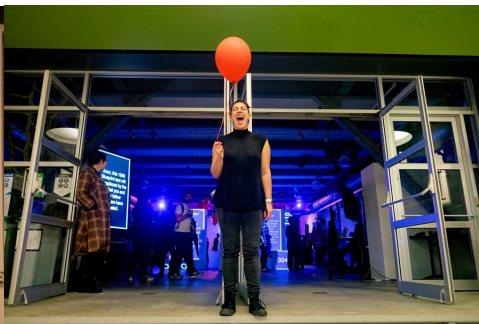




Eastern Front Theatre & Neptune Theatre | *KAMP*



CentreStage Theatre | *Mom's Gift*



Zuppa Theatre | *This Is Nowhere*

THEATRE NOVA SCOTIA



Dartmouth Players | *The Fighting Days*



Neptune Theatre | *The Color Purple*



Theatre Arts Guild | *Girl in the Goldfish Bowl*

Annual Report



HomeFirst Theatre | *Some Blow Flutes*



Liverpool International Theatre Festival | *The Seven Days* (East-Voice for Arts, Egypt)



Theatre Baddeck | *The Ladies Foursome*

July 1st 2018 to June 30th 2019



2018-19 Board of Directors

Elizabeth Murphy, Chair

Ryan Van Horne, Vice Chair

Bruce Klinger, Treasurer

Amal Bhattacharyya

Andrea Boyd

Andrew Chandler

Adrian Choong

Audrey Eastwood

Todd Hiscock

Alex Mills

Samantha Wilson

David Zinck

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**Theatre Nova Scotia
Annual General Meeting
Dec 2, 2019, 6 PM**

Agenda

1. Call to order
2. Approval of agenda
3. Approval of previous minutes – Oct 29, 2018
4. Chairperson's Report
5. Presentations
6. Staff reports

PERFORM! Coordinator's report

Merritt Producer's report

DramaFest Coordinator's report

Executive Director's report

7. Treasurer's Report

Approval of 2018-19 audited statements

Appointment of auditor for 2019-20

8. Election of slate of directors
9. Other business
10. Adjournment

THEATRE NOVA SCOTIA ANNUAL GENERAL MEETING MINUTES

Oct 29, 2018

1. Meeting was called to order at 6:09pm PM by Bruce Klinger. Attendance on file.
Elizabeth Murphy, Board Chair sent her regrets at being unable to attend and chair this year's AGM due to a family illness.

MOTION TO PASS THE APPOINTMENT OF MEETING CHAIR:

Motion to appoint Bruce Klinger Chair of the AGM.

M/S/C – Andrew Chandler / Richie Wilcox

Motion carried

2. Approval of Agenda as circulated:
Amendments: addition of Appointment of Chair, item 1.2

MOTION TO PASS THE AGENDA AS AMENDED:

M/S/C – Andrew Chandler / David Zinck

Motion carried

3. Approval of previous minutes—of November 6, 2017

MOTION TO APPROVE PREVIOUS MINUTES AS CIRCULATED:

M/S/C – Alex Mills / Andrew Chandler

Motion carried

4. Chairperson report – included in Annual Report

MOTION TO APPROVE CHAIR'S REPORT AS CIRCULATED:

M/S/C – Amal Bhattacharyya / Richard Bonner

Motion carried

5. Presentations (to Bonny Lee, Jeff Schwager & Natasha MacLellan)

Nancy Morgan, Executive Director publically thanked outgoing Board Member, Natasha MacLellan for serving two consecutive terms on the TNS Board. Further, on behalf of the Board, staff and membership of Theatre Nova Scotia, Nancy congratulated Natasha on her new position as Artistic Director of Theatre New Brunswick. A card and gift will be sent to Natasha in Fredericton.

Nancy Morgan, Executive Director publically thanked outgoing DramaFest Coordinator, Jeff Schwager for so expertly coordinating 6 festivals as well as assisting Zuppa Theatre with festival logistics prior to taking over. Jeff has left an impression on over 2,000 students and was a professional and enthusiastic ambassador for DramaFest. A card and gift will be delivered to him.

Nancy Morgan, Executive Director publically thanked retired staff member, Bonny Lee for her extraordinary contributions to the organization over the last 5 years. She brought far more than ever required to TNS during her few short hours per week and is greatly missed. TNS presented Bonny with a card and flowers.

6. Staff Reports

6.1 Perform Coordinator Report – included in Annual Report.

6.2 Merritt Producer Report – included in Annual Report

6.3 Drama Festival Report – included in Annual Report

6.3 Executive Director Report – included in Annual Report

Discussion points:

Richie Wilcox inquired about the loss of the Living Room and noted the lack of affordable rehearsal and small performance space in Halifax. Nancy Morgan indicated that the Board is aware of the situation and that TNS has visited the Khyber site and has been in consultation with the consultants preparing the Khyber business plan regarding Living Room rates and usage over the last 5 years. Theatre Nova Scotia will do the same for the Bus Stop as they look at their building plans and business plan development. Through prior research, the staff and Board of TNS was already aware that we were not able to find a similar type of space [to the Living Room] at the monthly rent we were paying. TNS staff were invited to visit The SawMill Playhouse and Creighton Centre in Dartmouth which has rental options for a small soft-seat theatre and rehearsal space. The Board will decide if they feel it appropriate to strike a committee to review space needs.

MOTION TO ADOPT ALL RERORTS:

M/S/C – Zachery Tyrell / Richard Bonner

Motion carried

7. Treasurer's Report

7.1 Approval of the audited statements

MOTION TO PASS THE 2017-18 AUDITED FINANCIAL STATEMENTS AS PRESENTED BY BRUCE KLINGER (Treasurer):

M/S/C – Alex Mills / Amal Bhattacharyya

Motion carried

Discussion points:

A member asked if the Merritt expenses exceed the ticket and sponsorship revenue. This is true each year and the difference is planned in the annual budget and supported by general operations.

7.2 Appointment of auditor

MOTION TO APPOINT MICHAEL SUTHERLAND AS OUR AUDITOR FOR THE 2018-19 FISCAL YEAR:

M/S/C – Pamela Halstead / Zachery Tyrell

Motion carried

8. Proposed slate of directors

Bruce Klinger drew attention to the proposed slate of directors in the Annual Report, which notes the terms of each director. The TNS Board should consist of no less than 10 and no more than 12 directors. Nancy Morgan, Executive Director introduced David Zinck and Andrea Boyd, new nominees to the slate of Directors. Their nomination forms and CV's were on display for attendees to review.

MOTION TO APPROVE PROPOSED SLATE OF DIRECTORS AS PROPOSED.

M/S/C – Richie Wilcox / Zachery Tyrell

Motion carried

9. Other Business

Richie Wilcox is interested in a review of the criteria for the Merritt Handbook. He is willing and interested in sitting on that Committee and his name and information had already been passed to Board Chair, Elizabeth Murphy. Richie is interested in eligibility criteria and procedure. Laura Vingo-Cram indicated a willingness to serve on the committee. Such decisions need to be left with a committee representing the Professional Committee as the Merritts are a program specific to that group of members. Elizabeth Murphy, Board Chair, will activate this initiative and organize all meetings and discussions. Recommendations will be brought to the Board.

10. **MOTION TO ADJOURN:** by Richard Bonner at 7:14 PM

Chairperson's Report

It has been another year of amazing activity at every level of theatre in the province. I offer a special congratulations to 2b theatre for having received the Lieutenant Governor of Nova Scotia Masterworks Art Award in 2018, with international touring that underlines and spreads the word on the quality of talent that exists here in Nova Scotia.

We were particularly pleased to see active committee work over the past year with the Professional Theatre Committee, the Community Theatre Committee, and the Education Committee. I would especially like to thank the Merritt Awards Committee for their time, thought and efforts in contributing to policy review. It is important to thank the annual Merritt Juries for the extraordinary number of hours they spend travelling the province, volunteering their time to attend shows and carefully consider the various elements of all of them.

