformations & Tuition Relief
1 Anonymous.....	Endowed Bursary
Bernard Amyot, Ad. E.....	Monumental Transformations & Prizes
Famille Burrowes.....	Monumental Transformations
Norman & Margaret Jewison Charitable Foundation.....	Monumental Transformations
Joan Richardson.....	Monumental Transformations & Production Program

\$500 – \$4,999

4 Anonymous.....	Area of Greatest Need
1 Anonymous.....	Endowed Bursary
The late Louis Allen (Set & Costume Design 1983).....	François Barbeau Bursary & Area of Greatest Need
Gideon Arthurs & Erin Shields.....	Tuition Relief & Monumental Transformations
Mary & Herb Auerbach.....	Endowed Bursary
Mariam Bernstein (Acting 1986).....	Area of Greatest Need
Dr. Gordon Bricker.....	Direct Bursary
Kathryn & Brian Brownlie.....	Endowed Bursary
Caisse Desjardins de la Culture.....	Indigenous Leadership Residency
The Cleather Family.....	Endowed Bursary
Shawn Cohen.....	Area of Greatest Need
Bernard Cournoyer (Set & Costume Design 1971).....	Area of Greatest Need
James de Beaujeu Domville & Family.....	Area of Greatest Need
David Ferry (Acting 1973).....	Gift in Kind
Catherine Gadouas.....	Area of Greatest Need
Maxime Gagné.....	Area of Greatest Need

\$500 – \$4,999... CONTINUED

Kaaren & Kerry L. Hawkins.....	Area of Greatest Need
Jeffery Hewitt	Area of Greatest Need
Camilla Holland & Colin Viebrock.....	Monumental Transformations & Area of Greatest Need
IODE Canada.....	Direct Bursary
J. Edward Johnson & Sharon Vance.....	Endowed Bursary
Jean-François Lacroix.....	Area of Greatest Need
Laidlaw Foundation	Porteous Prize
D'Arcy Levesque	Endowed Bursary
Bidyut K. Majumdar.....	Area of Greatest Need
Teresa Marques.....	Area of Greatest Need
Chelsea McIsaac	Susan Glenn Endowed Bursary
William Millerd, C.M., O.B.C.	Area of Greatest Need
(Production Design & Technical Arts 1968)	
Montréal en lumière	Nuit blanche/Nuit rouge
Nancy Morrison	In Memory of Bruno Gerussi
Alex & Joan Paterson	Porteous Prize
Luc Plamondon	Direct & Endowed Bursaries
Eleanore Romanow.....	Endowed Bursary
Monty Schnieder (Production Design & Technical Arts 1975).....	Tuition Relief & Direct Bursary
Robert Sherrin (Production Design & Technical Arts 1963).....	Area of Greatest Need
Jacques J. M. Shore.....	Area of Greatest Need
Nalini Stewart & Family	Tuition Relief & Endowed Bursary
Jean Stutsman.....	Tuition Relief, Monumental Transformations, & Tributes
Tony Tattersfield.....	Area of Greatest Need
Hugo Valencia (<i>Création et production</i> 1992)	Area of Greatest Need

NTS ACKNOWLEDGES GIFTS FROM COMMUNITY FOUNDATIONS

Anonymous	Susan Glenn Endowed Bursary
Cole Harbour Foundation	Direct Bursary
Edmonton Community Foundation	Theatre Engaging Communities
Fondation Québec Philanthrope	Area of Greatest Need
Greater Montreal Foundation	Endowed Bursaries & Theatre Engaging Communities
Greater Saint John Community Foundation.....	Direct Bursary
South Saskatchewan Community Foundation.....	Area of Greatest Need
Toronto Foundation	Theatre Engaging Communities & varia
Vancouver Foundation.....	Endowed Bursaries, Theatre Engaging Communities & varia
Winnipeg Foundation.....	Theatre Engaging Communities

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Photo :
Sadie Laflamme-Snow (Acting
2020, Ottawa, ON) and Ray Jacildo
(Acting 2020, Toronto, ON) in the
play *Burning Vision* and directed
by Mike Payette, presented from
December 9 to 14, 2019, in the
Monument-National's Ludger-
Duvernay Theatre. Photo credit:
Maxime Côté.

Cover page picture,
from left to right:
Marie-Madeleine Sarr (*Interpré-
tation* 2020, Montreal), Étienne
Laforge (*Interprétation* 2016,
Montreal), Héloïse Desrochers
(*Interprétation* 2020, Montreal)
and Loïc McIntyre (*Interprétation*
2020, Montreal) in *Ultime Saga*,
written by Tamara Nguyen (*Écriture
dramatique* 2019, Laval/Nogent-sur-
Marne), and directed by Sébastien
David (*Interprétation*, 2006);
presented February 26 to 29, 2020
in the Monument-National's Studio
Hydro-Québec.
Photo credit: Maxime Côté..

ANNUAL REPORT 2019 2020

Coordination: Cindy Lao
Traduction: Patrick Estrada
and Ardeth Neale
Révision: Catherine Barry,
Ardeth Neale and
Chloé Sautter-Léger
Graphic design:
Nathalie D'Amour



National Theatre School of Canada

Financial Statements

July 31, 2020

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Independent Auditor's Report

To the Board of Directors of
National Theatre School of Canada

**Raymond Chabot
Grant Thornton LLP**
Suite 2000
National Bank Tower
600 De La Gauchetière Street West
Montréal, Québec
H3B 4L8

T 514-878-2691

Opinion

We have audited the financial statements of National Theatre School of Canada (hereafter "the Organization"), which comprise the statement of financial position as at July 31, 2020, and the statements of operations, changes in fund balances and cash flows for the year then ended, and notes to financial statements, including a summary of significant accounting policies, and the schedules.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Organization as at July 31, 2020, and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Basis for opinion

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the "Auditor's responsibilities for the audit of the financial statements" section of our report. We are independent of the Organization in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Responsibilities of management and those charged with governance for the financial statements

Management is responsible for the preparation and fair presentation of the financial statements in accordance with Canadian accounting standards for not-for-profit organizations, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the Organization's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Organization or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Organization's financial reporting process.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion.

Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists.

Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control;
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Organization's internal control;
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management;
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Organization's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion.

Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Organization to cease to continue as a going concern;

- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Montréal
November 13, 2020

¹ CPA auditor, CA public accountancy permit no. A117472

National Theatre School of Canada

Operations

Year ended July 31, 2020

	General Administration		Restricted Funds (Schedule A)		Endowment Fund (Schedule B)		Total	
	2020	2019	2020	2019	2020	2019	2020	2019
	\$	\$	\$	\$	\$	\$	\$	\$
Revenues								
Grants (Note 5)	5,926,572	5,167,048	2,500	1,566,115			5,929,072	6,733,163
Private donations (Note 6)	753,904	1,220,380	57,073	55,652	63,633	1,118,038	874,610	2,394,070
Self-generated revenue (Note 7)	1,515,753	2,497,175					1,515,753	2,497,175
Community foundations (Note 8)	131,401	167,665	132,690	53,569			264,091	221,234
Net investment income (Note 9)	46,615	60,698	(412,573)	(294,786)			(365,958)	(234,088)
	8,374,245	9,112,966	(220,310)	1,380,550	63,633	1,118,038	8,217,568	11,611,554
Expenses								
Teaching staff								
Salaries, employee benefits and fees	3,140,172	3,207,533					3,140,172	3,207,533
Allowances	168,528	216,109					168,528	216,109
Buildings								
Salaries and employee benefits	65,800	72,608					65,800	72,608
Operating expenses	414,307	415,769					414,307	415,769
Teaching equipment	62,996	38,929					62,996	38,929
Public performances	143,838	242,725					143,838	242,725
Stores								
Salaries and employee benefits	58,563	53,940					58,563	53,940
Supplies	29,138	70,252					29,138	70,252
Library								
Salaries and employee benefits	208,695	213,803					208,695	213,803
Books and supplies	35,153	41,522					35,153	41,522
Training initiatives	202,220	178,746					202,220	178,746
Auditions and communications								
Salaries and employee benefits	453,985	521,023					453,985	521,023
Audition tours	9,881	25,626					9,881	25,626
Communications	262,897	265,961					262,897	265,961
Monument-National (Note 10)	1,373,338	1,714,629					1,373,338	1,714,629
Administration								
Salaries and employee benefits	1,075,640	847,388					1,075,640	847,388
Professional fees	217,074	305,679					217,074	305,679
Supplies	71,952	65,820					71,952	65,820
Information technology	72,173	68,852					72,173	68,852
Reception and meeting expenses	22,314	32,550					22,314	32,550
Other	51,771	218,019					51,771	218,019
Cafeteria								
Salaries and employee benefits	47,213						47,213	
Cafeteria fees	41,538						41,538	
Partnerships and community initiatives								
Partnerships	2,000	2,000					2,000	2,000
Community initiatives	48,056						48,056	
Amortization of tangible capital assets			775,531	792,187			775,531	792,187
Bursaries and funds allocated			591,405	627,126			591,405	627,126
Pension plan expense (Notes 22)	261,000	270,000					261,000	270,000
	8,540,242	9,089,483	1,366,936	1,419,313	—	—	9,907,178	10,508,796
Excess (deficiency) of revenues over expenses	(165,997)	23,483	(1,587,246)	(38,763)	63,633	1,118,038	(1,689,610)	1,102,758

The accompanying notes and schedules are an integral part of the financial statements.

National Theatre School of Canada

Changes in Fund Balances

Year ended July 31, 2020

	General Administration Fund			Restricted Funds (Schedule A)		Endowment Fund (Schedule B)		Total	
	2020	2019		2020	2019	2020	2019	2020	2019
	Unrestricted	Internally restricted (Note 21)	Total	Total	Total	Total	Total	Total	Total
	\$	\$	\$	\$	\$	\$	\$	\$	\$
Balance, beginning of year		3,090,513	3,090,513	2,946,030	31,884,569	31,923,332	14,328,413	13,210,375	49,303,495
Excess (deficiency) of revenues over expenses	(165,997)		(165,997)	23,483	(1,587,246)	(38,763)	63,633	1,118,038	(1,689,610)
Remeasurements and other items (employee future benefits)	108,000		108,000	121,000					108,000
Contribution – Community foundations (Note 8)						(500,000)		(500,000)	
Interfund transfer	57,997	(57,997)							
Balance, end of year	–	3,032,516	3,032,516	3,090,513	30,297,323	31,884,569	13,892,046	14,328,413	47,221,885

The accompanying notes and schedules are an integral part of the financial statements.

National Theatre School of Canada

Cash Flows

Year ended July 31, 2020

	2020	2019
	\$	\$
OPERATING ACTIVITIES		
Deficiency of revenues over expenses of the General Administration Fund and Restricted Funds	(1,753,243)	(15,280)
Non-cash items		
Remeasurements and other items (employee future benefits)	108,000	121,000
Employee future benefit asset	(108,000)	(141,000)
Amortization of tangible capital assets	775,531	792,187
Net change in fair value of investments	875,489	1,678,268
	(102,223)	2,435,175
Net change in working capital items (Note 11)	1,657,512	(317,400)
Cash flows from operating activities	1,555,289	2,117,775
INVESTING ACTIVITIES		
Disposal of investments	15,330,552	23,641,709
Investments	(15,714,566)	(24,101,097)
Contribution – Community foundations (Note 8)	(500,000)	
Acquisition of tangible capital assets	(263,393)	(2,782,735)
Cash flows from investing activities	(1,147,407)	(3,242,123)
FINANCING ACTIVITIES		
Repayment of long-term debt	(57,005)	(98,531)
Private donations to the Endowment Fund	63,633	1,118,038
Long-term debt		309,590
Government grants receivable	(72,206)	(225,059)
Cash flows from financing activities	(65,578)	1,104,038
Net increase (decrease) in cash	342,304	(20,310)
Cash, beginning of year	125,259	145,569
Cash, end of year	467,563	125,259

The accompanying notes and schedules are an integral part of the financial statements.

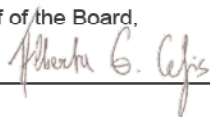
National Theatre School of Canada
Financial Position
July 31, 2020

	2020			2019
	General Administration Fund	Restricted Funds (Schedule A)	Endowment Fund	Total
	\$	\$	\$	\$
ASSETS				
Current				
Cash	467,563			125,259
Trade and other receivables (Note 12)	84,504	43,631		175,557
Prepaid expenses	28,265			27,624
Advance to the General Administration Fund, without interest		77	2,161	
Advance to Restricted Funds, without interest	62,193			
Current portion of government grants receivable (Note 13)	169,461	59,396		97,255
	811,986	103,104	2,161	425,695
Long-term				
Government grants receivable (Note 13)		1,511,140		1,570,536
Investments (Note 14)	4,989,590	9,522,652	13,889,885	28,893,602
Tangible capital assets (Note 15)		20,793,156		21,361,798
Defined benefit asset (Note 22)	948,000			840,000
	6,749,576	31,930,052	13,892,046	53,091,631
LIABILITIES				
Current				
Trade payables and other operating liabilities (Note 17)	632,295			759,259
Refundable deposits	14,036			14,861
Government grants received in advance (Note 18)	1,582,754			105,442
Advance from the General Administration Fund, without interest		62,193		
Advance from Restricted Funds, without interest	77			
Advance from the Endowment Fund, without interest	2,161			
Deferred contributions and revenues (Note 19)	1,485,737			1,281,033
Current portion of long-term debt		59,396		57,005
	3,717,060	121,589	–	2,217,600
Long-term				
Long-term debt (Note 20)		1,511,140		1,570,536
	3,717,060	1,632,729	–	3,788,136
FUND BALANCES				
Invested in tangible capital assets		20,744,431		20,996,485
Externally restricted		8,975,920	12,347,903	23,000,382
Internally restricted (Note 21) (Schedule B)	3,032,516	576,972	1,544,143	5,306,628
	3,032,516	30,297,323	13,892,046	49,303,495
	6,749,576	31,930,052	13,892,046	53,091,631

The accompanying notes and schedules are an integral part of the financial statements.

