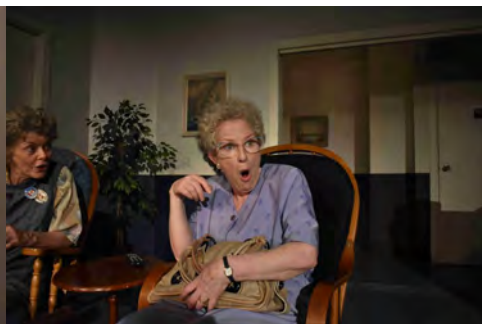




Highland Arts Theatre | *Billy Bishop Goes To War*



Theatre Du Poulet | *Mr. Blue's Grand Theatre*



Theatre Baddeck | *Dancing on the Elephant*

THEATRE NOVA SCOTIA



Neptune Theatre | *The Color Purple*



Villains | *Observatory Mansions*

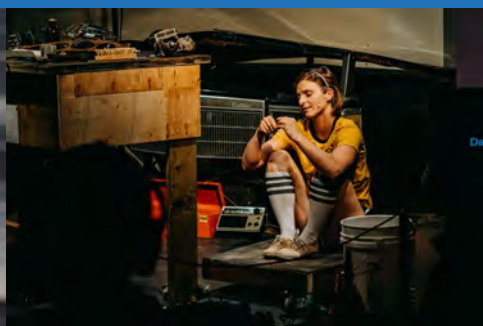


Two Planks and a Passion | *School House*

Annual Report



Heist | *New Waterford Boy: A Ceilidh*



Zuppa Theatre | *Tiny*



Charles Taylor Theatre | *Viola: An Original Musical*

July 1st 2020 to June 30th 2021

Theatre Nova Scotia operates out of Kjipuktuk in Mi'kma'ki, the unceded and unsundered land of the Mi'kmaq People. TNS is committed to supporting theatre artists and the pursuit of theatre across Mi'kma'ki. As an organization, we commit to learning how we can better serve the artists and people living in Mi'kma'ki, and honour the treaties that cover this land. We are all treaty people.

2020-2021 BOARD OF DIRECTORS



Colleen MacIsaac
Co-Chair



Chris O'Neill
Co-Chair



Erin Niedermeyer
Vice Chair



Alex Mills
Treasurer



Logan Robins
Secretary



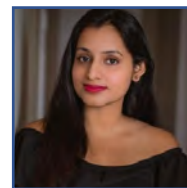
Eunice Abaga



Franziska Glen



Nancy Henry



Kirandeep Kaur



Kristi Wenaus



David Zink

Resignations accepted during the year from:



Andrea Boyd



Audrey Eastwood

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The objects of Theatre Nova Scotia are

- a) to foster the practice of theatre arts by organizing activities such as theatre festivals, theatre symposiums and theatre conferences and by providing theatre awards;
- b) to provide opportunities for persons interested in drama-related activities in the Province to receive training to expand their skills through the conducting of workshops; and
- c) to support access to educational drama activities for students of all ages in the Province through participation in artist-in-the-school, artist-in-residence and artist-in-the-community programs as well as the distribution of information on theatre schools to citizens in the Province.

**THEATRE NOVA SCOTIA
ANNUAL GENERAL MEETING
NOV 22, 2021, 6:00 PM – 8:00 PM
AGENDA**

1. Land Acknowledgement & Call to Order
 - 1.1 Zoom house keeping
2. Approval of agenda
3. Approval of previous minutes - November 16, 2020
4. Chairperson's Report
5. Staff Reports
 - 5.1 Perform Coordinator's report
 - 5.2 Merritt Producer's report
 - 5.3 High School Dramafest Coordinator's report
 - 5.4 Executive Director's report
6. Treasurer's Report
 - 6.1 Approval of 2019-20 audited statements
 - 6.2 Appointment of auditor for 2020-21
7. Election of slate of directors
8. Other business
 - 8.1 Revised by-laws
9. Adjournment

**THEATRE NOVA SCOTIA
ANNUAL GENERAL MEETING
MINUTES OF PREVIOUS YEAR'S AGM
NOVEMBER 16, 2020**

1. Meeting was called to order at 6:06 PM by Elizabeth Murphy, Chairperson.

Attendance on file.

2. Approval of Agenda as circulated:

Amendments: none

MOTION TO PASS THE AGENDA:

M/S/C - _Colleen MacIsaac / Deb Allen

Motion ☐ carried

3. Approval of previous minutes - December 2nd, 2019

Amendments: none

MOTION TO APPROVE PREVIOUS MINUTES:

M/S/C - Logan Robins / Chris O'Neill

Motion ☐ carried

Discussion: none

4. Chairperson report - included in Annual Report

5. Staff Reports

5.1. Perform Coordinator Report - included in Annual Report.

5.2. Merritt Producer Report - included in Annual Report

5.3. Drama Festival Report - included in Annual Report

5.4. Executive Director Report - included in Annual Report

Discussion points:

- Pam noted the COVID upsets to latter portion of PERFORM! Year. Artists engaged for contracts post-March 13th received partial compensation for their cancelled projects.
- Ken thanked all those who worked tirelessly and positively towards making something happen this year. Felt it was perhaps the most important Merritts yet, despite not being together. Coming together as a community during such an upsetting time held a value far beyond the awards handed out during the evening.
- Chelsea was pleased to highlight the would-be successes of DramaFest before the cancellation and felt the 2020 edition of DramaFest was to be the best-yet!
- Nancy echoed and highlighted the herculean efforts of so many in the face of COVID cancellations, interruptions, and ongoing hurdles. She thanked TNS contractors for their incredible efforts, outgoing and current Board members for their dedication, and TNS staff for their ongoing support and comradery.

MOTION TO ADOPT ALL REPORTS:

M/S/C - Colleen MacIsaac / Nancy Henry

Motion ☐ carried

6. Treasurer's Report

6.1. Approval of the audited statements

MOTION TO PASS THE 2019-20 AUDITED FINANCIAL STATEMENTS AS PRESENTED BY Alex Mills:

M/S/C - Alex Mills / Logan Robins

Motion ☐ carried

Discussion: none

6.2. Appointment of auditor

MOTION TO APPOINT MICHAEL SUTHERLAND AS OUR AUDITOR FOR THE 2020-21 FISCAL YEAR:

M/S/C - Alex Mills / Jolene Pattison

Motion ☐ carried

7. Proposed slate of directors as presented

Slate of directors:

Andrea Boyd Term 1, Year 3

Audrey Eastwood Term 2, Year 2

Nancy Henry, Term 1, Year 2

Alex Mills Term 2, Year 2

Erin Niedermeyer, Term 1, Year 2

Chris O'Neill, Term 1, Year 2

Logan Robins Term 1, Year 3

David Zinck Term 1, Year 3

New Directors (as voted by e-ballot during AGM):

Eunice Abaga

Kiran Deep

Franziska Glen

Colleen MacIsaac

MOTION TO APPROVE PROPOSED SLATE OF DIRECTORS: as circulated

M/S/C - _Nancy Henry / Audrey Eastwood

Motion ☐ carried

8. Presentations (to Elizabeth and Andrew)

9. Other Business

Discussion: none

10. **MOTION TO ADJOURN: by Chris O'Neill at 7:13 PM**



CO-CHAIR' REPORT

"In late July 1606, in the midst of a theatrical season that included... Shakespeare's King Lear and Macbeth, Ben Jonson's Volpone, and Thomas Middleton's The Revenger's Tragedy – Shakespeare's company, the King's Men, lowered their flag at the Globe theatre and locked their playhouse doors. Plague had returned."

— **1606** by James Shapiro

"[in theatre] most of our structures were designed to maintain themselves. To maintain themselves despite the people inside of them saying this doesn't work for any of us. So in this moment of everything breaking, I go, okay, can we acknowledge that the way we were doing it was bad? And can we do things a different way now?"

— **It Was Always Possible: Centering the Leaders Who Were Here All Along**, Claudia Alick

"To love a place is not enough. We must find ways to heal it."