Remember that there are resources here at TNS that exist for the entire membership and I invite you to partake of them. If you have any questions, just ask!

In my role as Chair, I am pleased to work with the staff, Nancy Morgan, Katharine Kyle Vingoe-Cram and Erin Taylor and I thank them for their dedication to the organization. We are also lucky to have program coordinators Pamela Halstead, Ken Schwartz and Matchstick Theatre.

I also want to be sure to thank our volunteer Board of Directors for their input and efforts to keep the organization strong. If you are interested in volunteering for TNS, we welcome you!

We will miss the smiling face of Amal Bhattacharyya, a thoughtful member of the Board and long-time volunteer at Theatre Arts Guild.

Our Vice Chair, Ryan Van Horne, a journalist and long-time member of the Theatre Arts Guild is retiring from the TNS Board. Thank you Ryan!

Our amazing Board Treasurer, Bruce Klinger is finishing his term on the Board at this AGM. He has been a respected member of our community for many years, and Theatre Nova Scotia owes Bruce a debt of gratitude for once again generously sharing so much of his time, expertise and perspective as a Board Executive member for the last 6 years. He will be greatly missed. Thank you so very much, Bruce!

A handwritten signature in black ink, appearing to read "Elizabeth", written in a cursive style.

Elizabeth Murphy
Board Chair





PERFORM! Coordinator's Report

At the end of June 2019, the PERFORM! Program completed its twentieth year serving the schools in Nova Scotia. Through PERFORM! students and teachers have the opportunity to work with professional actors, playwrights, dancers, directors, and singers to explore creativity and make learning active. All of our programs are subsidized and are available to schools in every region of Nova Scotia. Many of our activities are available in either English or French.

In 2018-2019, PERFORM! reached **16,960 students** in **84 schools** in **9 different school jurisdictions** across the province. From Yarmouth to Cape Smokey, our variety of activities included teaching African and Classical Indian dance and hip hop, to musical theatre and collective creation, from puppet technique to choral technique, from performances by professional companies to taking over schools for a full week resulting in a performance by the students. In 2018-2019, we participated in **39 theatre projects**, **53 dance projects** and **7 choral projects**. There were **42 performances** of professional theatre productions. And we presented **2 Micro-Musicals** with school students which covered all the aspects of PERFORM! – theatre, dance and choral work – and one of the schools had the neighbouring middle school's band playing the score!



Students working with puppets in Intro to Puppetry – Maritime Marionettes

The Heart of PERFORM!: Theatre, Dance and Choral Workshops

In 2018-2019 we hosted a total of 99 theatre, dance and choral workshops and residencies. Overall 1096 hours where 8515 students received hands on workshops training in theatre, dance or choral singing. This year with the addition of a number of bilingual artists we were also able to increase the number of workshops available in French.

Theatre

There were 39 theatre workshops totalling 466 hours for 3522 students. The most popular theatre offering is by far puppetry. This is partly due to the incredibly strong puppetry artists we can offer. Nova Scotia is home to two internationally recognized professional puppetry companies: Maritime Marionettes and Mermaid Theatre of Nova Scotia. Other theatre workshops included musical theatre, collective creation, directing and commedia dell'arte.

Sherry has an amazing rapport with my drama class. She brought in new ideas and ways of moving that are integral to the development of the young performer.

Alistair Duncan, J.L. Ilsley, re Sherry Lee Hunter, Collective Creation

The students thoroughly enjoyed the puppet workshops! There were many smiling faces as they went home with their own puppets. The presentation was excellent!

Lee Gorham Smith Evelyn Richardson – re Maritime Marionettes

Sherry Lee was wonderful with the youth, encouraging them and stretching them in ways to bring more physicality to their performance. The youth just loved her (as did I!).

Janice Cruddas, Director, MITE, re Sherry Lee Hunter

Excellent hands-on experience during workshop with shadow puppets and marionettes. French and English – very nice! Perfect presentation/instruction. Lovely show as always. Music fits so well.

Amy McKillop, East Richmond Education Centre re Maritime Marionettes, puppetry

Absolutely wonderful. Students loved the experience and we hope to extend with the puppets in language arts.

Valerie Francis, Mi'kmawey School , re Maritime Marionettes, Puppetry

Struan introduced the students to shadow puppets this year. The workshops were excellent and students performed at the spring showcase. Struan is both highly knowledgeable and an excellent teacher. It was a pleasure to have him back another year.

Carole DesBarres, Lakefront Consolidated, re Struan Robertson, Puppetry

Dance

There were 53 dance workshops totally 404 hours for 4816 students. For dance the most popular requests for 2018-2019 remain Hip Hop and African. We had challenges fulfilling all of these requests as we had a Hip Hop artist return to school full time and an often requested African dance artist start a full time job. For next year, a former Hip Hop artist will return to the roster and we have been working with a couple who recently relocated from Ghana and teach African dance seminars to add them to our roster. We also offered more workshops in French – including a dance day event at Beechville Lakeside Timberlea where half of the six sessions happened in French!

I just wanted to give you all a special shout out for making our dance event such a huge success! Teachers and our little learners absolutely loved working with you! I wanted to let you know how much we appreciated everything that you did! I hope to bring more dance events to more of my schools next year!



PERFORM team of dancers at the 2019 Beechville, Lakeside Timberlea Dance Day event. Back row from L to R: Ardelle Giza (BLT Teacher and event organizer, Veronique MacKenzie (Modern/Contemporary), Maeghan Taverner (Choreography), Brigitte Aucoin (Acadian), Toria Aidoo (BLT Music Teacher), Colleen Putt (Scottish Traditional). Front row L to R: Ross Burns (Brazilian/Capoeira) and Nick Nguyen (Hip Hop)

- Ardelle Giza, Beechville, Lakeside Timberlea – Dance day event with Ross Burns, Veronique MacKenzie, Maeghan Taverner, Colleen Putt, Brigitte Aucoin and Nick Nguyen
Ms Aucoin presented a well received workshop. She explained the dance moves and showed them well. She interacted well with the students and adjusted her program to accommodate the students interests. Well done. Shirley Scharfe, Pine Ridge re Brigitte Aucoin, Various Urban Dance styles

Veronique is a pro - she comes well prepared, her approach to the students is excellent balance of gentle, understanding and still maintain a high expectation.

Toinette Martin, Dartmouth High re Veronique MacKenzie, Modern Dance/Contemporary

Wonderful experience for all students and staff. Dottie has tremendous patience and passion. Couldn't have asked for a better teacher!

Paul Brigley, Shatford Memorial re Dottie Welch, Square Dance

Ross exposed students to a new art form. He gave an excellent learning experience on the historical, cultural background for movement, music + vocals of capoeira.

Toinette Martin, Dartmouth High re Ross Burns, Brazilian/Capoeira

Nick was absolutely awesome. He presented calmly, confidently and got the kids all listening and following direction very efficiently. They and we were thrilled at his professionalism!

Benetta Sanchez, John MacNeil School re Nick Nguyen, Hip Hop

Choral

There were 7 choral workshops that totalled 226 hours for 177 students. The choral program consists primarily of schools committed to offering a lunchtime choir program. Due to cuts in the school music program this often now falls into extracurricular activity for many schools. PERFORM! helps fill that void while also offering choral resources for teachers who are teaching band or general music. This year we had one choral specialist who was highly in demand teaching every noon hour of the week at different schools conducting their school choirs as well as assisting with a school musical at a sixth school. She was VERY busy!!! She will be cutting back her PERFORM hours next year so we are currently working to find someone to take on the schools that she will need to drop off her schedule.

Thank you so much for recommending Rachael for our musical. She is doing great and we are so happy to have her.