On behalf of the Board,

Director



Director



National Theatre School of Canada

Notes to Financial Statements

July 31, 2020

1 - GOVERNING STATUTES AND PURPOSE OF THE ORGANIZATION

The Organization, incorporated under Part III of the Companies Act (Quebec), offers professional training in English and French in theatre arts: acting, directing, playwriting, set and costume design, and technical production. The Organization is a registered charity under the Income Tax Act.

2 - ACCOUNTING CHANGE

On August 1, 2019, the Organization applied Section 4433, Tangible Capital Assets Held by Not-for-profit Organizations, of Part III of the *CPA Canada Handbook – Accounting*. This section replaces Section 4431 of the same name. In accordance with this new section, not-for-profit organizations are now required to comply with the guidance in Sections 3061, Property, Plant and Equipment, and 3110, Asset Retirement Obligations, and with the reporting requirements of Section 3063, Impairment of Long-lived Assets, of Part II of the *CPA Canada Handbook – Accounting*, except for the guidance in Section 4433.

Application of Section 3061 by not-for-profit organizations now requires that they consider the guidance on componentization of the cost of an item of property, plant and equipment made up of significant separable component parts. For its part, Section 4433 presents new tangible capital assets impairment standards.

In accordance with the transitional provisions, this new section, applicable to years beginning on or after January 1, 2019, has been applied prospectively.

Application of this new section did not have any impact on the Organization's financial statements.

3 - IMPACTS RESULTING FROM THE COVID-19 PANDEMIC

In March 2020, the decree of a COVID-19 state of pandemic and the numerous measures put in place by the federal, provincial and municipal governments to protect the public had impacts on the Organization's operations. Among others, these measures resulted in the complete closure of the Monument-National as of March 25, 2020, due to directives issued by the Quebec government. This crisis is likely to cause significant changes to the assets or liabilities in the coming year or have a significant impact on future operations.

Among the measures designed to alleviate the repercussions of this crisis, the Organization is eligible for a grant under the Canada Emergency Wage Subsidy program and has applied for an \$833,062 subsidy for the March 15, 2020 to July 31, 2020 period and a \$173,175 subsidy for the August 1, 2020 to August 29, 2020 period.

The Organization also qualified for a grant from Canadian Heritage under the Emergency Support Fund for Cultural, Heritage and Sport Organizations. During the year, the Organization received a contribution of \$1,125,000 related to this grant. The grant was deferred to the next fiscal year (Note 18).

National Theatre School of Canada

Notes to Financial Statements

July 31, 2020

3 - IMPACTS RESULTING FROM THE COVID-19 PANDEMIC (Continued)

At the date of completion of the financial statements, management was not able to assess how quickly the Organization's activities will return to normal or the financial impact of these events at this time.

4 - SIGNIFICANT ACCOUNTING POLICIES

Basis of presentation

The Organization's financial statements are prepared in accordance with Canadian accounting standards for not-for-profit organizations.

Accounting estimates

The preparation of financial statements requires management to make estimates and assumptions that affect the amounts recorded in the financial statements, notes to financial statements and schedules. These estimates are based on management's knowledge of current events and actions that the Organization may undertake in the future. Actual results may differ from these estimates.

Financial assets and liabilities

Initial measurement

Upon initial measurement, the Organization's financial assets and liabilities are measured at fair value, which, in the case of financial assets or financial liabilities that will be measured subsequently at amortized cost, is increased or decreased by the amount of the related financing fees and transaction costs. Transaction costs relating to financial assets and liabilities that will be measured subsequently at fair value are recognized in operations in the year they are incurred.

Subsequent measurement

At each reporting date, the Organization measures its financial assets and liabilities at amortized cost (including any impairment in the case of financial assets), except for common shares and mutual funds which are measured at fair value and bonds, money market securities and Treasury bills which the Organization has elected to measure at fair value by designating that fair value measurement shall apply.

With respect to financial assets measured at amortized cost, the Organization assesses whether there are any indications of impairment. When there is an indication of impairment, and if the Organization determines that, during the year, there was a significant adverse change in the expected timing or amount of future cash flows from a financial asset, it will then recognize a reduction as an impairment loss in operations. The reversal of a previously recognized impairment loss on a financial asset measured at amortized cost is recognized in operations in the year the reversal occurs.

National Theatre School of Canada

Notes to Financial Statements

July 31, 2020

4 - SIGNIFICANT ACCOUNTING POLICIES (Continued)

Fund accounting

Assets, liabilities, revenues and expenses relating to the Organization's general activities and to providing financial assistance through emergency loans to students of the Organization who need short-term financial support are reported in the General Administration Fund.

Assets, liabilities, revenues and expenses relating to capital assets are reported in the Capital Asset Fund.

Assets, liabilities, revenues and expenses relating to providing financial assistance through bursaries to students who are facing financial difficulties, which could jeopardize the completion of their training at the Organization, are reported in the Bursary Fund. This financial assistance is complementary to government assistance programs.

Assets, liabilities, revenues and expenses relating to invited playwrights in residence at the Organization, in order to promote the development of new English-language plays, are reported in the Playwriting Chair Fund.

Assets, liabilities, revenues and expenses relating to supporting activities of research, production and training in the area of directing are reported in the Directing Chair Fund.

Assets, liabilities, revenues and expenses relating to enriching the teaching and voice coaching for the students through the recruitment of specialists who will provide vocal technique and diction master classes and intensive workshops are reported in the Philippe-Casgrain Fund.

Assets, liabilities, revenues and expenses relating to invited specialists, partnerships or purchases and rentals required for an increasingly advanced integration of new stage technologies for training students in show production are reported in the Creation and Technology Fund.

Assets, liabilities, revenues and expenses relating to the cultural and theatre outings offered to the students, namely, visits to the Stratford Shakespeare Festival and the Shaw Festival, are reported in the Suzanne-Grossmann Fund.

Assets, liabilities, revenues and expenses relating to supporting pilot programs and partnership opportunities to create the Artistic Residency program and the Engagement program are reported in the Community Engagement and Student Programs Fund.

The Endowment Fund presents resources received as endowments.

Revenue recognition

Contributions

The Organization follows the restricted fund method of accounting for contributions.

National Theatre School of Canada

Notes to Financial Statements

July 31, 2020

4 - SIGNIFICANT ACCOUNTING POLICIES (Continued)

Contributions restricted for operating activities are recognized as revenue of the General Administration Fund, using the deferral method, in the year in which the related expenses are incurred. Restricted contributions for which the Organization does not have a related restricted fund are recognized in the General Administration Fund using the deferral method. All other restricted contributions are recognized as revenue of the appropriate restricted fund.

Unrestricted contributions are recognized as revenue of the General Administration Fund when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

Contributions received as endowments are recognized as revenue of the Endowment Fund.

Moreover, the Organization recognizes contributed supplies and services when the fair value of these contributions can be reasonably estimated and if it would have had to otherwise acquire these supplies and services for its normal operations.

Self-generated revenue

Self-generated revenue is recognized when there is an agreement between the parties, the amount of the transaction is determinable, collection is reasonably assured and the services have been rendered. The liability related to the portion of self-generated revenue that is invoiced but unearned is recognized as deferred revenues.

Net investment income

Investment transactions are recorded on the transaction date and resulting revenues are recognized using the accrual method of accounting.