— **Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants**, by Robin Wall Kimmerer

It has been an extraordinary year around the world, and the effects of the ongoing COVID-19 pandemic were felt keenly by members of Theatre Nova Scotia. We were very lucky that the virus' infection rates were low in NS, but that was achieved in part through a complete shutdown of all live in-person entertainment - and even, in some cases, recorded theatre - for good parts of the year. We have seen a gradual reopening to capacity, but as of this writing, still with masks, and now with proof of vaccination against the disease. Many of us have adopted rapid testing or small house capacities to ensure our spaces were safe, and we are all working hard to bring our audiences safely and confidently back to our in-person theatres.

Community theatres and professionals alike have been impacted, and theatre students were forced to learn to act for the theatre, online. Productions were developed for the ZOOM era and Nova Scotian theatre developed new ways to reach audiences and stay connected. Some of our members saw productions close on their opening nights, others learned to move outside, others developed radio plays and podcasts, while some companies continued developing the innovative virtual work they had been creating pre-pandemic. Some spaces were dark for months on end, with theatre workers holding on or changing careers. Some members got sick themselves, or lost loved ones.

Many of our members have been involved in self-examination – what we take from this moment – what we have learned about how we work and what to keep with us when the COVID era ends, and how we can do better. In an era where the historical and current injustices heaped upon IBPOC individuals and societies has finally become a focus of widespread media attention, examining our companies' structures and biases so we **can** do better has become a vital part of every organization's work. We need to ensure that our theatres reflect our communities in a way that is

deep and meaningful - from leadership, administration, and board membership, to front of house, workers on and off stage, and the artists we support: not just how we make theatre but how we **are** together. TNS is working to help our members with that process while also undertaking it ourselves.

Throughout it all, Theatre Nova Scotia has persevered and adapted itself, making some big changes internally and advocating for our members while also finding the ways to keep serving through our own programming during a time when people were not able to be together in person. In spring 2021 we surveyed our membership and the community, getting direct feedback and input from the members that we serve that will help us guide our actions and priorities going forward. We reestablished several of our standing committees, and continued to work towards being an accessible, inclusive, representative, and welcoming organization.

We hired a new Executive Director, Cat MacKeigan, who took on this role in a time of plague with energy and thoughtfulness, and we said goodbye to our longstanding ED, Nancy Morgan, who led us so well for eight years. Similarly, in a time when many people around the world made life changes, TNS staffers Adriana and Naomi left our offices, and we welcomed Marcus Wong to the TNS fold. We said our huge thanks to outgoing board members Eunice Abaga, who headed up our revitalized Equity Diversity and Inclusion committee; Andrea Boyd, who was a member of the hiring committee for the new ED; and to Audrey Eastwood, who offered her expertise and served on the board for multiple years. We are so grateful to all of them, and to all our board and committee members, past and present!

DramaFest, one of the cornerstones of theatre in NS for over four decades, moved completely online, and saw new possibilities because of that. The Merritt Awards were a way to come together virtually and remember what and who we love in live theatre, and why we continue to work toward a reopening of in-person theatres.

Theatre Nova Scotia also found its footing as a place that spoke for and with the theatre community in a new way, ensuring that our members had the ear of government even in the darkest days of the shutdown, and ensuring individual theatres working in isolation could find an ally, fighting for support and answers for their eventual reopening.

TNS has, over the past year, begun the same work of reimagining itself that so many of our members are doing, and board and staff are working together to ensure we come out of this moment strong, resilient, compassionate, and more relevant than ever. We are excited for TNS to continue to lead, to be an even more vital organization that engages and advocates for NS theatre in all its facets, from education in schools and universities to community theatre to professional work, for the people who make it, and for the people who love it, across Nova Scotia in beautiful Mi'kma'ki.

*Respectfully submitted,
Chris O'Neill and Colleen MacIsaac, Co-Chairs
November 22, 2021*



Final Report: PERFORM! in the Schools Program
Organizations: Theatre Nova Scotia, Dance Nova Scotia &
Nova Scotia Choral Federation
Submitted by: Pamela Halstead, PERFORM! Coordinator
Date: July 20, 2021

PERFORM! COORDINATOR'S REPORT

At the end of June 2021, the PERFORM! Program completed its twenty second year serving the schools in Nova Scotia. And what a year it has been! Through PERFORM!, students and teachers have the opportunity to work with professional actors, playwrights, dancers and directors to explore creativity and make learning active. Many of our activities are available in either English or French. And in 2020-2021, all of our activities went virtual!

As we navigated PERFORM! in 2020-2021, we were in uncharted territory. As the result of the ongoing threat of COVID-19, students in Nova Scotia returned to school in person in the fall, but there was no non-essential staff allowed in the facilities. Even with this reality, PERFORM activities remained accessible to the schools. PERFORM! committed to rising to the challenge to ensure students would still have access to our roster of amazing professional artists. An unexpected twist in the year was the Department of Education mandated we were unable to collect fees from the schools as their ability to fundraise had been curtailed. This made our government and private support even more important to ensure the success of the program.

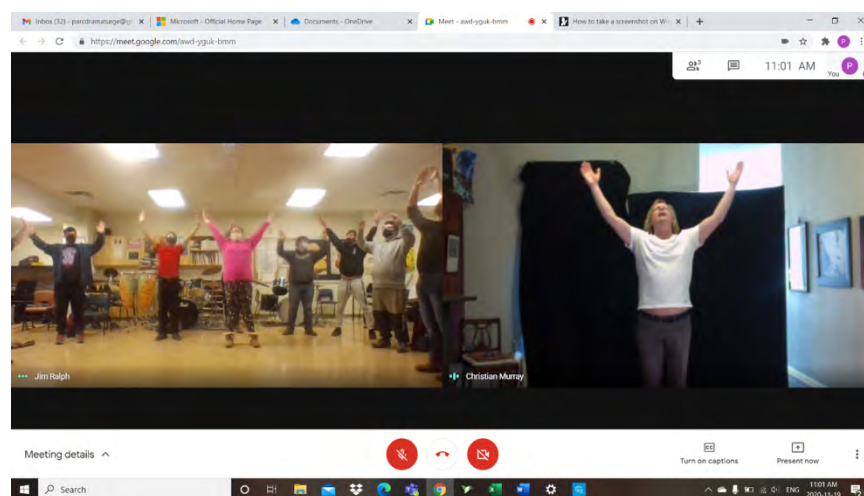
With all the confusion of back to school during an ongoing global pandemic, in 2020-2021 we did not get our programs underway until mid-November. All activities had to be taken online and as the teachers needed to adjust to their new reality, so did we! PERFORM! artists reinvented and adapted their curriculums to teach their workshops virtually. Workshops held were often multi class and multi day. Some performances were pre-recorded, and some were able to happen livestreamed. Despite all the challenges, PERFORM! reached **12,718 students in 73 schools in 9 different school jurisdictions** across the province. We reached students across the province with workshops and performances. In 2020-2021, we participated in **18 theatre projects over 88 hours and 28 dance projects over 215 hours**. There were **80 bookings for performances** of professional theatre productions by renowned companies which were viewed by 411 classes. **23 schools hosted a livestream Q&A session** with actors following a pre-recorded performance. We offered performances and theatre and dance workshops, not only remotely to the schools when they were in session, but also to classes when they were required to undertake at home learning during lockdown. Though choral workshops and MicroMusicals had to be shelved this year, everything else went ahead.

Though it was not PERFORM as we normally know it, the response was tremendous - in terms of engagement, teacher feedback and gratitude from the schools, as well as the artists' ability to adapt to make the magic happen. It has been a great year for PERFORM, despite the pandemic. The 2020-2021 year for PERFORM will go down as one of the most challenging, and ultimately successful, in its 22-year history of offering professional arts education and programming to students in Nova Scotia.

Heart of PERFORM!: Theatre, Dance and Choral Workshops

THEATRE

There were 18 theatre workshops totalling 87.5 hours for 537 students in French and English. The most popular theatre offering under pandemic restrictions was improvisation. Other theatre workshops included playwriting, Shakespeare, directing and movement for theatre. Puppetry, which is usually very popular, did not translate as well to the online medium as the students were not able to engage hands on with the puppets. We hosted 21 puppetry Q&A sessions from the Maritime Marionettes' studio, allowing students a window into that world.