- Dina Burt, Lockview High, re Rachael Delano's assistance with their production of *SHREK*



Chuck Homewood teaching choral class as part of the MicroMusical program (not for reproduction)

PERFORM! Presents

Through the PERFORM! Presents program in 2018-2019 there were **42 performances** presented to schools across the province for 8290 students. Maritime Marionettes toured a number of shows in both French and English including: ***Molly and the Oak Island Treasure***, ***Jack in the Beanstalk***, ***Rumpelstiltskin***, ***The Bremen Town Musicians***, ***The Lonely Leprechaun***, ***Goldilocks and the Three Bears*** and a new offering, ***Red Riding Hood***. Halifax Theatre for Young People returned to the roster with their production of ***Redfish***, which deals with depression in high school students, and also added their production of ***Art Attackkk*** which proved popular as well. For 2019-2020 we are looking to add two new performances – ***The Extinction of Hong Kongers*** by Theatre du Poulet and a drum and dance show by Wontanara Drum and Dance.

Performance was lovely! Students enjoyed the story and loved the marionettes! Students also raved about the workshops and the skills being explored.

Aselin Ettinger, Digby Elementary, re Maritime Marionettes, ***Jack and the Beanstalk***

Our students and staff absolutely loved the performance. It sparked their curious minds! See you again next year!

Jodi Durling, Coldbrook, re Maritime Marionettes, ***Jack and the Beanstalk***

The whole school presentation was wonderful, the students were very engaged throughout the performance! The workshop was very interactive and gave students the opportunity to try the puppets!

Tracey Evans, Grosvenor-Wentworth Park Elementary, re Maritime Marionettes, ***Molly and the Oak Island Treasure***

Excellent performance! The students were thrilled with seeing such a wonderful performance. Thank you!

Martine Comeau, Ecole Mer et Monde, re Maritime Marionettes, ***The Bremen Town Musicians***

Incredible performance of Red Ricing Hood. Students loved the creative process of making the marionettes.

Angela Currie-Simms, North Highlands Elementary School, re Maritime Marionettes, ***Red Riding Hood***

Excellent show. The kids really enjoyed the show – lots of wide eyes and happy faces.

Michelle Grenier, East Antigonish Education Centre, re Maritime Marionettes, ***The Lonely Leprechaun***

Absolutely fantastic! An incredibly important message that truly captured their attention.

Jill Matte, Uniacke District re ***Redfish***

We value and deeply appreciate the time and effort put in to have the performance at our school. One grade 6 teacher said it was "excellent and so relevant and necessary for students".

Uniacke Districk, re ***Redfish***

This was great! The messages were relevant. It kept the student's attention. The performers were very clearly spoken! We loved it!

Andrew Hiltz, re Halifax Theatre for Young People, re ***Art Attackkk***

Christopher Norton's MicroMusicals

The fantastic thing about the MicroMusicals, is that, not only are they specifically developed to meet school curriculum targets, but that they allow us to reach a broad number of students with all three of our PERFORM! focus areas: theatre, dance and choral work. We take over one or two grade levels in a school for a full week and all they have is arts instruction! The unfortunate thing is that the cost of sending three to five artists into a school for a full week takes a lot of resources.

Most years schools are only able to access the program if they could cover the full cost of the week. In 2017-2018 TELUS Community Board came on to support a subsidy for first time schools to the program. They would cover the first \$1000 of expenses to the school as well as cover travel so we could make it available to schools equally across the province. In 2017-2018 we visited schools in Hubbards and Cole Harbour. In 2018-2019 we were able to go further afield as a result of this support. We were able to perform ***The Little Mermaid*** with 84 students from Primary to grade 6 at Cape Smokey Elementary on the northern tip of Cape Breton and ***Romeo and Juliet*** with 75 grade 6 students at Riverside Education Centre in Milford.

Thank you for this wonderful experience for our children and educators.

We had an amazing week with your perform educators.

We really appreciate all that you have done to support this program at our school.

We sure hope we can have this again at our school .. in the near future.

Maxine Hardy, Cape Smokey Elementary School - re ***The Little Mermaid*** with Chuck Homewood, Patrick Maubert and Brigitte Aucoin

Fantastic! Mae was an absolute joy to work with!

Wow! Wow! Wow! Loved working with Patrick - such a positive experience.

Such an amazing experience for our students! Talented presenters and a joy to work with.

Kim Currie, Riverside Education Centre – re ***Romeo and Juliet*** with Patrick Maubert, Rachel O'Brien and Maeghan Taverner



*Students performing ***Romeo and Juliet*** at Riverside Education Centre (not for reproduction)*

Financial Update

One of the most important aspects of the PERFORM! program is fundraising, to ensure that all schools regardless of economic challenges can access our programs. In order to keep costs low for the schools, PERFORM! subsidizes artist fees and covers all of the artist's travel expenses. This ensures that workshops remain affordable for the schools and that the cost remains the same to a school whether it is in Halifax Regional Municipality or the far reaches of Cape Breton. The most important support we receive that ensures these lower rates and subsidized travel is funding from the **Nova Scotia Department of Education** and **Arts Nova Scotia**. The financial news in 2018-2019 saw long time supporters **Great-West Life**, **London Life** and **Canada Life** renew their support and there was funding from the **Telus Community Board** in support of our MicroMusical program. **The Bragg Foundation** came on board to support travel across the province and we had a private donor who supported activities in schools where special needs students would be able to take part.

With the PERFORM! budget, there is relatively low overhead and administrative expenses (less than 20% annually), so the majority of all funds raised go directly to pay the artist fees and travel expenses. Any shortfall in funds always results in a reduction in the number of workshops available to students. This means less of our province's students receive the benefit of performing arts instruction enriching and enhancing their educational experience. And it is always the students at schools with less resources or at the greatest distance away that suffer the most.

In 2018-2019 saw a reduction in activity over the previous year as a result of the loss of two sponsors. The theatre workshops were the activity that took the biggest hit though there were activities in all areas that had to be cancelled or postponed due to lack of funds. In some instances artists opted to do the activity even though there were no funds remaining for travel. Both Maritime Marionettes and Halifax Theatre for Young People completed the activities for schools they were in negotiation with for performances or workshops though we had no funds to cover their hotel, gas and per diems for the last few months of the school year. We are particularly susceptible to the changing tides of our sponsors and donors. If a foundation or company opts to go in another direction or desires to spread their funds further to help a greater number of organizations, our students bear the brunt of those losses directly.

Looking ahead to 2019-2020

As we move forward in 2019/2020 there are a few things we will be focusing on to improve the program:

Firstly, we are going to recruit more artists, particularly in Hip Hop and African dance as well as adding more artists on the roster who are located in the Cape Breton region which will help cut down on travel expenses allowing more options for Cape Breton schools. Secondly, add more diversity to the performance offerings, by adding Theatre du Poulet's production of *The Extinction of Hong Kongers* as well as an African dance performance.

Lastly, we are looking to spreading the word about the PERFORM! program by using a resource already in the schools – our artists! A number of artists have asked about what other artists are doing and expressed an interest in not only meeting and comparing notes with other artists but having a session where they can take each other's workshops. This will allow them to speak knowledgeably about what other things PERFORM! offers and to encourage schools to diversify what workshops they offer to their students. We had hoped to do this last year but were unable to get it arranged in time. We will make it a priority for 2019-2020.

For 20 years PERFORM! has been bringing professional arts education and performances into the schools of Nova Scotia. We have reached hundreds of thousands of students and helped instill them with confidence and a passion for the arts. We greatly appreciate the support of the many partners, current, past and future, who have helped to make this incredible program possible.

Pamela Halstead
PERFORM! Coordinator



Robert Merritt Awards

Producer's Report



Kim Parkhill, Merritt 2019 Host

I was fortunate to be tasked once again with producing the Merritt Awards for the second time in 2019, and was grateful to the entire team that came together to pull off a successful evening.