Net investment income includes interest income, dividends, income from the interest in net income of mutual funds and changes in fair value.

Interest income is recognized on a time apportionment basis. Dividend income is recognized when it is received. Income from the interest in net income of mutual funds is recognized upon distribution. Changes in fair value are recognized when they occur.

With respect to investments measured at fair value, the Organization has elected to include in changes in fair value interest income (including amortization of bond investment premiums and discounts), interest in net income of mutual funds and dividends.

Net investment income that is not subject to externally imposed restrictions is recognized in the statement of operations under Net investment income of the General Administration Fund.

Investment income from Endowment Fund resources is presented in the Bursary Fund, Playwriting Chair Fund, Directing Chair Fund, Philippe-Casgrain Fund, Creation and Technology Fund, Suzanne-Grossmann Fund or Community Engagement and Student Programs Fund according to the nature of the donor designation. Investment income from fund resources is recognized in the related funds.

National Theatre School of Canada

Notes to Financial Statements

July 31, 2020

4 - SIGNIFICANT ACCOUNTING POLICIES (Continued)

Investment income from community foundations that is externally restricted is presented in the Bursary Fund, Playwriting Chair Fund, Directing Chair Fund, Philippe-Casgrain Fund, Creation and Technology Fund, Suzanne-Grossmann Fund or Community Engagement and Student Programs Fund according to the nature of the donor designation.

Tangible capital assets

Tangible capital assets acquired are recorded at cost. When the Organization receives contributions of tangible capital assets, their cost is equal to their fair value at the contribution date.

Amortization

Tangible capital assets are amortized on a straight-line basis over their estimated useful lives at the following annual rates:

	<u>Rates</u>
Buildings	2%
Furniture, equipment and automotive equipment	25%
Computer equipment	50%

Write-down

When conditions indicate that a tangible capital asset is impaired, the net carrying amount of the tangible capital asset is written down to the tangible capital asset's fair value or replacement cost. The write-down is accounted for in the statement of operations and cannot be reversed.

Employee future benefits

The Organization accrues its obligations under the defined benefit pension plan as the employees render the services necessary to earn the pension benefits. More specifically, the Organization recognizes its obligations under the defined benefit plan in the statement of financial position, net of the fair value of plan assets.

The Organization determines the defined benefit obligations using the most recent actuarial valuation prepared for funding purposes, which is extrapolated to the Organization's year-end. The total defined benefit plan cost includes current service cost and finance cost and is recognized in operations under Pension plan expense.

Remeasurements and other items, which include actuarial gains and losses relating to obligations, the difference between the actual return on plan assets and interest income deducted from the finance cost as well as past service cost, are recognized separately in the statement of changes in fund balances. Remeasurements and other items are not reclassified to the statement of operations in a subsequent year.

National Theatre School of Canada

Notes to Financial Statements

July 31, 2020

4 - SIGNIFICANT ACCOUNTING POLICIES (Continued)

Foreign currency translation

The Organization uses the temporal method to translate transactions denominated in a foreign currency. Under this method, monetary assets and liabilities are translated at the exchange rate in effect at the statement of financial position date. Non-monetary assets and liabilities are translated at historical exchange rates, with the exception of those recognized at fair value, which are translated at the exchange rate in effect at the statement of financial position date. Revenue and expenses are translated at the exchange rate in effect on the date they are recognized. The related exchange gains and losses are accounted for in operations for the year.

5 - GRANTS

	<u>2020</u>	<u>2019</u>
	\$	\$
General Administration Fund		
Canadian Heritage	4,500,000	4,500,000
Ministère de la Culture et des Communications du Québec	507,837	458,136
Ministry of Heritage, Sport, Tourism and Culture Industries (Ontario)		50,000
Conseil des arts de Montréal	20,000	20,000
Ministère des Affaires municipales et de l'Habitation du Québec		130,000
Canada Emergency Wage Subsidy	858,064	
Emploi-Québec	34,213	6,126
Other	6,458	2,786
	<u>5,926,572</u>	<u>5,167,048</u>
Capital Asset Fund		
Canadian Heritage		1,142,075
Ministère de la Culture et des Communications du Québec		309,590
Ville de Montréal	2,500	114,450
	<u>2,500</u>	<u>1,566,115</u>
	<u>5,929,072</u>	<u>6,733,163</u>

National Theatre School of Canada

Notes to Financial Statements

July 31, 2020

6 - PRIVATE DONATIONS NOT DIRECTED TO ENDOWMENT

	2020	2019
	\$	\$
General Administration Fund		
Foundations	231,366	468,837
Companies	296,236	450,285
Individuals	201,802	231,227
Public organizations and other	24,500	70,031
	<u>753,904</u>	<u>1,220,380</u>
Bursary Fund		
Individuals	44,073	41,752
Public organizations and other	13,000	13,000
Foundations		900
	<u>57,073</u>	<u>55,652</u>
	<u>810,977</u>	<u>1,276,032</u>

7 - SELF-GENERATED REVENUE

	2020	2019
	\$	\$
Monument-National (Note 10)	452,947	1,426,192
Student fees	899,045	950,869
Audition fees	54,435	55,500
Cafeteria	49,633	
Library subscriptions	24,386	30,429
Rentals	14,405	11,238
Other	20,902	22,947
	<u>1,515,753</u>	<u>2,497,175</u>

8 - COMMUNITY FOUNDATIONS

As at July 31, 2020, various community foundations were managing endowment funds which benefit the Organization. These funds, which include donations, are provided directly to a community foundation in the name of the Organization or come from donations that the Organization has transferred to the community foundation with the agreement of the donors. Investments in endowments held in community foundations allow for the possibility of realizing the matching of endowment funding through government sources.

During the year, the Organization contributed an amount of \$500,000 from its Bursary Fund to the Fondation du Grand Montréal to create an endowment fund. The Ministry of Canadian Heritage invested a matching grant of \$330,058, which it donated directly to the Fondation du Grand Montréal in March 2020.

The Organization recognized \$264,091 (\$221,234 in 2019) as investment income from these endowment funds managed by the community foundations to benefit the Organization.

National Theatre School of Canada

Notes to Financial Statements

July 31, 2020

8 - COMMUNITY FOUNDATIONS (Continued)

These funds transferred by the Organization are held at community foundations in perpetuity. The assets belong to the community foundations and the fund capital is kept permanently and increased in accordance with each community foundation's investment policies. Income from the endowment funds of these foundations will be paid to the Organization at least once a year. Should the Organization discontinue its operations, ownership of the funds will remain with the community foundation, which will use the funds to benefit other charitable organizations with similar objectives.

These funds have not been presented in the Organization's financial statements because the funds belong to the community foundations. The Organization is only entitled to the investment income that is accounted for annually in the statement of operations.