Christian Murray leads an improv session via Google Meet from his dining room

Comments from schools for theatre workshops:

It was a fantastic experience and I thought that Lindsay did an incredible job. She was very prepared and had practical advice for the students that matched well with the provincial school outcomes. She had a worksheet and notes for each lesson with activities for the students to complete in between meetings. Her positivity and enthusiasm were a great bonus and I would highly recommend her.

- Claire Wight, Bible Hill Junior High, re Lindsay Kyte, Playwriting

Veronique was fabulous! The way that she added movement to a picture book will inspire me to look at book selections a little more closely. I might even try some of the things myself. I thought it went very well for being virtual. Ideally it would have been better if Veronique was in the school, but the children were very engaged - they said later that it was too bad they couldn't see her dance in her tutu in person. My dancers in the class were especially thrilled.

- Paula Brigley, Shatford Memorial Elementary, re Veronique MacKenzie, Movement for Theatre

Jade was wonderful! She was engaging and enthusiastic and really drew the students into the tasks. I was thrilled to have her!

- Jennifer Glover-Drolet, Halifax Grammar School, re Jade Douris-O'Hara, Shakespeare

I cannot say enough good things about my collaboration with Shelley. Shelley approached her project with my class with a clear framework that was wonderfully scaffolded and built upon elements already tackled throughout the course. It really was a seamless transition. She and I were able to connect outside of sessions to plan together, manage the rollout of exercises & tasks, and debrief/brainstorm around any obstacles that came up along the way. I am in awe of her ability to see and craft story. She was so masterful at taking my students' ideas and nurturing them into strong, grounded projects. And her passion for their work was clear at every point of our journey. My students' art got such professional attention and nourishment. It was a once in a lifetime experience for many of them; they learned so much and I learned even more. I am immeasurably grateful that PERFORM was able to provide this opportunity to my class. It was so very rich and arrived at a time where students and teachers alike have been so depleted by the precarious school year. I'm feeling energized by our work and am looking forward to my next engagement with PERFORM.

- Jen Priddle, Dr John Hugh Gillis High School, re Shelley Thompson, directing

We had a fantastic time with Francine. The students really enjoyed the activities she had planned and she had great classroom management for teaching virtually. She has a great balance of introducing them to theater and also allowing them to have fun. For many this was their first experience with theater and most said they would do it again!

- Breanne Buchanan, Pine Ridge Elementary School, re Francine Dulong, General Theatre (in French)

Dance

There were 28 dance workshops totally 215 hours for 3266 students in English and French. This number was up from 2020-2021! The most popular requests were African and Hip Hop. Other requests were for Brazilian/Capoeira, Classical Indian and Highland dancing. Feedback on the dancers' content and delivery – even online - remains strong.



Marielle and Mohamed Duranteau of Wontanara Drum and Dance lead and African dance session

Comments from schools for dance workshops:

We loved it! My class was completely engaged and even my most shy were doing some of the moves. I was hesitant on how it would all work over virtual but Marielle and Mohamed's energy and enthusiasm was transmitted loud and clear. ;) It was by far the best African dance presentation I have been part of in my 15 years so I can't wait to actually have them in person

when restrictions allow. The other teachers had similar positive feedback for us. I loved how they geared their presentation towards our particular age group. Thank you so much!

-Colette Strum, Vice Principal Tantallon Jr Elem School, re Wontanara Drum and Dance, African Dance

Thank you both for your patience with the technical challenges on our end. Nat, you did a really fantastic job of breaking down the moves for students to and choosing moves that are both fun and achievable. Students (in session 1) were a bit hesitant/shy to start but they really warmed up and as they saw how much fun it is to learn breaking and how they could all be successful! We loved your session!

- Rebecca Reeves-Sheffield, South Queen's Middle School, re Nat Dooks, Hip Hop

All feedback is positive. It was an exceptional opportunity for our school. Our junior high students enjoyed themselves, asked questions and learned about another culture. Thank you very much for helping make this happen and accessible for our school. It was seamless except the tech on our end a couple of times.

- Crysal Isert, Leslie Thomas Junior High, re Wontanara Drum and Dance, African Dance

I got to experience a couple of workshops with Nick and they were fantastic. What a great energy he has! I was impressed by how engaging he was and how passionate he clearly is about the social justice side of hip hop and making sure the students understood this history. I really appreciated that. He made learning easy by taking the students through moves step-by-step and watching to see how individual students were doing so that he could help them. The kids really got hooked.

- Yasemin Ugursal, Gorsebrook Junior High, re Nick Nguyen, Hip Hop

These workshops were a wonderful experience for our students. They learned about the culture and language of the Malinke people of Guinea-Conakry and danced traditional choreography, as well as modern Afrobeats-style movement. Despite being remote, Mohamed and Marielle were engaging, positive, and personable. They are always such a joyful presence and they make learning the dances so easy.

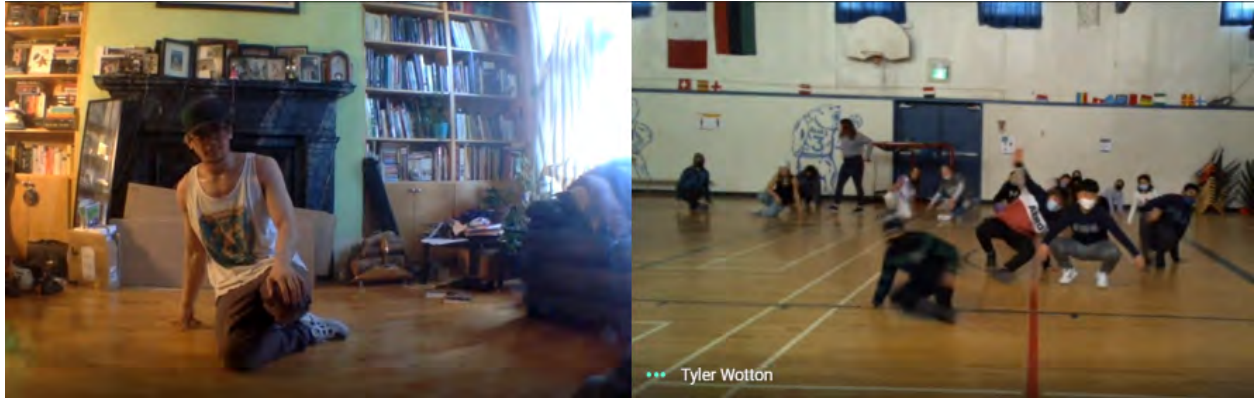
- Yasemin Ugursal, Gorsebrook Junior High, re Wontanara Drum and Dance

With that special year, it's difficult to motivate the kids but so far, I see a participation that I like. Even some boys that I anticipate having trouble with, seem to participate. They are doing a nice effort. Ross seems very comfortable with the kids and the kids seem to like him. So, actually I am happy.

- Regis Belanger, Ecole Beaubassin, re Ross Burns, Brazilian/Capoeira

Just wanted to say thank you so much. The students and myself thoroughly enjoyed your presentation. You made a real impact on the student (girl in pink that asked a question) about where to take lessons. She is not usually active and she loved it!

- Debbie Pettet, King's County Academy re Wontanara Drum and Dance, African Dance



Nick Nguyen leads an energetic Hip Hop session from his living room

CHORAL

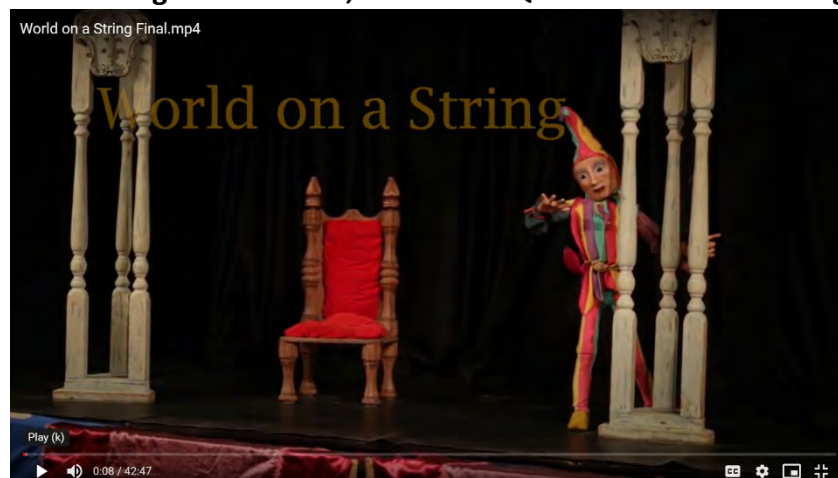
PERFORM! did not undertake any choral workshops in 2020-2021 due to Covid-19 restrictions in schools around singing. As other things like sport were allowed, this was very frustrating.