In a departure from recent years, the event was not held at Casino Nova Scotia. Our new venue at the Dalhousie Student Union's McInnes Room proved to be an excellent location. Although it was the first time the Merritts were held there, we had a smooth load in and technical set-up, and the staff at the S.U.B. were professional, helpful and patient. The layout of the room is an excellent one for the purposes of an award

show like this one, and I would submit excellent value for money compared to our previous venue. The bar service seemed to keep up with demand and we were able to use three different areas where people could congregate pre-show. In addition, holding the after-party at the Graywood Lounge was extremely convenient for attendees and provided for a good flow for the evening.

This year's host, **Kim Parkhill**, was a secret until the event and did an excellent job writing and performing her segments of the presentation. **Ian Sherwood** was a mystery musical guest who glued everything together sonically, and together Kim and Ian made this producer's job exceedingly easy.

I would like to take this opportunity to thank Kim Parkhill, Ian Sherwood, Tessa Pেকেles, Kathryn McCormack, Bruce Klinger, The Staff, Volunteers and Board at Theatre Nova Scotia and all the presenters who stepped up to contribute

Ken Schwartz
Merritt Producer



High School Drama Festival

Coordinator's Report

This past year's DramaFest was a great success! As the new incoming coordinators for the year, Jake Planinc, Alex Mills and I were somewhat nervous. But all in all the process went well and we have a lot of learned experience that we're excited to take forth into DramaFest 2020.

Hello City was hired as our 2019 Company in Residence, and it could not have been a better fit. The improv group presented their play *The Book Club* on the final day of DramaFest, as well as facilitated morning masterclasses and teacher workshops. The students absolutely loved having them there, and so did the teachers! They brought a wonderful amount of energy and spirit to DramaFest, and having an improv team on hand to help fill some gaps and timing was also extraordinarily helpful.



A big focus of this year was in fact energy during the masterclasses, the workshops, the teacher workshops and the general atmosphere of the festival. We tried to keep things exciting and get kids amped up about the work they were doing each day. Hello City was instrumental in helping us achieve that, and we received lots of feedback from both teachers, workshop leaders and students alike that it felt good in that regard.

Other feedback we received from teachers was that the workshops for students were *very* well received. Enough so that they said they themselves would love to get involved in student workshops somehow next year! We had a lot of great instructors teaching, and lots of really interactive lessons. We ensured that workshop leaders were carefully thinking about and sending along lesson plans and material lists well beforehand, and I think that made a huge difference in the preparedness and energy they were able to bring. The students in the props workshop were making interactive light-up wands, the students in make-up studies were getting masterclasses in zombie make-up, and we offered a few new workshops that went over amazingly well, such as Careers Paths in Theatre, Stage Management, and Monologues Skills & Audition Techniques.

A notable element was that a number of schools reported feeling too unprepared to bring their school productions to DramaFest, and as such we had many productions drop out within a few weeks of the festival. Aside from the financial implications, it made the festival feel a bit emptier than usual during our evening slots, which had traditionally been filled with performances. A great solution to this came up during our teacher feedback session on the third day of the festival, which suggested we should encourage works-in-progress and pieces in development at the festival. This way schools don't feel intimidated by the thought of bringing a full production to us, and the students seeing the pieces would also be able to see a richer variety of programming from all stages of development. We look forward to this initiative in 2020.



The administrative systems of the festival are shared with the staff of TNS. We had planned to offer only one 'student pay' registration system for 2019, however the schools needed various adaptations to

support their students and coordinate travel costs. It was a great learning year for us and through debrief sessions and feedback sessions, we are in a good position to adapt processes for next year.

Another exciting development for DramaFest was a new partnership made this year with the Halifax Fringe, who gave away one saved spot in their Festival to a student, drawn through a lottery. The Fringe Fest team also led our Careers Paths in Theatre workshops to much success and great feedback. After the student had been drawn, Fringe agreed to provide mentorship and production help all throughout the summer to help the winning student along in their journey to see it to the stage. MANY students put their name in to the draw, and the lucky recipient was Connie Young, who chose to produce a show on the Neptune Theatre Scotiabank Stage for 2 nights. Her show *Gifted Youth Cabaret* was very well attended and a success for her. We're very excited to be moving into DramaFest 2020 for round two and to have the chance to build on the process of mentorship even further.

We were delighted to hire a photographer to shoot the festival. Stoo Metz came in to take some shots over the three days and got hundreds of amazing photos of the students participating in a variety of workshops and performances. We also had Tim Mombourquette take video shots and create a festival-closing ceremonies send-off; the result of which was absolutely stunning and perfectly captured all of the passion and beautiful energy that we felt the Festival sung true with this year.

Chelsea Dickie for Matchstick Theatre
DramaFest Coordinator





Executive Director's Report

Membership

Theatre Nova Scotia supports a variety of members throughout the province that represent professional companies, community theatre organizations, affiliate organizations and individuals. Members are operating or working at different stages of development and career, and represent a range of theatre practices across Nova Scotia. Our members can offer their voice to Committees or the Board, and access our office services, including: library, rental of scrim, projector or meeting space, receipt of weekly e-news, permission to post events with TNS, group insurance (employees of organizations), affordable copying, Credit Card program, Member Ticket Sales program, Theatre Partnership program, audition panels, application for awards, jury consideration for the Merritt Awards (professional organizations), as well as apply to teach in the PERFORM! program (individuals). Theatre Nova Scotia promotes and advocates on behalf of its members and is open to finding ways to support new member initiatives.

Last year's membership was made up of 3 Ad Hoc Groups, 40 professional companies, 14 community theatres, 11 affiliate organizations, 91 individual members, 12 student members and 18 life members.

PERFORM! Artist in the Schools

PERFORM! is the artists in schools program run by Theatre Nova Scotia in association with Dance Nova Scotia and the Nova Scotia Choral Federation. The program brings together professional performing artists with teachers and students in public and private schools across Nova Scotia. The program's primary goal is to enhance learning by involving professional artists in the delivery of drama, music, and dance curricula. The program is operated from the Theatre Nova Scotia offices and administered by a part time coordinator, Pamela Halstead. Because of the size and impact of the program a detailed PERFORM! report is contained in this Annual Report.

High School 10-Minute Play Contest

Theatre Nova Scotia launched a new initiative in the 2018-19 year with the financial assistance of the Nova Scotia Cultural and Youth Activities Program. In consultation with Eastern Front Theatre, who ran a student play contest for many years, the concept was passed to TNS as it was a strong complement to our education mandate and we have existing relationships with schools, teachers and students as a result of PERFORM! and DramaFest.

Theatre Nova Scotia spent considerable time planning the artistic and educational vision of the new program. Students were encouraged to write a short play for adjudication by a professional jury. The intent of the project was to provide all interested students with an outlet for their creative ideas, as well as valuable feedback and a unique educational experience. To that end, every student who submitted a script received jury feedback. We would like to thank jury members Heidi Malazdrewich, Colleen MacIsaac and Zachary Comeau for their time and efforts toward this program.

The jury selected six finalists to participate in an immersive weekend of workshops, readings, dramaturgy and performance with a team of professional theatre artists, all designed to guide the students through a process that provides insight and goals for improvement of their work. The culmination of the program was a staged reading of three winning scripts before an audience of their peers, at the TNS High School Drama Festival.

The six finalists were:

- 1st place: Spencer Brown-Sweeting, Auburn High
- 2nd place: Jessica Cuvelier, Sir John A MacDonald High
- 3rd place: Sophia Lindfield, Homeschool
- Runner up: Juliette Savard, École du sommet
- Runner up: Noor Kahwash, Kingsview Academy
- Runner up: Naomi Hammond, Homeschool

The program was designed to allow equal access to students across the province by designing bilingual materials and guidelines. Through conversations with Mi'kmaq principals, we also encouraged scripts in or including the Mi'kmaq language. TNS received submissions in both English and French. We will work to determine how to better serve Mi'kmaq communities in 2019-20.