The fair value of investments held by the community foundations as at December 31 is as follows:

	2019-12-31	2018-12-31
	\$	\$
Fondation du Grand Montréal	4,581,758	3,738,284
Edmonton Community Foundation	1,557,948	1,465,871
Toronto Foundation	1,027,840	981,370
Vancouver Foundation	548,591	511,699
Fondation Québec Philanthrope	218,313	207,426
Community Foundation of Newfoundland and Labrador	204,823	204,823
Winnipeg Foundation	146,081	132,541
South Saskatchewan Community Foundation	106,808	99,091
	<u>8,392,162</u>	<u>7,341,105</u>

Deferred contributions related to community foundations (included in deferred contributions – Note 19):

	2020	2019
	\$	\$
Balance, beginning of year	242,331	213,637
Amounts received during the year	300,748	249,928
Amount recognized as revenue for the year	(264,091)	(221,234)
Balance, end of year	<u>278,988</u>	<u>242,331</u>

9 - NET INVESTMENT INCOME

	2020	2019
	\$	\$
General Administration Fund		
Investments measured at fair value		
Changes in fair value from unrestricted resources	33,160	55,362
Changes in fair value from internally restricted resources	14,490	6,252
Transaction costs	(1,035)	(916)
	<u>46,615</u>	<u>60,698</u>

National Theatre School of Canada

Notes to Financial Statements

July 31, 2020

9 - NET INVESTMENT INCOME (Continued)

	2020	2019
	\$	\$
Capital Asset Fund		
Investments measured at fair value		
Changes in fair value from restricted resources (a)	(29,527)	(53,254)
Transaction costs	(15,303)	(15,672)
	<u>(44,830)</u>	<u>(68,926)</u>
Bursary Fund		
Investments measured at fair value		
Changes in fair value		
Earned on resources held for endowment and restricted for bursary purposes (a)	(205,174)	(91,752)
Transaction costs	(61,207)	(57,256)
	<u>(266,381)</u>	<u>(149,008)</u>
Playwriting Chair Fund		
Investments measured at fair value		
Changes in fair value		
Earned on resources held for endowment and restricted for playwriting purposes (a)	(4,526)	(2,772)
Transaction costs	(1,653)	(1,524)
	<u>(6,179)</u>	<u>(4,296)</u>
Directing Chair Fund		
Investments measured at fair value		
Changes in fair value		
Earned on resources held for endowment and restricted for directing purposes (a)	(32,292)	(19,147)
Transaction costs	(11,698)	(10,687)
	<u>(43,990)</u>	<u>(29,834)</u>
Philippe-Casgrain Fund		
Investments measured at fair value		
Changes in fair value		
Earned on resources held for endowment and restricted for teaching and voice coaching purposes (a)	(1,603)	(5,756)
Transaction costs	(685)	(635)
	<u>(2,288)</u>	<u>(6,391)</u>
Creation and Technology Fund		
Investments measured at fair value		
Changes in fair value		
Earned on resources held for endowment and restricted for technology purposes (a)	(26,528)	(17,492)
Transaction costs	(9,821)	(9,152)
	<u>(36,349)</u>	<u>(26,644)</u>

National Theatre School of Canada

Notes to Financial Statements

July 31, 2020

9 - NET INVESTMENT INCOME (Continued)

	2020	2019
	\$	\$
Suzanne-Grossmann Fund		
Investments measured at fair value		
Changes in fair value		
Earned on resources held for endowment and restricted for theatre and cultural outing purposes (a)	(3,047)	(2,250)
Transaction costs	(1,309)	(1,218)
	<u>(4,356)</u>	<u>(3,468)</u>
Community Engagement and Student Programs Fund		
Investments measured at fair value		
Changes in fair value		
Earned on resources held for endowment and restricted for community engagement programs (a)	(6,043)	(4,033)
Transaction costs	(2,157)	(2,186)
	<u>(8,200)</u>	<u>(6,219)</u>
	<u>(365,958)</u>	<u>(234,088)</u>

- (a) Investment income on a portion of \$23,412,537 is externally restricted for different purposes. Investment income on the remaining \$4,989,590 is unrestricted. The total amount of investment loss from resources held for endowment purposes and restricted to specific funds is \$308,740 for the year ended July 31, 2020 (\$196,456 for the year ended July 31, 2019).

10 - MONUMENT-NATIONAL

	2020	2019
	\$	\$
Revenues		
Rental of theater rooms and sales of goods and services	373,447	1,362,192
Sponsorships	79,500	64,000
	<u>452,947</u>	<u>1,426,192</u>
Expenses		
Buildings		
Salaries	114,731	129,738
Operating expenses	414,135	442,501
Operations		
Salaries	546,097	524,528
Administration	81,718	118,120
Front of the house	48,532	130,727
Services to the producers	168,125	369,015
	<u>1,373,338</u>	<u>1,714,629</u>
Deficiency of revenues over expenses before amortization (a)	<u>(920,391)</u>	<u>(288,437)</u>

National Theatre School of Canada

Notes to Financial Statements

July 31, 2020

10 - MONUMENT-NATIONAL (Continued)

- (a) The deficiency of revenues over expenses for the year ended July 31, 2020 results mainly from the closure of the Monument-National due to the world health crisis. To a lesser extent, the deficiency of revenues over expenses before amortization represents the cost for the use of the Monument-National for training purposes. The expenses of the Monument-National are included in the General Administration Fund expenses.

11 - INFORMATION INCLUDED IN CASH FLOWS

The net change in working capital items is detailed as follows:

	2020	2019
	\$	\$
Trade and other receivables	47,422	5,243
Prepaid expenses	(641)	(12,407)
Trade payables and other operating liabilities	(70,460)	(39,345)
Refundable deposits	(825)	2,124
Government grants received in advance	1,477,312	(236,885)
Deferred contributions and revenues	204,704	(36,130)
	<u>1,657,512</u>	<u>(317,400)</u>

12 - TRADE AND OTHER RECEIVABLES

	2020	2019
	\$	\$
General Administration Fund		
Accounts receivable of the Monument-National	5,724	64,049
Sales taxes receivable	45,703	53,857
Other	33,077	14,038
	<u>84,504</u>	<u>131,944</u>
Accrued interest		
Capital Asset Fund	6,165	6,794
Bursary Fund	25,937	25,520
Playwriting Chair Fund	699	679
Directing Chair Fund	4,940	4,807
Philippe-Casgrain Fund	289	284
Creation and Technology Fund	4,100	4,014
Suzanne-Grossmann Fund	550	545
Community Engagement and Student Programs Fund	951	970
	<u>128,135</u>	<u>175,557</u>

National Theatre School of Canada
Notes to Financial Statements
 July 31, 2020

13 - GOVERNMENT GRANTS RECEIVABLE

	<u>Current portion</u>	<u>2020</u>	<u>2019</u>
	\$	\$	\$
General Administration Fund			
Ministry of Heritage, Sport, Tourism and Culture Industries (Ontario)	16,250	16,250	16,250
Canada Emergency Wage Subsidy	146,753	146,753	
Emploi-Québec	6,458	6,458	
Ministère des Affaires municipales et de l'Habitation du Québec			24,000
	<u>169,461</u>	<u>169,461</u>	<u>40,250</u>
Capital Asset Fund			
Ministère de la Culture et des Communications du Québec (a)	59,396	1,570,536	1,627,541
	<u>228,857</u>	<u>1,739,997</u>	<u>1,667,791</u>
Current portion	<u>228,857</u>	<u>228,857</u>	<u>97,255</u>
	<u>—</u>	<u>1,511,140</u>	<u>1,570,536</u>

(a) These grants receivable are related to the long-term debt described in Note 20.