PERFORM! Presents

Through the PERFORM! Presents program in 2020-2021, there were **80 requests for performances** involving 411 classes with 8915 students. The pre-recorded performance of Maritime Marionettes' *World on a String (Celebrating Cultural Diversity)* topped the chart with bookings, though Halifax Theatre for Young People's *Brundibar* was very popular during Holocaust remembrance week. The livestream performances of Christian Murray's *Fool School* and Bill Wood's *Magic and Mental Health* were also crowd pleasers. We asked that schools have multiple classes view the livestream to make the cost worthwhile. In some cases, we paired tiny schools with larger groups to make the performances viable. Annie Valentina's *Alien* livestream was added near the end of the school year.

World on a String/ Vitrine sur le Monde – Maritime Marionettes

Pre-recorded, available English or French, livestream Q&A also available in English or French



World on a String – the pre-recorded version

Comments on the performance and Q&As for World on a String:

Thanks very much for all of your help with this. Our students really enjoyed it and it was their first performance of any kind in almost a year.

- Mark Fortune, Trenton Elementary School, re Maritime Marionettes, *World on a String*

I had great feedback from the performance and Q&A. I was able to walk into classes and they were all engaged and listening. They had some wonderful questions, from what I was told. Thank you so much. We have had as normal a year as we can and being able to virtually have performances in our school has been wonderful.

- Lynn Kaulbach, Hilden Elementary, re Maritime Marionettes, *World on a String*

They really enjoyed the show... They absolutely loved the Q&A session - many went home and made their own puppet out of stuffies they had, I've since been sent many pictures from parents of their creations! They left feeling inspired and we've continued to make puppets at school this week and put on some shows ourselves 😊.

- Kelsey Myles, Tallahassee Community School, re Maritime Marionettes, *World on a String*

Brundibar - Halifax Theatre for Young People - Pre-recorded, livestream Q&A as requested



Promo shot for Halifax Theatre for Young People's *Brundibar*

Comments on Brundibar:

The performance was great, and kudos to the performers. We talked a lot about the time period and what was important then, and how some of the songs were meant to capture the life that they wished they still had (as was asked why they were singing about chores at one point). We were able to find a very short clip of the original performance, which led into finding other footage from and analysis of the propaganda video. Thank you so much for the opportunity!

- Colin MacKenzie, West Hants Middle School, re HTYP *Brundibar*

Alien – Annie Valentina - Livestreamed

We loved the performance!

-Ashley Abbot, Pine Ridge Middle School, re Annie Valentina, *Alien*

Fool School – Christian Murray - Livestream



Christian Murray in *Fool School*

Comments on Fool School:

The performance was enjoyed by all students and they were actively engaged throughout. There was an excellent balance of experiential instruction and discussion, and the students really enjoyed it. Many exclaimed "that was awesome" at the end!

-Jim Ralph, teacher SEARC, re Christian Murray's *Fool School*

...all the children and staff were very pleased with the presentation. Christian energy and enthusiasm shone through. Really liked the cool illusions and so did the kids. Even the little ones were engaged.

- Sarah Wile, Principal, Shatford Memorial, re Christian Murray's *Fool School*

Wonderful performance. I saw students practicing some of the moves (miming in the box) today during recess.

- Jill Snow, Tallahassee Community School, re Christian Murray, *Fool School*

Magic and Mental Health – Bill Wood - Livestreamed



Bill Wood performs a magic trick in *Magic and Mental Health*

Comments on Magic and Mental Health:

The show was fantastic today! The feedback from all of the classes at Sackville Heights School was all very positive! The students have been trying their magic tricks all day! Thank you so much for the wonderful performance and for keeping the students so engaged. Thank you.

-Erin Ager, Sackville Heights Elementary School, re Bill Wood, Magic and Mental Health

We loved it - thanks again Bill, so much!! I've heard from almost every teacher that they and the kids they were with found it everything from really intriguing to brilliant to a powerful way to connect with the kids about mental health - and fun thereafter 😊. So definitely a hit at SH!!!!

- Gwen Dawson, Sacred Heart School of Halifax, re Bill Woods, Magic and Mental Health

Our students and staff loved it and am so impressed with Bill's information and relevant/useful suggestions for our students. I plan to ask for some feedback from the classes and will be happy to share it. I am sure there is much "Magic" happening this evening at home in our school families...they were practising going out the door!! 😊

- Norma Collinson, Parrsboro Elementary, re Bill Wood, Magic and Mental Health

I just wanted to send you a little note to thank you for providing this opportunity for our students. Bill had an excellent message about mental health and he presented it in an interesting and engaging way. I am hoping that Perform will continue to offer workshops for students again next year. Often, rural schools don't have access to the same enrichment activities because of geography. This program is important to us. Thanks, once again.

- Lisa McNamara, East Richmond Education Centre, re Bill Wood, Magic and Mental Health

Christopher Norton's MicroMusicals

MicroMusicals were not possible in 2020-2021 as they are too complex to be effective online - multiple artists need to be working together to organize, there was no choir allowed in the schools, and no audience would be allowed in the school for the performance.

FINANCIAL UPDATE

In order to keep costs low for the schools, PERFORM! usually 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. Our primary government support comes from the **Nova Scotia Department of Education and Arts Nova Scotia**. In 2020-2021, as mentioned, all PERFORM! programs were offered at no cost to the schools under a directive from the Department of Education. This was done to take the pressure off schools who would be unable to fundraise and to make the program truly available to any school who was interested in using it. The Department of Education offered some additional funds for 2020-2021 to help make up for lost revenue (\$10,500, though we often collect over \$75,000 in fees from the schools). In the end, with no travel costs incurred in 2020-2021, due to the remote nature of the program this year, these funds proved to be enough as we also received additional COVID support from the

federal government. We were also able to maintain our private sponsorship and donations from **Great-West Life, London Life and Canada Life** and **The Bragg Foundation**.

With the PERFORM! budget, there is relatively low overhead and administrative expenses (less than 20% annually), so most funds raised go directly to pay artist fees (most years also including their travel expenses). Any shortfall in funds always results in a reduction in the number of workshops available to students. Less funds mean less of our province's students receive the benefit of performing arts instruction enriching and enhancing their educational experience.

LOOKING AHEAD TO 2021-2022

There remains significant uncertainty as to what the fall will look like for schools in Nova Scotia. We do not yet know whether we will be able to return to offering services in person in the schools or whether we will have to remain online. It may change part way through the year, or we may continue to offer some online services, even if we are able to go in person, if it is more convenient for the artist or the schools. PERFORM! is ready and has an effective system in place to offer services in 2021-2022 regardless of what the directive is in terms of Covid protocol.

The biggest question for the fall remains whether we will be allowed to charge the schools a percentage of the fees again, as we did previously. Prior to the pandemic, schools were asked to pay performance fees and 2/3 of the hourly artist rate for workshops. PERFORM! subsidized the remaining third of workshop fees, as well as paid all other expenses including travel fees, mileage, per diem and accommodation. If we return to in person activities and are not allowed to charge the schools anything, additional funds will need to be offered by the Department of Education to cover these ancillary expenses. Otherwise, they may "level the playing field" for all schools, but a very limited number of schools would be able to participate before funds will run out annually. Alternatively, we would prefer to offer further subsidies to schools who are unable to raise even the limited funds required, so there is no barrier to participation. Schools that can afford to pay would still contribute to the program financially, so that others can benefit as well.