Ann-Marie Kerr was engaged to cast and direct the three scripts undergoing rehearsals, development and readings. Ann-Marie selected Nathan Simmons, Sharleen Kalayil, Ryan Rogerson and Kiran Deep to participate in the workshop readings. Playwrights Atlantic Resource Centre sponsored the program by offering Home Delivery dramaturgy to three runner-up scripts. Dramaturgy was provided by Patrick Maubert and paid by PARC.



The six selected finalists participated in an intensive weekend from Friday, April 12 to Sunday, April 14. The weekend involved a dinner, attending *New Magic Valley Fun Town*, followed by a private Q & A with the cast, dramaturgy sessions, a writing workshop led by Catherine Banks, and script development readings with the director and actors. Students were given directives from the artistic team, revised their scripts and had further meetings prior to the staged reading of the scripts at the Opening Ceremonies of DramaFest.

TNS is grateful to Neptune Theatre for sponsoring the students and parents. We want to thank Playwrights Canada Press and Dramaturges Éditeurs for provided prize packs of Canadian plays. We also appreciate the support of the Westin Nova Scotia in helping accommodate the families that travelled to Halifax to participate.

Nova Scotia High School Drama Festival (DramaFest)

DramaFest is a major education program of Theatre Nova Scotia. The festival serves high school drama students and teachers from across Nova Scotia by offering master-classes, workshops, technical rehearsals, and student performances followed by expert feedback. We are proud to welcome students from various communities –from Mabou to Liverpool. At the beginning of May, students, teachers and chaperones spend 3 days in Halifax. TNS acknowledges the financial support of the Department of Education, the Educational Drama Teachers Association of Nova Scotia and in-kind support of the Fountain School of Performing Arts.

The 2019 festival offered two new initiatives: the inclusion of the TNS High School 10-Minute Play Contest winners, and school travel bursaries. Travel bursary applications were accepted from schools from outside Halifax and 3 bursaries were awarded to Dalbrae Academy, Northeast Kings Education Centre and West Kings District High School. These financial subsidies were available as a result of deferred sponsorship from 2017. There will be travel bursaries available in the 2020 year utilizing the

same fund, however future options are subject to securing a funding source.

The Coordinator for the 2019 festival was Matchstick Theatre. Their report is included in this Annual Report.

Robert Merritt Awards

The awards serve to promote the wealth and breadth of professional theatre produced across the province and celebrate excellence in various categories. Policies for the 2019 Handbook were reviewed by the Board of Directors in November 2018. The awards are decided by a jury who see all eligible shows in a calendar year.

Jury members for the 2018 calendar year were:

Steve Baker
Kelin Boyd
Andrew Chandler
Lindsay Kyte
Richard Hadley
Ingrid Risk

Jury members for the 2019 calendar year are:

Amanda Campbell
Paula English
Henri Gielis
Samantha Horak
James MacLean
Anna Shepard

The jurors travel extensively and see between 40 and 55 productions over the course of the year.

The Awards also acknowledge the work of volunteers in professional and community theatre. In 2019, the Volunteer Award was presented to Alex Mills for his stellar efforts as a Board Member of the Bus Stop Theatre Co-Operative and the Halifax Fringe Festival. The TNS Legacy Award was presented to Susan Stackhouse acknowledging her notable acting and teaching career, inspiring the trajectories of young performers. Neptune Theatre offered their Chrysalis Emerging Artist Award to Chelsea Dickie. Special thanks to 2019 Special Awards panelists, Danny Everson, Stephanie MacDonald, Sam Rosenthal and Hannah Ziss for their time and expertise.

The Merritts are important to Theatre Nova Scotia's capacity building as they are our main public event. The Merritt Awards are recognized nationally as a celebration of talent in Nova Scotia and have played a vital role in promoting theatre companies and theatre artists from this region.



The 2019 Merritt Awards Gala was produced by Ken Schwartz. His report is included in this Annual Report.

As a result of debriefing sessions after the 2018 event, the decision was made to move the Merritts. The TNS staff compiled a comprehensive list of venues, assessing each for financial and production viability. Ken Schwartz, Nancy Morgan and Erin Taylor made several site visits and selected the new 2019 venue, the McInnis Room at the Dalhousie Student Union Building. The team recommended to the Board that TNS continue to host the event at the McInnis Room next year.

The sponsorship campaign for the 2019 event was successful in exceeding our target as well as securing new sponsorship relationships: *denotes new sponsor

Support for Culture/Nova Scotia Gaming Corporation

Atlantic Illumination & Lighting

Acadia University

ACTRA Maritimes

Backman Vidcom

Canadian Actors' Equity Association

Christie Lites

Dalhousie University

FMAV Atlantic

Fountain School of Performing Arts

IATSE 680

Lyle Tilley Davidson, CA

Mt. Allison University

Playwrights Atlantic Resource Centre

Premiere Suites

Red Door Realty (Jules Chamberlain)

Royal LePage (Rosie Porter) *

Sky Talent

St. Francis Xavier University

Stewart McKelvey *

Strategic Arts Management

Thanks to advertisers:

Andy Fillmore, MP

Gary Burrill, MLA

Susan Leblanc, MLA

Leo Glavine, MLA, Department of Communities, Culture & Heritage

Through these four main programs, the Merritt Awards, the High School Play Contest, DramaFest and PERFORM!, Theatre Nova Scotia paid over \$120,000 directly to artists during our 2018-19 fiscal year.

Awards

Theatre Nova Scotia administers the application and screening process for Neptune's Open Spaces program and the Wes Daniels Design Award. The description and applications can be viewed on our website. Applications are accepted at any time, with a deadline in January each year. Decisions are made by a peer review panel and recommendations of the TNS panel are provided to Neptune Theatre.

Through the Wes Daniels Design Award, Neptune offers financial support to a company engaging an emerging designer. The 2019 recipient was Elizabeth Perry, an emerging costume designer working with Festival Antigonish Summer Theatre.

Neptune Theatre sponsors the Open Spaces recipient(s) with a week of performance space and technical staff. The recipient of the Open Spaces award was Kick at the Dark Theatre and their production of *'Til Death Do Us Part* by Katerina Bakolias. Each year, Theatre Nova Scotia is asked to read and assess the ² scripts that will be staged at the Kings Shorts Festival in Annapolis Royal. Theatre Nova Scotia selected the first and second place winners of the event, which were presented after the final performance on June 16th. Nancy Morgan attended the event to give remarks and make the award presentations.

TNS continues to financially support an award at the Talent Trust. Their team receives the applications and makes decisions regarding the receipt. Theatre Nova Scotia is invited to the Talent Trust Awards

presentation each December. The TNS board feels strongly that TNS should help young artists in the pursuit of their training and that this award helps in the long-term development of theatre in Nova Scotia. The 2018 Theatre recipient was Angus Stevens who is studying at Randolph College for the Performing Arts in Toronto.

Scholarship

Theatre Nova Scotia annually provides a \$1000.00 scholarship to support professional development for theatre artists working in any form of theatre and at any stage of their careers. This scholarship was created when Jim Morrow, Artistic Director of Mermaid Theatre of Nova Scotia, named Theatre Nova Scotia as his protégé after receiving the prestigious Portia White Award. The award amount was then matched by the Theatre Nova Scotia Board of Directors and the fund was created. The scholarship is supported through donations and fundraising. The purpose of this scholarship is to support theatre



artists in their pursuit of professional development in specialized training programs outside of university Bachelors and Masters programs and conservatory training. Applications are assessed by a jury of representatives of the Nova Scotia Theatre community. Last year the selection committee chose to support Anna Shepard as she pursued a design mentorship with Ghost River Theatre in Calgary.

Theatre Partnership Program

The goal of the Theatre Partnership Program is to help strengthen the financial development of theatre as a cultural activity. Members of the theatre community and their supporters raise funds to carry out projects and programs that benefit the artistic life of our community. Theatre Nova Scotia acts as a co-sponsor where the benefit to the community is clear and carry out fundraising under formal signed agreements with qualified groups. Participants of this program must be organizational members in good standing, annually sign a Partnership agreement and annually file final reports. TNS ensures funds raised go directly to the ear-marked organizations and issues tax receipts to qualified donors. Last year TNS supported organizations to fundraise over \$95,000.