National Theatre School of Canada

Notes to Financial Statements

July 31, 2020

14 - INVESTMENTS

									2020	2019	
	Restricted Funds and Endowment Fund										
	General Administration Fund	Capital Asset Fund	Bursary Fund	Playwriting Chair Fund	Directing Chair Fund	Philippe- Casgrain Fund	Creation and Technology Fund	Suzanne- Grossmann Fund	Community Engagement and Student Programs Fund	Total	Total
	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$
Cash	701,016	12,805	53,685	1,476	10,362	611	8,572	1,162	2,084	791,773	32,752
Treasury bills	7,967	101,196	424,284	11,664	81,890	4,829	67,748	9,186	16,468	725,232	2,005,936
Money market securities	4,029,514	–	–	–	–	–	–	–	–	4,029,514	3,346,847
Bonds											
Federal	4,962	63,025	264,243	7,264	51,001	3,008	42,193	5,721	10,256	451,673	271,523
Other federal entities	2,976	37,797	158,472	4,356	30,586	1,804	25,304	3,431	6,151	270,877	363,744
Provincial	43,134	547,864	2,297,025	63,145	443,340	26,145	366,781	49,732	89,154	3,926,320	4,011,144
Other provincial entities	4,787	60,795	254,895	7,007	49,196	2,901	40,701	5,519	9,893	435,694	342,565
Municipal	2,591	32,910	137,983	3,793	26,632	1,571	22,033	2,987	5,355	235,855	238,338
Other municipal entities	1,218	15,472	64,870	1,783	12,520	738	10,358	1,404	2,518	110,881	259,035
Corporate	14,095	179,028	750,609	20,634	144,872	8,543	119,855	16,251	29,133	1,283,020	1,124,907
	73,763	936,891	3,928,097	107,982	758,147	44,710	627,225	85,045	152,460	6,714,320	6,611,256
Common shares											
Canadian public companies	50,788	645,067	2,704,569	74,349	521,999	30,783	431,856	58,556	104,972	4,622,939	5,274,720
American public companies	58,034	737,101	3,090,434	84,956	596,474	35,176	493,470	66,910	119,949	5,282,504	4,629,903
Foreign public companies	25,931	329,354	1,380,878	37,960	266,518	15,717	220,494	29,897	53,596	2,360,345	2,944,692
	134,753	1,711,522	7,175,881	197,265	1,384,991	81,676	1,145,820	155,363	278,517	12,265,788	12,849,315
Other investments											
Bond funds	31,246	396,859	1,663,907	45,741	321,145	18,939	265,687	36,025	64,581	2,844,130	1,409,101
Equity funds	11,331	143,913	603,385	16,587	116,457	6,868	96,346	13,064	23,419	1,031,370	2,638,395
	42,577	540,772	2,267,292	62,328	437,602	25,807	362,033	49,089	88,000	3,875,500	4,047,496
	4,989,590	3,303,186	13,849,239	380,715	2,672,992	157,633	2,211,398	299,845	537,529	28,402,127	28,893,602
General Administration Fund	4,989,590									4,989,590	3,585,734
Restricted Funds		3,303,186	4,059,241	202,666	1,505,991	41,832	346,300	54,909	8,527	9,522,652	10,982,830
Endowment Fund			9,789,998	178,049	1,167,001	115,801	1,865,098	244,936	529,002	13,889,885	14,325,038
	4,989,590	3,303,186	13,849,239	380,715	2,672,992	157,633	2,211,398	299,845	537,529	28,402,127	28,893,602

National Theatre School of Canada

Notes to Financial Statements

July 31, 2020

14 - INVESTMENTS (Continued)

Shares

Allocation by industry segment

	2020		2019	
	\$	%	\$	%
Finance	2,971,114	24.22	3,150,038	24.52
Energy	1,130,838	9.22	1,819,473	14.16
Industry	1,257,638	10.25	1,465,795	11.41
Telecommunications	1,967,997	16.05	1,981,468	15.42
Consumer discretionary	1,398,183	11.40	1,474,981	11.48
Materials	956,994	7.80	1,014,428	7.90
Information technology	1,080,919	8.81	780,026	6.07
Health	708,760	5.78	570,074	4.44
Consumer goods	461,544	3.76	295,272	2.30
Community service	265,568	2.17	251,770	1.96
Real estate	66,233	0.54	45,990	0.36
	12,265,788	100.00	12,849,315	100.00

Allocation by geographic sector

	2020		2019	
	\$	%	\$	%
Canada	4,720,859	38.49	5,274,720	41.05
United States	4,259,032	34.72	3,852,437	29.98
United Kingdom	690,536	5.63	471,471	3.67
France	343,332	2.80	703,439	5.48
Other	2,252,029	18.36	2,547,248	19.82
	12,265,788	100.00	12,849,315	100.00

15 - TANGIBLE CAPITAL ASSETS

	2020		2019
	Cost	Accumulated amortization	Net carrying amount
	\$	\$	\$
Capital Asset Fund			
Land	2,968,676		2,968,676
School buildings	12,388,626	3,764,723	8,623,903
Construction in progress	69,054		69,054
Monument-National building	19,344,384	10,423,926	8,920,458
Furniture and equipment	3,011,677	2,848,366	163,311
Automotive equipment	22,595	22,595	
Computer equipment	838,603	790,849	47,754
	38,643,615	17,850,459	20,793,156
			21,361,798

National Theatre School of Canada

Notes to Financial Statements

July 31, 2020

15 - TANGIBLE CAPITAL ASSETS (Continued)

As at July 31, 2020, trade payables and other operating liabilities include \$190,749 for the acquisition of tangible capital assets (\$247,253 as at July 31, 2019).

16 - BANK LOAN

The bank loan, for an authorized amount of \$300,000 (\$300,000 as at July 31, 2019), is unsecured, bears interest at prime rate plus 1.5% (3.95%) (prime rate plus 1.5% as at July 31, 2019 (5.45%)) and is renegotiable in January 2021. The bank loan is unused as at July 31, 2020 and 2019.

17 - TRADE PAYABLES AND OTHER OPERATING LIABILITIES

	2020	2019
	\$	\$
General Fund		
Trade payables	310,485	273,986
Holdback	4,968	190,179
Box-office payable	75,777	61,210
Vacations payable	89,111	72,699
Salaries payable	62,640	99,915
Benefits payable	76,992	51,355
Other	12,322	9,915
	<u>632,295</u>	<u>759,259</u>

Government remittances total \$48,003 as at July 31, 2020 (\$52,804 as at July 31, 2019).

18 - GOVERNMENT GRANTS RECEIVED IN ADVANCE

Government grants received in advance represent unapplied funding which, as a result of external restrictions, are intended to cover the General Administration Fund's operating expenses for the coming year.