For over 20 years, regardless of each new challenge presented, PERFORM! has brought 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 who have helped make this incredible program possible, especially through these challenging times.

Pamela Halstead
PERFORM! Coordinator

July 20, 2021

"An Arts Education prepares a child for a life of constant self-discovery and learning, connects that child with other people and communities and offers the tools for professional success in any endeavour."

- Quote from ***Classroom Renaissance*** by Kathleen Kennedy Manzo



MERRITT AWARDS PRODUCER'S REPORT

Submitted by Erin Taylor

INCEPTION

The 2021 Merritt Awards were unlike any previous ceremony - namely because there weren't very many awards to be handed out! This was due to the low number of shows produced by Merritt-eligible member companies in 2020 due to the COVID-19 pandemic. It was decided in order to allow eligible productions a fair and just evaluation in a pool of productions more on-par with previous years, 2020 and 2021 productions would be evaluated together in the same pool by the same jurors and awarded in 2022. Thanks to jurors Elissa Barnard, Kevin Kindred, Koumbie, Rachel Lloyd, Nathan Simmons, and Susan Stackhouse for agreeing to serve two terms and make this possible!

This decision left TNS in an interesting position for what to do in 2021 - how do you have the Merritts without production awards? After discussion, the board of directors felt it was important to still hold some kind of event on March 29, 2021 - what would have been the "Merritt Monday" - to present the written nomination awards (TNS Legacy Award, TNS Scholarship, Wes Daniels Design Award) as well as to honour the professional theatre sector/Merritt-eligible companies after the impact of the pandemic. Staff were charged with developing a plan for what that event would look like and after much brainstorming, the 2021 Merritt Celebration was born.

CONTENT PLANNING

As a program of the Professional Committee, the Merritt Awards in any format had to focus on professional member companies in Nova Scotia. Staff wanted the virtual celebration to showcase the triumphs of our professional members, to make and hold space for the challenges and revelations of the past year, and to provide artists with paid opportunities to create again.

Ongoing COVID-19 concerns and regulations necessitated a virtual format for the event. While it was disappointing that we still could not gather in a room together, a benefit of the filmed

format was the opportunity to travel directly to the many professional venues across the province and show viewers what they have to offer.

TNS issued a call for performance proposals to our professional members for inclusion in the broadcast (thanks to the board members who sat on the committee to determine the final choices!). Staff also strove to include several professional members who rely on theatre for their livelihood but may not see themselves reflected in the Merritt Awards program due to the nature of theatre/productions they produce. We also partnered with affiliate members such as the Bus Stop Theatre and Playwrights Atlantic Resource Centre, who support the creation and presentation of live theatre but do not “fit” into the Merritt program. TNS also engaged Mi’kmaq theatre artist and storyteller Trevor Gould to open the celebration in a manner of his choosing and were beyond thrilled with his keynote address.

The result was a two-hour extravaganza of performances, play readings, interviews, musical numbers, award presentations, acceptance speeches, and theatre love.



ADDITIONAL CONTENT

When the pandemic shutdown caused the rapid adaption of the 2020 ceremony, TNS staff sought out local partnerships in order to help members bring the Merritts to their living rooms. We were delighted to reactivate these partnerships in 2021 to build excitement and engagement around the broadcast.

Our returning beverage sponsors were Compass Distilling and Lake City Cider, who gave product discount codes for Merritt viewers. Chef Grace MacDonald once again prepared a Merritt canape recipe for folks to cook at home leading up to the big event - this year featuring ingredients from the beverage sponsors. And if that were not enough, Grace also brought aboard bartender Mona Agada, who went on to prepare several Merritt cocktail recipes, also using ingredients from our beverage sponsors. It was certainly the “best catered” Merritts on record! All recipes are available [here](#).

We were also thrilled to have theatre artist (and fashion icon) Avery Jean Brennan return to produce and host The Red Carpet preshow. This livestream featured invited guests Stevey Hunter, Samson Marchand, Nathan Simmons, and Madeleine Tench. The conversation was thoughtful, insightful, fun, and a wonderful exploration of the questions in the community about the future of theatre.

PRODUCTION

After the planning phase during which the content of the show was (mostly) determined, production/filming began on February 27, 2021, and continued right up until the March 29 broadcast deadline. Then-TNS Administrator Adriana Loewen was the assistant editor/producer as well as the graphics and animations lead; then-TNS Executive Director Nancy Morgan was the assistant producer and production support; and Communications and Engagement Coordinator Erin Taylor served as the producer/videographer/lead editor. It was a marathon of driving, loading/unloading, editing, re-editing, adapting, and emailing, but by 8:00pm on March 29, it was complete!

The Red Carpet with Avery Jean Brennan livestream began at 7:00pm on March 29, 2021 on the TNS YouTube channel. It had 69 concurrent viewers and 73 views to-date. It can be viewed [here](#).

The 2021 Merritt Celebration aired on the TNS YouTube channel on March 29, 2021 at 8:00pm. The video had 124 concurrent viewers and has 874 views to-date. It can be viewed [here](#).

THANKS



While staff put in a herculean effort to make the event possible, it could not have happened at all without the support and participation of the TNS board of directors! Special thanks to TNS Board Co-Chairs Colleen MacIsaac and Chris O'Neill for all of the work they put into crafting the Artistic Director's message as well as their own message, and to all the board directors who gave of their time to help us determine the content for the event and for coming onscreen to act as the "hosts" of the celebration. Huge thanks as well goes out to all the artistic directors and presenters who gave of their time to be a part of this undertaking and welcomed us into their venues.

And a great big thank you to everyone who watched and sent along kind words. Your response and appreciation made the long days and longer nights worth it!



HIGH SCHOOL DRAMA FESTIVAL COORDINATOR'S REPORT

DramaFest has a 4-decade history of bringing students and teachers together for fantastic drama workshops, masterclasses, and performances. Over the years thousands of students have spent 3 full days in Halifax, discovering new ideas, finding their voice, making new friends and filling the hallways with song and laughter. Theatre Nova Scotia is grateful to partnerships with the Educational Drama Association of Nova Scotia and Dalhousie University as well incredible teams of theatre professionals and coordinators to have offered amazing past festivals!

In 2020, we had to make the difficult decision to cancel DramaFest due to the ongoing pandemic – but in 2021, DramaFest came back... virtually! We reimagined DramaFest as a 6-week online festival, removing financial and travel-related barriers so that all teachers can bring DramaFest into their classrooms! While the decision was made by necessity, the result was the ability for increased festival activities and a longer programming run. From mid-April to the end of May, teachers were able to book online interactive workshops with theatre professionals for their classrooms on a range of theatre-related topics, leading up to and cumulating in FESTIVAL WEEK DramaFest's first ever week-long virtual festival, running May 24 through May 28, 2021.

A screenshot of the DramaFest website homepage. The header features the DramaFest logo and the tagline "The Nova Scotia High School Drama Festival". To the right are social media icons for Facebook, Instagram, and YouTube, and the Theatre Nova Scotia logo. A navigation bar includes links for Home, About Us, Student Portal, Teacher Portal, and Workshops. The main content area has a blue background with the text "DramaFest is NOW ON!". Below this, it says "Book virtual, interactive workshops for your class throughout April and May, and don't miss Festival Week, from May 25th to 28th!". A section titled "FESTIVAL WEEK" lists events for May 24 through May 28: May 24 (Victoria Day), May 25 (7pm - Premiere of the Student Production Showcase on YouTube), May 26 (7pm - Improv Jam With Naomi Snieckus on Zoom, Registration), May 27 (7pm - Rock, Secondary Night with Canadian theatre school!, Registration), and May 28 (7pm - Premiere of the Play Contest Winners on YouTube, 8pm - The DramaFest Finale on YouTube). The website URL "www.dramafest.ca" is at the bottom left.

DRAMAFEST
The Nova Scotia High School Drama Festival

[Home](#) [About Us](#) [Student Portal](#) [Teacher Portal](#) [Workshops](#)

DramaFest is NOW ON!

Book virtual, interactive workshops for your class throughout April and May, and don't miss Festival Week, from May 25th to 28th!