Credit Card Program/Members' Ticketing

The goal of the Credit Card Program is to allow our members to accept credit card and/or debit card sales at performances, fundraisers, and special events. At no cost, TNS members can use the TNS Moneris account in three ways: keyed online entries, loan of debit/credit terminal or mobile device. A refundable deposit is required to borrow devices. At the end of the event, TNS provides a sales report and only deducts the card fees charged by our processor. Members may also opt to sell tickets and workshop registrations online through our system. Last year TNS helped organizations process over \$7,000 in sales.

Office Copy Services

TNS members are able to access affordable printing at our offices. Last year many members used the service to print scripts, posters, fundraising letters, flyers and programs. The photocopiers are capable of folding and stapling, thereby reducing the time requirements for prepping mail-outs or programs.

Library

TNS has frequently loaned to members from our extensive collection of Nova Scotian, Canadian and international scripts and resource books. The collection can be found in an online searchable database

(Librarika) accessible via our website. All current TNS members are welcome to borrow scripts from us. Those not in the Halifax area are free to call us for assistance, and receive their books by mail.

Onstage Online

Overseen by Communications Coordinator, Erin Taylor, TNS sends out an electronic newsletter with event listings, audition notices, job listings and current news. *Onstage Online* is emailed to TNS members, government representatives and other national organizations. We encourage contributions of pictures and content from our members for this weekly update.

Erin Taylor also sends a weekly public newsletter, the *Theatrical Times*, which features current and upcoming productions submitted by our members.

Social Media

Communications Coordinator, Erin Taylor handles all TNS and PERFORM! Facebook, Twitter and Instagram feeds. Further, she works to share the work of our members through these Social Media platforms.

Special Projects

With support from the Nova Scotia Department of Communities Culture and Heritage, Theatre Nova Scotia worked with Charcoal Marketing to develop a new website focusing on the productions of our members. The project was a large undertaking for a small staff and took place over 18 months. The input of the team at Charcoal Marketing was invaluable and their patience was greatly appreciated. The site was launched in March 2019.

Community Involvement

Theatre Nova Scotia has identified formal associations with other theatre organizations can have a very significant positive impact on the community. By partnering with other organizations, joining boards, and participating on steering committees, TNS hopes to foster strong bonds with provincial and national theatre organizations and participates in meetings and activities that help keep the arts community vibrant and healthy.

Theatre Nova Scotia is an active member of the Cultural Federations of Nova Scotia. Theatre Nova Scotia maintains close ties with Strategic Arts Management and Playwrights Atlantic Resource Centre as these organizations offer services of great value to many of our members. The TNS Executive Director serves as Chair of the Board of Strategic Arts Management, the Treasurer of the Playwrights Atlantic Resource Centre Board and the Cultural Federations Board.

TNS is happy to host Playwrights Guild of Canada, Canadian Actors' Equity and Performing Arts Lodge meetings as requested by these groups.

The Executive Director participates in conference call meetings with the Professional Association of Canadian Theatres as well as a consort of Arts Service Organizations in operation throughout Canada.

TNS acts as a resource and an advisor to all levels of government on funding issues and can speak on behalf of the sector. As well, TNS fosters relationships with other organizations that provide opportunities for the sector here in Nova Scotia.

Theatre Nova Scotia is a primary resource for theatre information. We provide information and consultations on grant applications, theatre artist's contracts, unions, associations, how to start a theatre company, box office, information on non-profit and charitable status, as well as where to find costumes, make-up, props and set pieces. We link people to workshop leaders, project opportunities and other cultural organizations. We also field inquiries from the public regarding performances and classes.

Theatre School Graduate Group Auditions

Theatre Nova Scotia worked in association with the Dalhousie University Acting Programs to bring together Artistic Directors from across the region to see the graduating class in February 2019. This program gives Artistic Directors a chance to be introduced to the next wave of talent out of the acting program and is also structured to be a valuable educational experience for the students.

Board & Committees

I would like to acknowledge and thank Committee members and the Board of Directors for volunteering their time to contribute to the organization and consider the vision and future of TNS. The Merritt Subcommittee of Karen Gross, Andrea Boyd, Andrew Chandler, Chelsea Dickie, Samantha Horak, Stewart Legere, Colleen MacIsaac, Kathryn McCormack, Elizabeth Murphy, Lesley Smith, Richie Wilcox and Hannah Ziss began work in April. I appreciate that I can call upon the various Board members for input when necessary, and I count on their advice. Special thanks to Executive Committee Directors, Elizabeth Murphy and Bruce Klinger, who so willingly take all our calls and donate countless hours to Theatre Nova Scotia. We are very grateful to our outgoing Board members Ryan Van Horne and Amal Bhattacharyya of Theatre Arts Guild and Bruce Klinger.

Staff

I want to thank our staff for their dedication and contributions to the strength of Theatre Nova Scotia. It is a pleasure to work with them each day.

Erin Taylor is our Communications Coordinator for 10 hours per week. As a lead on the website development as well as a partner on the Merritt Awards program, Erin brings amazing dedication, sense of humour and a drive for detail and perfection.

Katharine Kyle Vingoe-Cram, as our part-time Administrator, provides supports to the PERFORM! and DramaFest programs, oversees Merritt jury logistics, membership, the Library and all financial transactions. They are instrumental in helping launch the new student play initiative. Their thoughtful and sensitive insight, creativity and perspective is an asset to the organization.

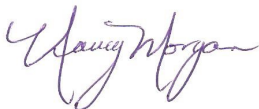
Our summer student in 2018 was Lilith Power-Lush, who returned for a third year to assist with projects in the office. Lilith assisted with database updates, fiscal year change-over, sponsor research and memberships. Our summer student in 2019 was Adriana Loewen, who was a great new addition to the office team. She took the lead on membership renewal and assisted with a variety of communication tasks.

Pamela Halstead is an extraordinary leader for the PERFORM! Program. Balancing school requests, financial subsidy allotment, and policy review, Pam's efforts, professionalism and expertise ensure that PERFORM! is a valuable program for thousands of students annually.

Ken Schwartz and the Matchstick Theatre team are our contracted program coordinators. Thank you for your enthusiasm for our programs and the careful attention you give them.

Special thanks to outgoing Board Treasurer, Bruce Klinger, who for the past 6 years has offered TNS and me far more than required of any Board Treasurer. His contribution to this community and organization exceeds his recent term on the Board and he has offered incredible support and insight of enormous value. Bruce, a thousand thank you's are insufficient.

Respectfully submitted,



Nancy Morgan, Executive Director

**THEATRE NOVA SCOTIA
FINANCIAL STATEMENTS
FOR THE YEAR ENDED JUNE 30, 2019**

**Michael E. Sutherland Inc.
Chartered Professional Accountant**

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SCHEDULE OF PROGRAM REVENUES AND EXPENDITURES

Michael E. Sutherland Inc.

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INDEPENDENT AUDITOR'S REPORT

To the Members of THEATRE NOVA SCOTIA

Qualified Opinion

I have audited the accompanying financial statements of THEATRE NOVA SCOTIA, which comprise the statement of financial position as at June 30, 2019, and the statement of operations, statement of changes in net assets and cash flow statement for the year then ended, and a summary of significant accounting policies and other explanatory information.

In my opinion, except for the possible effects of the matter described in the Basis for Qualified Opinion paragraph, the accompanying financial statements present fairly, in all material respects, the financial position of THEATRE NOVA SCOTIA as at June 30, 2019, 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 Qualified Opinion

In common with many not for profit organizations, THEATRE NOVA SCOTIA derives receipts from fees and donations from members and others, the completeness of which are not susceptible to satisfactory audit verification. Accordingly, my verification of these revenues was limited to the amounts recorded in the records of the association. Therefore I was not able to determine whether any adjustments might be necessary to these financial statements for the years ended June 30, 2019 and June 30, 2018.