	2020	2019
	\$	\$
Balance, beginning of year	105,442	342,327
Amounts recognized as revenue for the year	(105,442)	(342,327)
Amounts received relating to the following year		
Canadian Heritage	1,230,442	105,442
Ministère de la Culture et des Communications du Québec	235,203	
Other	117,109	
Balance, end of year	<u>1,582,754</u>	<u>105,442</u>

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Notes to Financial Statements

July 31, 2020

19 - DEFERRED CONTRIBUTIONS AND REVENUES

Deferred contributions and revenues are unexpended resources to be used to cover operating expenses in the coming year. Changes in the balance of these deferred contributions and revenues are as follows:

	2020	2019
	\$	\$
Deferred contributions		
Balance, beginning of year	1,266,938	1,301,864
Amounts received during the year	1,514,205	1,777,501
Amount recognized as revenue for the year	(1,295,406)	(1,812,427)
Balance, end of year	1,485,737	1,266,938
Deferred revenues		
Tuition fees		
Balance, beginning of year	14,095	15,299
Amounts received during the year		14,095
Amount recognized as revenue for the year	(14,095)	(15,299)
Balance, end of year	–	14,095
Total deferred contributions and revenues	1,485,737	1,281,033

20 - LONG-TERM DEBT

	2020	2019
	\$	\$
Capital Asset Fund		
Ministère de la Culture et des Communications du Québec		
"Aide aux immobilisations" program (a)	1,260,946	1,317,951
Ministère de la Culture et des Communications du Québec		
"Aide aux immobilisations" program (b)	309,590	309,590
	1,570,536	1,627,541
Current portion	59,396	57,005
	1,511,140	1,570,536

- (a) A grant from the Ministère de la Culture et des Communications du Québec was obtained during the year ended July 31, 2016 under the "Aide aux immobilisations" program relating to the financing of a portion of the costs to increase the population's access to the property, services and activities in the cultural field through the implementation of quality cultural equipment that complies with current professionalism criteria. This grant is by way of an undertaking of payment of capital and interest of a term loan of an original amount of \$1,500,000. This loan, contracted by the Organization, is secured by a comfort letter signed by the Ministère de la Culture et des Communications du Québec and a mortgage of \$3,140,000 on a building having a net book value of \$8,692,957, bears interest at a rate of 4.15% and is repayable in biannual instalments of \$55,557 (capital and interest) from March 2016 to September 2025 and a final payment of \$902,000. As at July 31, 2020, the balance of this term loan and the grant by way of undertaking of payment totals \$1,260,944 (\$1,317,951 as at July 31, 2019).

National Theatre School of Canada

Notes to Financial Statements

July 31, 2020

20 - LONG-TERM DEBT (Continued)

- (b) A grant from the Ministère de la Culture et des Communications du Québec was obtained during the year under the Capital Assistance Program in relation to the financing of a portion of the costs for the maintenance of real estate assets and the renovation of the annex of the Organization's building. This grant is by way of an undertaking of repayment of principal and interest of a term loan of an authorized amount of \$1,850,000. Instalments are made according to the completion of work. This loan, contracted by the Organization, is secured by a mortgage of \$3,140,000 on a building having a net book value of \$8,692,957, bears interest at prime rate (2.45%) (3.95% as at July 31, 2019) and will be repayable on a 120-month period with a 240-month amortization period from the date of the last instalment.

The instalments on long-term debt for the next five years are \$59,396 in 2021, \$61,886 in 2022, \$64,481 in 2023, \$67,184 in 2024 and \$70,001 in 2025. These instalments are covered by subsidies from the Ministère de la Culture et des Communications du Québec.

21 - INTERNAL RESTRICTIONS

Pursuant to resolutions of the Board of Directors, an amount of \$2,771,956 of the balance of unrestricted funds in the General Administration Fund was internally restricted to the repayment of the actuarial deficit of the defined benefit pension plan and to support the Organization in its action plan. An amount of \$260,560 was also restricted to provide financial assistance through emergency loans to students of the Organization who need short-term financial support.

22 - EMPLOYEE FUTURE BENEFITS

The Organization offers a defined benefit pension plan to its employees. The retirement benefits are based on the number of years of service as well as the employees' average salary over their last three years of service. The most recent actuarial valuation of the pension plan for funding purposes was done on January 1, 2018 and extrapolated for accounting purposes as at July 31, 2020.

The funded status of the pension plan is as follows:

	2020	2019
	\$	\$
Fair value of plan assets	11,008,000	10,706,000
Defined benefit obligations	10,060,000	9,866,000
Funded status – surplus and defined benefit asset	948,000	840,000

The change in the defined benefit asset is as follows:

	2020	2019
	\$	\$
Defined benefit asset, beginning of year	840,000	699,000
Pension plan expense	(261,000)	(270,000)
Funding contributions	261,000	290,000
Remeasurements and other items	108,000	121,000
Defined benefit asset, end of year	948,000	840,000

National Theatre School of Canada

Notes to Financial Statements

July 31, 2020

22 - EMPLOYEE FUTURE BENEFITS (Continued)

The significant assumptions used for the extrapolation as at July 31, 2020 are as follows:

	<u>2020</u>	<u>2019</u>
	%	%
Discount rate	4.75	4.75
Rate of compensation increase	2.50	2.50

23 - FINANCIAL RISKS

Credit risk

The Organization is exposed to credit risk regarding the financial assets recognized in the statement of financial position, other than investments in common shares of public companies and mutual fund units. The Organization has determined that the financial assets with more credit risk exposure are government grants receivable and trade and other receivables (excluding sales taxes receivable) since failure of any of these parties to fulfil their obligations could result in significant financial losses for the Organization. Additionally, some mutual funds also indirectly expose the Organization to credit risk.

Market risk

The Organization's financial instruments expose it to market risk, in particular, to currency risk, interest rate risk and other price risk, resulting from both its investing and financing activities.

Currency risk

Currency risk is the risk that the fair value or future cash flows of the financial instruments will fluctuate because of changes in foreign exchange rates. The Organization is exposed to currency risk as a result of investments, amounts receivable on disposal of investments, interest and dividends receivable, cash and amounts payable on acquisition of investments denominated in foreign currencies. Fluctuations of the Canadian dollar compared to these currencies could have a positive or negative impact on the fair value of these assets and liabilities. The long-term assets denominated in foreign currencies are as follows:

	<u>2020</u>	<u>2019</u>
	\$	\$
U.S. dollars	6,461,859	5,749,812
Euros	1,069,853	1,328,845
Pounds sterling	368,572	223,970
Yens	233,648	517,790
Swiss francs	228,465	160,966
Danish kroner	125,014	118,750
	<u>8,487,411</u>	<u>8,100,133</u>

Mutual fund units are also exposed, although indirectly, to currency risk as they can include currency investments.

National Theatre School of Canada

Notes to Financial Statements

July 31, 2020

23 - FINANCIAL RISKS (Continued)

Interest rate risk

The Organization is exposed to interest rate risk with respect to financial assets and liabilities bearing fixed and variable interest rates.

Bond investments, money market securities, Treasury bills and a long-term debt bear interest at a fixed rate and the Organization is, therefore, exposed to the risk of changes in fair value resulting from interest rate fluctuations.

The bank loan and a long-term debt bear interest at a variable rate and the Organization is, therefore, exposed to the cash flow risk resulting from interest rate fluctuations.

Additionally, some mutual funds also indirectly expose the Organization to interest rate risk.

Other price risk

The Organization is exposed to other price risk due to investments in common shares of public companies and mutual funds since changes in market prices could result in changes in fair value or cash flows of these instruments.