FESTIVAL WEEK

May 24	May 25	May 26	May 27	May 28
Victoria Day	7pm - Premiere of the Student Production Showcase on YouTube	7pm - Improv Jam With Naomi Snieckus on Zoom. Registration	7pm - Rock, Secondary Night with Canadian theatre school! Registration	7pm - Premiere of the Play Contest Winners on YouTube 8pm - The DramaFest Finale on YouTube

www.dramafest.ca

LEAD UP TO FESTIVAL

Because of all the incredible support we received, we were able to offer over two dozen different workshop options among other programming, with twenty theatre artists from across Nova Scotia running these workshops in their areas of expertise. These workshops were run “à la carte,” with schools customizing their selection to their students’ interests. Some took full advantage of the menu, filling their dance card to capacity. In total, there were over 125 bookings in schools across Nova Scotia, from Cape Breton Island to Yarmouth and we engaged over a thousand students this year in our biggest DramaFest yet!

All workshop animators were asked to review the Learning Outcomes for Nova Scotia High School Drama and submit their lesson plan including identifying one or more learning outcomes to be covered in advance of their workshop session. Workshops with full descriptions were included on the DramaFest website. These sessions included:

1. Best Food Forward: Preparing for Auditions - Presented by Colleen Naomi
2. Musical Theatre Dance - Presented by Sophie Nadeau
3. Intro to Sound Design Presented by Ryan Wilcox
4. SFX Makeup: The Basics of Injury Makeup: Bruises, Wounds, Scars – Presented by Emily Jewer
5. Lighting Technology and Design – Presented by Garrett Barker
6. Scenic Painting Techniques – Presented by Garrett Barker
7. Marionette Making Workshop – Presented by Maritime Marionettes
8. Preparing to Direct – Presented by Dorian Lang
9. Dramaturgy: Find the Story – Presented by Lara Lewis
10. Decolonizing Story Structure – Presented by Lara Lewis
11. Improvising Characters – Presented by Stevey Hunter
12. Short Form Improv – Presented by Stevey Hunter
13. Professional Make-Believing: An Introduction to Competitive Improv – Presented by Lucas Arab
14. Improv Workshop: Think Fun? Think Fast! – Presented by Colleen Naomi
15. Creating a Mini-Musical – Presented by Carolyn Curry
16. Find Your Inner Song – Presented by Micaela Comeau
17. Close-up Magic with Everyday Objects – Presented by Bill Wood
18. Physical Theatre – Presented by Christian Murray
19. Intro to the Speaking Voice – Presented by Sherry Smith
20. Object Revolution: The Radical Puppet – Presented by Logan Robins
21. String Puppet Inspiration – Presented by Maritime Marionettes
22. From Scheduling to Show Reports: A Day in the Life of a Stage Manager – Presented by Kate Redding
23. Playwriting 101: The Next Stage – Presented by Dan Bray
24. (Your Name) In Lights! – Presented by Margaret Muriel Legere
25. Playwriting Basics: The Two Hander – Presented by Mark Foster



HEIST Team, Left to Right: Aaron Collier (Technical Director), Sylvia Bell (Managing Director), Richie Wilcox (Artistic Director)

During the last two weeks of May, classes watched the [Keynote Speaker](#) address, as well as a [professional theatre production by HEIST](#), who brought their virtual performance of *Frequencies* on demand to classrooms across the province via a secure server and login details Teachers also booked Q&As with HEIST for their classes so students could engage critically with production and get to know professional theatre artists.

The [Keynote Speaker](#) was a new inclusion to DramaFest, with Jacob Sampson providing the inaugural Address. This presentation was made available to high schools from May 17 to May 28, 2021, increasing the reach of the video. Theatre Nova Scotia worked with Jacob to film the content, staff then edited the video and were responsible for dissemination. Jacob Sampson graciously offered to waive all fees associated with the preparation, taping and airing of the keynote address for the 2021 Virtual Drama Festival.



Drama Fest Coordinator Naomi Vogt with Keynote Jacob Sampson

FESTIVAL WEEK

May 25th to 28th was our Festival Week, packed full of exciting evening events and learning opportunities! Festival week mornings included a Livestreamed warm up session on Instagram, provided by a different professional artist each day, including Laura Caswell, Logan Robins, Adrian Choon. Michael Devine and Sherry Smith were also engaged to each host a one-off Masterclasses for Teachers as part of the workshop curriculum. Afternoons and evenings were filled with further livestreamed events hosted on the [TNS YouTube channel](#) and [DramaFest website](#).

We opened the week on Tuesday night with the [Student Production Showcase](#), facilitated by Boardmore Theatre at Cape Breton University. Teachers were able to submit their class' dramatic works in advance, giving students an opportunity to present to their peers and see the work of other students in the province. A special compilation of the showcase submissions premiered on YouTube on May 25th at 7pm as part of Festival Week. Each school's full production was also posted to the Theatre Nova Scotia YouTube following the event.

On Wednesday night, students attended the [Improv Jam with Naomi Snieckus](#) and created spontaneous and fun theatre together.

On Thursday, we hosted a [Post-Secondary Night](#) which included a panel discussion with professional performing artists who studied the arts at the post-secondary level and lots of time for students and teachers to chat one on one with representatives from post-secondary institutions. The artist panel included Andrea Boyd, Adrian Choong, Audrey Eastwood, Kyle Gillis, Valmai Goggin, Jesse MacLean, and Stephanie Mitro. Participating universities were:

- | | |
|---|---|
| 1. Randolph College for the Performing Arts | 8. University of Toronto Centre for Drama |
| 2. Marilyn I. Walker School of Fine & Performing Arts | 9. Theatre & Performance Studies |
| 3. Brock University Faculty of Humanities | 10. Concordia University Fine Arts |
| 4. Ryerson University | 11. Bishop's University |
| 5. Memorial University | 12. Dalhousie University Fountain School of Performing Arts |
| 6. Cape Breton University | 13. Queens University |
| 7. Canadian College of Performing Arts | 14. Mount Allison University |
| | 15. Acadian University Theatre |
| | 16. University of Calgary |

Finally, DramaFest wrapped up on Friday with a fun-filled evening of watching the winning plays of the [Ten Minute Play Contest](#), where students across the province honed their playwriting skills with opportunities to submitted their original work to the contest, worked with a professional dramaturge on the script, and experienced it performed by professional actors. Featured here were Jessie Bruce's [Building Blocks](#), Tristan Cameron's [Searching for Answers](#), and Savannah Borden's [Time's Flight](#).

Also on Friday night, there was a special [DramaFest Finale](#), presented with support from Cape Breton University, where students had fun watching their teachers and instructors show off their talents! The winners of all DramaFest Post-Secondary Prize (where TNS will sponsor the application fee for one Canadian university) and the [Ross Creek Scholarship](#) (\$500 sponsored by Ross Creek toward the Teen Arts Academy) were also announced at this event. The winners of these prizes were Fiona Forsythe and Savana Borden, respectively.

The virtual model was successfully embraced for 2021 and a hybrid model is being explored for 2022. Thank you to all our workshop leaders, to the participants, and to the HEIST team for helping us make the first-ever virtual DramaFest a complete success!

*Prepared by Naomi Vogt
Edited by Cat MacKeigan*



Drama Fest Grand Finale Livestream with Naomi Vogt, David Zink, Erin Taylor, Nancy Morgan, Adriana Loewen

EXECUTIVE DIRECTOR'S REPORT

PREFACE

It's an interesting experience to prepare an annual report for activities in which you were not directly involved. As I take up the reins of Executive Director of Theatre Nova Scotia for 2021 onward, I am looking back at the successes of the exiting Executive Director, Nancy Morgan, and the stable position in which she poised the organization during a time filled with such uncertainty.

Nancy, supported by a strong team of staff (including Erin Taylor, Pam Halstead, Adriana Loewen, and Naomi Vogt), the TNS Board, and volunteers, navigated Theatre Nova Scotia through the onset of the pandemic and the sting of reoccurring sector closures. The team advocated to Government for Nova Scotia's live theatre sector, developed COVID-19 theatre sector operating guidelines, and actively communicated changes to public health protocols out to membership as they arose. They revised long-standing TNS programming, going virtual with PERFORM, the Merritts, and DramaFest, and introduced online mental health workshops in response to members' requests. This, while they too were experiencing the range of emotions and challenges associated with the onset of the pandemic.