I conducted the audit in accordance with Canadian generally accepted auditing standards. My responsibility under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of my report. I am independent of the Association in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and I have fulfilled my other ethical responsibilities in accordance with these requirements. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Key Audit Matters

Except for the matter described in the Basis for Qualified Opinion section I have determined that there are no other key audit matters to communicate in my report.

Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with the applicable financial reporting framework, 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 these financial statements, management is responsible for assessing the Not-for-profit organization's ability to continue as a going concern, disclosing, as applicable, matters related to a going concern and using the going concern basis of accounting unless management either intends to liquidate the Not-for-profit organization or to cease operations, or has no realistic alternative to do so.

Those charged with governance are responsible for overseeing the Not-for-profit organization's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Statements

My objective is 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 my 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, I exercise professional judgment and maintain professional skepticism throughout the audit. I 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 my 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 organizations'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 I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the Association 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.

I 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 I identify during the audit.

A handwritten signature in black ink, appearing to read "Muel E. Scott". The signature is fluid and cursive, with a large initial "M" and a stylized "E".

Chartered Professional Accountant

Lower Sackville, NS
November 21, 2019

THEATRE NOVA SCOTIA
STATEMENT OF FINANCIAL POSITION
AS AT JUNE 30, 2019

ASSETS

	2019	2018
	\$	\$
CURRENT		
Cash	10,605	17,140
Cash - Perform! (Note 3)	12,388	16,073
Term deposits	18,841	49,315
Accounts receivable	10,231	8,100
Accounts receivable - Perform!	479	602
Prepaid expense	<u>435</u>	<u>1,250</u>
	<u>52,979</u>	<u>92,480</u>
OTHER ASSETS		
Term deposit - Scholarship Fund	9,451	10,338
Term deposit - John Dunsworth Memorial Scholarship Fund (Note 7)	34,753	-
Term deposit - Bank security (Note 5)	<u>5,077</u>	<u>-</u>
	<u>49,281</u>	<u>10,338</u>
CAPITAL ASSETS (Note 4)	<u>2,157</u>	<u>3,924</u>
	<u>104,417</u>	<u>106,742</u>

LIABILITIES AND NET ASSETS

CURRENT LIABILITIES		
Accounts payable and accrued liabilities	7,785	14,357
Accounts payable - Perform!	4,176	660
Deferred revenue - Perform!	8,691	16,015
Deferred contributions - Other (Note 6)	<u>1,855</u>	<u>27,739</u>
	<u>22,507</u>	<u>58,771</u>
LONG-TERM LIABILITIES		
John Dunsworth Memorial Scholarship Fund - (Note 7)	<u>34,753</u>	<u>-</u>
	<u>57,260</u>	<u>58,771</u>
NET ASSETS		
Unrestricted net assets	17,707	17,633
Scholarship fund (Note 9)	9,450	10,338
Internally restricted net assets (Note 8)	<u>20,000</u>	<u>20,000</u>
	<u>47,157</u>	<u>47,971</u>
	<u>104,417</u>	<u>106,742</u>

APPROVED ON BEHALF OF THE BOARD

Director

Director

THEATRE NOVA SCOTIA
STATEMENT OF CHANGES IN NET ASSETS
FOR THE YEAR ENDED JUNE 30, 2019

	Scholarship Fund (Note 9) \$	Internally Restricted net assets (Note 8) \$	Unrestricted \$	2019 \$	2018 \$
NET ASSETS - beginning of year	10,338	20,000	17,633	47,971	46,337
Excess of revenues over expenditures	-	-	74	74	2,565
Contributions and income	112	-	-	112	69
Scholarship award	(1,000)	-	-	(1,000)	(1,000)
NET ASSETS - end of year	<u>9,450</u>	<u>20,000</u>	<u>17,707</u>	<u>47,157</u>	<u>47,971</u>

THEATRE NOVA SCOTIA
STATEMENT OF OPERATIONS AND NET ASSETS
FOR THE YEAR ENDED JUNE 30, 2019

	2019 \$	2018 \$
REVENUE		
Government grants	125,465	133,008
Fundraising	5,222	935
Other	10,082	10,141
Membership	8,980	8,895
Interest	434	367
Programs, see page 13	<u>292,259</u>	<u>326,816</u>
	<u>442,442</u>	<u>480,162</u>
EXPENDITURES		
Administrative salaries and benefits	85,585	94,187
Advertising and promotion	658	272
Amortization	1,767	1,597
Annual general meeting	114	192
Bank and service charges	2,166	1,233
Communications	1,054	925
General expenses	760	182
Insurance	1,919	2,200
Meetings and regional communications	1,091	1,188
Membership	150	250
Office	8,780	9,471
Professional fees	1,943	1,849
Bad debts	7	-
Repairs and maintenance	552	126
Programs, see page 13	<u>335,822</u>	<u>363,925</u>
	<u>442,368</u>	<u>477,597</u>
EXCESS OF REVENUE OVER EXPENDITURES	<u>74</u>	<u>2,565</u>
UNRESTRICTED NET ASSETS - beginning of year	17,633	15,068
Excess of revenues over expenditures	<u>74</u>	<u>2,565</u>
UNRESTRICTED NET ASSETS - end of year	<u>17,707</u>	<u>17,633</u>

THEATRE NOVA SCOTIA
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED JUNE 30, 2019

	2019 \$	2018 \$
CASH PROVIDED BY (USED IN):		
OPERATING ACTIVITIES		
Excess of revenue over expenditures	74	2,565
Adjustments for:		
Amortization	<u>1,767</u>	<u>1,597</u>
	1,841	4,162
Changes in non-cash operating items		
Accounts receivable	(2,008)	(863)
Prepaid expenses	815	80
Accounts payable and accrued liabilities	(3,056)	4,703
Deferred revenue	(7,323)	(3,768)
Deferred contribution	<u>(25,884)</u>	<u>(45,444)</u>
	<u>(35,615)</u>	<u>(41,130)</u>
FINANCING ACTIVITIES		
Net donations received for John Dunsworth Memorial Fund	<u>34,753</u>	<u>-</u>
INVESTING ACTIVITIES		
Contribution and interest earned on scholarship fund	112	69
Scholarship award	<u>(1,000)</u>	<u>(1,000)</u>
	<u>(888)</u>	<u>(931)</u>
INCREASE IN CASH - during the year	(1,750)	(42,061)
CASH - beginning of year	<u>92,865</u>	<u>134,926</u>
CASH - end of year (See note below)	<u>91,115</u>	<u>92,865</u>

NOTE: The above cash includes cash restricted for the Perform! educational program of \$12,388 (June 30, 2018 - \$16,073) the Scholarship Fund of \$9,451 (June 30, 2018 - \$10,338), the John Dunsworth Memorial Fund of \$34,753 (June 30, 2018 - nil) and for bank security of \$5,077 (June 30, 2018 - nil) for total restricted cash of \$61,669 (June 30, 2018 - \$26,411).

**THEATRE NOVA SCOTIA
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED JUNE 30, 2019**

1. PURPOSE

Theatre Nova Scotia's purpose is to provide a voice for professional theatre and community theatre in Nova Scotia, and to encourage and support all aspects of live theatre through programs and services.

The Society is incorporated by the Legislature of the Province of Nova Scotia and is a registered charity under the Income Tax Act.

2. SIGNIFICANT ACCOUNTING POLICIES

Revenue Recognition

Theatre Nova Scotia follows the deferral method of accounting for contributions. Restricted contributions are recognized in the year in which the related expenses are incurred. Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

Perform! educational revenue is recognized in the year the presentation is booked.

Theatre partnership and credit card programs revenue are recognized in the year the funds are received.

All other revenue is recognized in the year the related event occurs (i.e. HS Dramafest, Robert Merritt Awards), or when the revenue is received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

Capital Assets

Capital assets are capitalized at cost, or at their fair market value for donations in kind and are amortized over their estimated useful life.