Liquidity risk

The Organization's liquidity risk represents the risk that the Organization could encounter difficulty in meeting obligations associated with its financial liabilities. The Organization is, therefore, exposed to liquidity risk with respect to all of the financial liabilities recognized in the statement of financial position.

24 - COMMITMENTS

The Organization is committed under construction contracts to pay \$2,029,283 in 2021 for construction work related to the School building. These contracts will be financed in part by a \$1,540,410 grant for the Ministère de la Culture et des Communications du Québec under the "Aide aux immobilisations" program and by a \$472,500 grant from Canadian Heritage under the "Canada Cultural Spaces Fund".

The Organization entered into long-term lease agreements expiring until January 2024 which call for lease payments of \$177,695 for the rental of equipment and a storage space and maintenance services. Minimum lease payments for the next years are \$122,186 in 2021, \$31,430 in 2022, \$16,467 in 2023 and \$7,612 in 2024.

National Theatre School of Canada

Notes to Financial Statements

July 31, 2020

25 - COMPARATIVE FIGURES

Certain comparative figures have been reclassified to conform with the presentation adopted in the current year.

The main reclassifications as at July 31, 2019 and for the year then ended are the reclassification in the General Administration Fund of the items Other for an amount of \$221,525 and Administration – Other for an amount of \$253,376 to the following items :

	\$
Administration	
Professional fees	305,679
Supplies	65,820
Information technology	68,852
Reception and meeting expenses	32,550
Partnerships	2,000

National Theatre School of Canada

Schedules

Year ended July 31, 2020

SCHEDULE A

	2020							2019		
	Capital Asset Fund	Bursary Fund	Playwriting Chair Fund	Directing Chair Fund	Philippe- Casgrain Fund	Creation and Technology Fund	Suzanne- Grossmann Fund	Community Engagement and Student Programs Fund	Total	Total
	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$
RESTRICTED FUNDS – OPERATIONS										
Revenues										
Grants	2,500								2,500	1,566,115
Private donations		57,073							57,073	55,652
Community foundations		132,690							132,690	53,569
Net investment income	(44,830)	(266,381)	(6,179)	(43,990)	(2,288)	(36,349)	(4,356)	(8,200)	(412,573)	(294,786)
	(42,330)	(76,618)	(6,179)	(43,990)	(2,288)	(36,349)	(4,356)	(8,200)	(220,310)	1,380,550
Expenses										
Amortization of tangible capital assets	775,531								775,531	792,107
Bursaries and funds allocated		481,334	407	36,080		67,934	1,300	4,350	591,405	627,126
	775,531	481,334	407	36,080	–	67,934	1,300	4,350	1,366,936	1,419,313
Deficiency of revenues over expenses	(817,861)	(557,952)	(6,586)	(80,070)	(2,288)	(104,283)	(5,656)	(12,550)	(1,587,246)	(38,763)
RESTRICTED FUNDS – CHANGES IN FUND BALANCES										
Balance, beginning of year	24,871,643	4,636,082	209,986	1,590,147	44,423	449,462	61,143	21,683	31,884,569	31,923,332
Deficiency of revenues over expenses	(817,861)	(557,952)	(6,586)	(80,070)	(2,288)	(104,283)	(5,656)	(12,550)	(1,587,246)	(38,763)
Balance, end of year	24,053,782	4,078,130	203,400	1,510,077	42,135	345,179	55,487	9,133	30,297,323	31,884,569

National Theatre School of Canada

Schedules

Year ended July 31, 2020

SCHEDULE A

	2020								2019	
	Capital Asset Fund	Bursary Fund	Playwriting Chair Fund	Directing Chair Fund	Philippe- Casgrain Fund	Creation and Technology Fund	Suzanne- Grossmann Fund	Community Engagement and Student Programs Fund	Total	Total
	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$
RESTRICTED FUNDS – FINANCIAL POSITION										
Assets										
Current										
Trade and other receivables	6,165	25,937	699	4,940	289	4,100	550	951	43,631	43,613
Advance to General Administration Fund, without interest			35		14		28		77	
Current portion of government grants receivable	59,396								59,396	57,005
	65,561	25,937	734	4,940	303	4,100	578	951	103,104	100,610
Long-term										
Government grants receivable	1,511,140								1,511,140	1,570,536
Investments	3,303,186	4,059,241	202,666	1,505,991	41,832	346,300	54,909	8,527	9,522,652	10,982,830
Tangible capital assets	20,793,156								20,793,156	21,361,798
	25,673,043	4,085,178	203,400	1,510,931	42,135	350,400	55,487	9,478	31,930,052	34,015,782
Liabilities										
Current										
Advance from General Administration Fund, without interest	48,725	7,048		854		5,221		345	62,193	503,672
Current portion of long-term debt	59,396								59,396	57,005
	108,121	7,048	–	854	–	5,221	–	345	121,589	560,677
Long-term										
Long-term debt	1,511,140								1,511,140	1,570,536
	1,619,261	7,048	–	854	–	5,221	–	345	1,632,729	2,131,213
Fund balances										
Invested in tangible capital assets	20,744,431								20,744,431	20,996,485
Externally restricted	3,309,351	3,501,158	203,400	1,510,077	42,135	345,179	55,487	9,133	8,975,920	10,216,112
Internally restricted		576,972							576,972	671,972
	24,053,782	4,078,130	203,400	1,510,077	42,135	345,179	55,487	9,133	30,297,323	31,884,569
	25,673,043	4,085,178	203,400	1,510,931	42,135	350,400	55,487	9,478	31,930,052	34,015,782

National Theatre School of Canada

Schedules

Year ended July 31, 2020

SCHEDULE B

	2020						
	Bursary Fund	Playwriting Chair Fund	Directing Chair Fund	Philippe-Casgrain Fund	Creation and Technology Fund	Suzanne-Grossmann Fund	Community Engagement and Student Programs Fund
	\$	\$	\$	\$	\$	\$	Total \$
ENDOWMENT FUND							
Externally restricted							
Balance, beginning of year	8,984,384	178,051	867,000	115,800	1,865,099	244,936	12,784,270
Donations	63,633						63,633
Contribution – Community foundations	(500,000)						(500,000)
Balance, end of year	8,548,017	178,051	867,000	115,800	1,865,099	244,936	12,347,903
Internally restricted							
Balance, beginning and end of year	1,244,143		300,000				1,544,143
Total	9,792,160	178,051	1,167,000	115,800	1,865,099	244,936	13,892,046
							2019
	Bursary Fund	Playwriting Chair Fund	Directing Chair Fund	Philippe-Casgrain Fund	Creation and Technology Fund	Suzanne-Grossmann Fund	Community Engagement and Student Programs Fund
	\$	\$	\$	\$	\$	\$	Total \$
Externally restricted							
Balance, beginning of year	7,866,846	178,051	867,000	115,300	1,865,099	244,936	11,666,232
Donations	1,117,538			500			1,118,038
Balance, end of year	8,984,384	178,051	867,000	115,800	1,865,099	244,936	12,784,270
Internally restricted							
Balance, beginning and end of year	1,244,143		300,000				1,544,143
Total	10,228,527	178,051	1,167,000	115,800	1,865,099	244,936	14,328,413