While there are still challenges ahead, I am appreciative of the work achieved by the TNS staff, board, and volunteers. Thank you and well wishes to the exiting staff and board members, including Nancy, Adriana, Naomi, Audrey Eastwood, Andrea Boyd, and Eunice Abaga. To them, continuing staff, the full TNS board, and membership, I also express my gratitude for welcoming me into my new role with the organization.

As I step into this role of Executive Director, I am energized looking back at what TNS has accomplished over the last year and through its long history of activities. The organization and membership are strong. However, there is still more work to be done: work which needs to continue - will continue - to support and elevate our members and the theatre sector.

We need to continue to seek out and break down barriers to participation for IBPOC, disability, 2SLGBTQIA+, and other underrepresented communities; we need to take time to listen, hear, and understand the voices of those who have been systematically and unjustly shutout; and we need to prioritize fostering opportunities for inclusion, skills and career progression, and authentic relationship building. Nova Scotia's theatre sector is brimming with talent from the stages of our community and professional theatres, from one end of the province to the other. It is my hope that I can help this organization continue to move forward in a manner that emphasizes people: one in which TNS' membership is truly engaged, inclusive, and reflective of the diversity that is Nova Scotia's theatre sector.

Respectively submitted by Cat MacKeigan, Executive Director, November, 2021

2020-2021 STAFF

Executive Director - Nancy Morgan

Communications & Engagement Coordinator - Erin Taylor

Perform Coordinator - Pamela Halstead

Administrative Intern (CSJ position) - Adriana Loewen

Administrator (term position) - Adriana Loewen

DramaFest Administrator (term position) - Naomi Vogt

Please note:

Gold text throughout the report
indicates COVID-19 impact

MEMBERSHIP

- Membership year is September 1st to August 31st
- **No membership fees were charged for 2020-21 as a relief measure for Theatre NS members**
- At year end, TNS membership included 223 groups and individuals, including 4 Ad Hoc group, 13 Affiliate Groups, 17 Community Theatre Organizations, 19 Honorary, 128 individuals, 33 Professional Theatre Organizations, 9 Students
- Membership increased 64 since 2020, including 48 new individual members. This increase is thought to be attributed to the waived membership fees.
- 2020-21 Active Community Theatre Committee meetings
- 2020-21 Active Professional Theatre Committee meetings
- 2020-21 Active Education Committee meetings
- Managed logistic support for members' requests



MERRITT AWARDS

Jury

- Travel expenses are allocated to the appropriate fiscal year
- Significant time commitment and extensive travel are challenges to attracting jurors annually
- TNS staff maintains a private online jury resources area
- TNS staff maintains regular contact with the jury
- ~~In November/December, TNS Staff compile list and approach potential jurors for coming year (unnecessary for 2021)~~
- Because of the low number of productions due to the pandemic, 2020 jurors were asked and agreed to serve for two consecutive years.
- Jury for 2020 and 2021 calendar years are:
 - Koumbie
 - Rachel [Hastings] Lloyd
 - Kevin Kindred
 - Susan Stackhouse
 - Nathan Simmons
 - Elissa Barnard
- The jury will consider produced shows from January 1, 2020 to Dec 31, 2021 for categories to be awarded in March 2022
- Awards categories and policy handbook are listed on the TNS website [Rules & Eligibility \(theatrens.ca\)](http://theatrens.ca)
- Producers submit their shows online, on an ongoing basis
- Submissions are only accepted from Professional Company members in good standing and Ad Hoc [Professional] Groups
- TNS staff are responsible for notifying the jury of which shows are to be reviewed
- Jurors are responsible for getting travel expenses pre-approved
- Jurors are responsible for completing show assessments, keeping programs and compiling notes
- Jurors are responsible for submitting their travel claims to TNS for reimbursement

Gala Event

- The Gala Event date: March 29th, 2021
- In October, the Board voted to proceed with a Virtual celebration event in place of the annual awards event
- The TNS Board and staff were not willing to manage the risk of a live event for March 2021 and manage the potential changes of a live event plan
- TNS staff cancelled its booking at the Dalhousie Student Union Building, McInnes Room
- TNS staff made a reservation for March 28, 2022, at the Dalhousie Student Union Building, McInnes Room
- Content for the celebration was pre-recorded



- YouTube was maintained as the platform because it is accessible and does not require viewers to have a social media profile and because of its “Premiere” function, which allows for the livestreaming of pre-recorded content
- The decision was to ensure the event was accessible free of charge
- With a very fluid 2020-21 budget, the event could not afford to contract a producer
- TNS staff ran sponsorship campaign before making decisions about performer inclusion
- TNS staff developed a plan for the Virtual show
- TNS staff developed a budget for the Virtual show
- TNS staff collected production photos of 2020 productions
- TNS staff ran a social media campaign featuring productions, artists and sponsors
- TNS issued press releases and the TNS Executive Director was interviewed on CTV Live at Five, CBC Radio Mainstreet Halifax, CBC Radio Mainstreet Cape Breton
- The Chronicle Herald ran a preview story as well as an event feature after the celebration
- News outlets on the South Shore were issued special releases about the Legacy recipient
- The Legacy Award winner was interviewed for several features, both for radio, print and online for South Shore media outlets
- TNS arranged for partnerships with 2 local companies for at-home celebration discounts: Lake City Cider and Compass Distillery
- TNS arranged for a featured recipe and cocktail for at-home celebrations by local chef, Grace McDonald and local bartender, Mona Agada
- TNS augmented its social media campaign to include the “Stay At Home Merritts” features
- TNS staff created a downloadable program
- TNS ED and C&E Coordinator developed a plan for a variety show celebration, featuring interviews, features, speeches, special award presentations, play reading segments and performances
- The C&E Coordinator travelled to Sydney, Glace Bay, Guysborough, Parrsboro and Canning to film messages and interview from Artistic Directors
- TNS rented the Bus Stop Theatre to film a selection of Halifax ADs
- **Because of the special support of the Covid Emergency funding, TNS was able to hire artists to perform as part of the Virtual Merritt Program**
- TNS distributed a call for submissions for short video performances by our members
- The submissions were reviewed by a panel and three recipients were selected:
 - Theatre du Poulet
 - XO Secret Theatre
 - Tea Time Creations
- In collaboration with Playwrights Atlantic Resource Centre, TNS made an effort to focus play reading segments on new NS works that were due to have had premieres in the past year
- TNS was also pleased to have short features on member companies, especially two that often do not engage regularly with the Merritt program, Maritime Marionettes and Halifax Circus
- The TNS Board Co-Chairs wrote an address that was then read by all the artistic directors and spliced together to form a community message
- TNS engaged Mi’kmaq artist Trevor Gould to open the program
- All artists who performed artistic work were paid for their participation
- Speeches and interviews were not paid
- C&E Coordinator handled all video editing and post-production

- C&E Coordinator had the computing power and software products only because of her concurrent position at Strategic Arts Management and their recent equipment upgrade
- TNS ED reviewed the rough cut of the celebration prior to its release
- TNS prepared all social media handles for engagement and award announcement during the broadcast
- C&E Coordinator uploaded final video content. This upload was not possible from rural NS or from the TNS office. Arrangements were made to access a colleague's home in Halifax with FibreOp which allowed for an upload time of under an hour. Further, the video had to be rendered and approved by YouTube (a further 1 hour)
- Once uploaded and rendered, the Administrator watched the video in its entirety to ensure no upload errors or corruptions existed in the file
- The C&E Coordinator made the necessary adjustments to the Closed Captioning
 - The Virtual Red Carpet began at 7:00 pm via [TNS YouTube](#), using Streamyard
 - Host Avery Jean Brennan arranged for a line-up of guests from the theatre community and provided engaging questions and conversation
 - Guests: Nathan Simmons, Sansom Marchand, Madeline Tench, and Stevey Hunter
 - Executive Director monitored and engaged in the Live Chat function on Facebook during the Virtual Red Carpet



The Red Carpet with Avery Jean Brennan and guests Stevey Hunter, Nathan Simmons, Sansom Marchand, and Madeline Tench

- [Merritt Awards](#) aired “live” via YouTube Premiere at 8pm on March 29th
 - Audience could watch in real time, starting at 8pm during the 2.25 hour broadcast
 - The link remains live and audiences can watch all or parts at their leisure
 - TNS staff monitored and engaged in the Live Chat function on YouTube
- Following the broadcast TNS received a tremendous amount of positive feedback from the community. We were pleased the extraordinary efforts of our staff were appreciated.