Amortization is calculated on the straight line basis over the following periods:

Equipment and furniture	5 Years
Computer equipment	3 Years

Donated Services

Volunteers contribute a significant number of hours each year to assist the Society in meeting its objectives. Donated services are not recognized in these financial statements.

THEATRE NOVA SCOTIA
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE YEAR ENDED JUNE 30, 2019

Use of Estimates

The preparation of these financial statements in conformity with Canadian generally accepted accounting standards for not for profit organizations requires management to make estimates and assumptions that affect the reported amount of assets and liabilities, the disclosure of contingent assets and liabilities at the date of the financial statements and the reported amount of revenues and expenses during the current period. These estimates are reviewed periodically and adjustments are made to income as appropriate in the year they become known.

Financial Instruments

The organization initially measures its financial assets and financial liabilities at fair value. The organization subsequently measures all of its financial assets and financial liabilities at amortized cost.

Financial assets measured at amortized cost include cash, accounts receivable and prepaid expense.

Financial liabilities measured at amortized cost include accounts payable and accrued liabilities.

Impairment

At the end of each reporting period, the organization assesses whether there are any indications that a financial asset measured at amortized cost may be impaired. Any impairment is charged to income in the period in which the impairment is determined.

3. RESTRICTED CASH

This cash is restricted for use in the Perform! educational program.

4. CAPITAL ASSETS

	Cost \$	Accumulated Amortization \$	2019 Net \$	2018 Net \$
Equipment and furniture	8,524	8,174	350	475
Computer equipment	<u>19,730</u>	<u>17,923</u>	<u>1,807</u>	<u>3,449</u>
	<u>28,254</u>	<u>26,097</u>	<u>2,157</u>	<u>3,924</u>

THEATRE NOVA SCOTIA
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE YEAR ENDED JUNE 30, 2019

5. TERM DEPOSIT HELD AS SECURITY

This term deposit is held as security by the bank, on a Theatre Nova Scotia credit card.

6. DEFERRED CONTRIBUTIONS - OTHER

Deferred Contribution - Other represents unspent resources in the amount of \$1,855 (June 30, 2018 - \$27,739) in contributions and grants externally restricted for the next fiscal year.

7. JOHN DUNSWORTH MEMORIAL SCHOLARSHIP FUND

During the year Theatre Nova Scotia entered into an agreement with the Alliance of Canadian Cinema, Television and Radio Artists Maritimes (ACTRA Maritimes) for Theatre Nova Scotia to receive and manage donations made to the Fund on ACTRA Maritimes behalf. The following fund transactions occurred during the fiscal year:

	2019	2018
	\$	\$
Donations received	35,000	-
Scholarship award	(485)	-
Interest income	<u>238</u>	<u>-</u>
	<u>34,753</u>	<u>-</u>

8. INTERNALLY RESTRICTED NET ASSETS

The board of directors passed a motion related to the current fiscal year that \$5,000 of the \$20,000 restricted surplus be further restricted for the purpose of parental leave.

During the 2005 fiscal year the board of directors passed a motion to restrict net assets in the amount of 25% of its annual operating budget, excluding the Perform! program, for the purposes of cash flow and contingency. During the 2009 fiscal year the board of directors passed a motion to place a maximum on this restriction of \$30,000.

The change in Theatre Nova Scotia's fiscal year from March 31 to June 30 resulted in government grants funding operations for a fifteen month period (April 1, 2013 to June 30, 2014) rather than the normal twelve month period.

THEATRE NOVA SCOTIA
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE YEAR ENDED JUNE 30, 2019

8. INTERNALLY RESTRICTED NET ASSETS (continued)

The board recognized that having two High School Dramafests in this fifteen month period would result in an operational loss during the prior year. The board made the decision that, in the absence of external funding, any such loss would be off set by a transfer from internally restricted net assets. As no external funding was available, the board passed a motion to make a one time transfer of \$10,000 from internally restricted net assets to unrestricted net assets in the June 30, 2014 fiscal year.

9. SCHOLARSHIP FUND

The scholarship fund consists of \$7,000 donated from Jim Morrow to start the scholarship fund as well as \$7,000 designated by the board of directors allocated from unrestricted net assets to the scholarship fund, plus contributions and earned interest on the fund, less scholarships paid to recipients.

10. FINANCIAL INSTRUMENTS

Theatre Nova Scotia financial instruments consist of cash, term deposits, accounts receivable and accounts payable. The fair values of these financial instruments approximates their carrying value unless otherwise stated. It is managements opinion that Theatre Nova Scotia is not exposed to significant interest rate risk or credit risks arising from these financial instruments.

11. COMPARATIVE FIGURES

Certain of the prior year's figures have been reclassified to conform with the current year's presentation

THEATRE NOVA SCOTIA
SCHEDULE OF PROGRAM REVENUES AND EXPENDITURES
FOR THE YEAR ENDED JUNE 30, 2019

	2019	2018
	\$	\$
REVENUE		
Perform! educational program	136,375	153,676
HS Dramafest	31,723	24,175
Awards	21,165	16,105
Credit card program	754	140
Theatre Partnership	95,712	126,993
Members events ticket program	6,330	1,356
Space and Other Rental	<u>200</u>	<u>4,371</u>
	<u>292,259</u>	<u>326,816</u>
EXPENDITURES		
Perform! educational program	136,375	153,676
HS Dramafest	38,398	33,450
Awards	31,653	23,116
Special projects	592	15,882
Nova Scotia Talent Trust Award	500	500
Theatre Partnership	95,712	126,993
Credit card program	745	140
Members events ticket program	6,330	1,356
Space Rental and maintenance	-	7,477
Library	206	504
Professional Development	-	195
High School Ten Minute Play Contest	5,334	-
Website	<u>19,977</u>	<u>636</u>
	<u>335,822</u>	<u>363,925</u>
EXCESS OF REVENUE OVER EXPENDITURES		
(EXPENDITURES OVER REVENUE) FROM PROGRAMS	<u>(43,563)</u>	<u>(37,109)</u>



Proposed Slate of Directors for 2019-20

Andrea Boyd Term 1, Year 2

Andrew Chandler Term 2, Year 3

Adrian Choong Term 1, Year 3

Audrey Eastwood Term 2, Year 1

Todd Hiscock Term 2, Year 1

Alex Mills Term 2, Year 1

Elizabeth Murphy Term 2, Year 3

Logan Robins Term 1, Year 1

Samantha Wilson Term 2, Year 2

David Zinck Term 1, Year 2



2018-19 Staff

Nancy Morgan, Executive Director
nmorgan@theatrens.ca

Katharine Kyle Vingoe-Cram, Administrator
kvingoecram@theatrens.ca

Erin Taylor, Communications Coordinator
etaylor@theatrens.ca

Pamela Halstead, PERFORM! Coordinator
coordinator@performns.ca

Matchstick Theatre, DramaFest Coordinator
coordinator@dramafest.ca

Ken Schwartz, Merritt Event Producer
coordinator@merrittawards.ca

Lilith Power-Lush, Administrative Assistant Summer Student 2018

Adriana Loewen, Administrative Assistant Summer Student 2019



Shakespeare by the Sea | *Twelfth Night*



Bedford Players | *Rumors*



Highland Arts Theatre | *Disco Nights*

Visit us online at theatrens.ca for:

- Member production listings
- Member event listings
- Script Library
- Scholarship & awards information
- Merritt program details
- and much more!



Eastern Shore Players | *The Secretaire*



Two Planks and a Passion | *North Mountain Vanya*



Passage Players | *Sorry Not Sorry*

Theatre Nova Scotia gratefully acknowledges the support of:



Festival Antigonish Summer Theatre | *Lunenburg*



Boardmore Theatre | *Machinal*



Theatre du Poulet | *12557 km, Prague Quadrennial*



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