Award Recipients

- Production awards were not given for 2020 shows/artists. 2020 shows will be evaluated for 2022 ceremony
- TNS accepted written nominations for the annual Legacy Award
- TNS convened a volunteer panel to review all special award submissions, including Legacy, TNS Scholarship, Neptune Wes Daniels Design and Neptune Chrysalis Awards
- TNS ED notified the 2021 recipient, Chris Heide and his nominator, Tessa Mendel
- TNS C&E Coordinator travelled to Mahone Bay to film Chris's acceptance speech
- The Wes Daniels Design Award was given to emerging sound designer, Jackson Fairfax-Perry working with Keep Good [Theatre] Company
- The Chrysalis Emerging Artist Award was given to Katerina Bakolias, actor, director, playwright & teacher

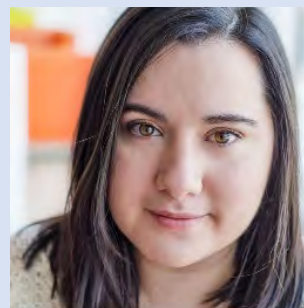
2021 Panel Award Recipients



Chris Heide
Legacy Award



Jackson Fairfax-Perry
Wes Daniels Award



Katerina Bakolias
Chrysalis Award

Sponsorship

- C&E Coordinator created multiple sponsor categories and pursued the sponsorship financial targets via returning leads
- C&E Coordinator initiated the sponsorship drive
- TNS Administrator followed up on sponsorship requests and became the main point of contact for all sponsors
- NS Gaming Corporation returned as the Event Sponsor
- TNS did not solicit sponsorship from partners in the cultural sector whose operations were significantly affected by shutdowns, including Atlantic Illumination, Christie Lites, Canadian Actors' Equity Association, ACTRA Maritimes, IATSE 680.
- TNS did not approach Dalhousie University or Mt. Allison University for Merritt sponsorship, in order to send a request to support DramaFest
- TNS lost sponsorship from Jules Chamberlain Red Door Realty and Lyle Tilley Davidson CA

- TNS maintained sponsorship support from: Rosie Porter Re/Max, Strategic Arts Management, St. FX University, Playwrights Atlantic Resource Centre, Charcoal Marketing, Backman Vidcom, and Sky Talent
- Sponsors received on-screen thanks during the celebration broadcast
- TNS received program advertising support from Minister Lohnes-Croft, Andy Fillmore MP and the HRM NDP MLAs
- TNS sent a full series of thank-yous to sponsors, jury, and others for their support and assistance



NOVA SCOTIA HIGH SCHOOL DRAMA FESTIVAL (DRAMAFEST)

- Several key Depart of Education COVID restrictions were the key reasons to radically alter the format of the 2021 Drama Festival:
 - TNS could not collect student registration fees, resulting in a loss of \$15,000 of earned revenue
 - Students were not allowed to go on field trips
 - Classes from one school were not allowed to attend activities with classes from another school, especially travelling between regional centres for education
- TNS surveyed teachers in the Fall of 2020 about the types of online activities they would be most interested in having for their drama students. The Executive Director had several meetings with TNS Board member, David Zinck, teacher with the Halifax Regional Centre for Education and TNS Board Co-Chair Chris O'Neill to discuss a Virtual festival
- The Executive Director developed a proposal for the 2021 Virtual Drama Festival for review by David Zinck and Chris O'Neill, which David then presented for Board approval

- This planning document allowed staff to begin work on the various elements of the virtual festival
- TNS developed a potential budget for the Virtual Festival
- **The funds secured through the NSCCH Emergency Fund allowed TNS to hire a short-term, full time staff person to cover planning prior to March 31st**
- TNS developed a job description and hours for the position of the DramaFest Administrator
- TNS contacted Matchstick Theatre, prior DramaFest Coordinator contractor, to see if they were interested in the position
- Each of the members of the Matchstick Theatre team had existing commitments and therefore were unable to engage in this newly revamped employment position
- TNS discussed its hiring needs with colleagues at the Cultural Federations to determine if a job share position would be beneficial
- TNS and Strategic Arts Management determined that a one of their short-term, part-time employees would be a good fit and that the SAM timeline could be adjusted to suit the requirements of the DramaFest timeline
- TNS hired Naomi Vogt to be the DramaFest Administrator, full time in February and March
- The contract included April and May at 25 hours per week
- The DramaFest Administrator was in direct contact with teachers and was the main point of contact for their questions, with the bulk of the contract given to workshop coordination
- The TNS Administrator followed up on sponsorship requests and became the main point of contact for all sponsors
- The TNS Administrator planned, designed and completely overhauled the DramaFest website: www.dramafest.ca

Sponsorship

- TNS Executive Director and C&E Coordinator developed a sponsorship drive targeted at post-secondary institutions with performing arts programs
 - \$500 “Virtual Career Fair” Sponsors could participate by having their logo on the DramaFest website along with a short recruitment video
 - \$1000 “Presenting” Sponsors would have the above and be the featured sponsor of a specific event, having their video played prior to the start of the special event
 - All sponsors were invited to participate in a “Post-Secondary Night” during the festival - a school showcase for students and parents to speak directly to recruiters from a variety of schools
- This campaign was very successful, raising \$9,000 in sponsorship and offering students access to information they had never had at prior drama festivals
- TNS hopes these relationships continue at future festivals, whether virtual or live
 - Presenting Sponsors:
 - Dalhousie’s Fountain School of the Performing Arts (presenter of professional production)
 - Ryerson (presenter of the Ten-Minute Play Contest)
 - Memorial University of Newfoundland (presenter of the Improv Night)
 - Acadia University (presenter of the Keynote Address)
 - Cape Breton University (in addition to in-kind) (presenter of the Closing Night Event)

- Career Fair Sponsors:
 - Concordia
 - Bishop's
 - Queen's
 - Brock
 - University of Toronto
 - University of Calgary
 - Canadian College of Performing Arts
 - Mt. Allison

Student Showcase

- TNS contacted Todd Hiscock at CBU Boardmore Playhouse as they had presented a Cape Breton Drama Festival in 2019 to see if they would like to be involved with Virtual DramaFest
- The Boardmore took on the coordination of the student production showcase
 - Schools interested in submitting student performances registered their intent with CBU
 - Schools sent videos directly to CBU
 - CBU agreed to create an Opening Night Student Showcase production to premiere on YouTube on Tuesday, May 25 at 7pm
 - CBU will post a playlist of individual student performances on Wednesday, May 26
 - CBU will be considered the Presenting Sponsor of this event (in-kind)



Workshops

- TNS put out a call for submissions for artists to submit to be considered as a workshop leader
- TNS panel considered the submissions and selected the 2021 instructors
- 25 workshops were available for teachers to book
- Instructors were required to provide a lesson plan for their workshops, which were available for perusal by school teachers
- Workshops available for delivery April 19-May 28
- 2021 Workshop Instructors:

• Colleen Naomi	• Sophie Nadeau *	• Ryan Wilcox
• Emily Jewer	• Garrett Barker	• Maritime Marionettes *
• Dorian Lang	• Lara Lewis	• Stevey Hunter
• Lucas Arab *	• Carolyn Curry	• Micaela Comeau *
• Bill Wood	• Christian Murray	• Sherry Smith
• Logan Robins	• Kate Redding	• Dan Bray
• Margaret Legere	• Mark Foster	
- * indicates the workshops that could also be offered in French

- TNS set up online booking system for teachers to select workshops for their classes

Masterclasses

- TNS had discussions with the teachers from EDANS, the Educational Drama Association of Nova Scotia
- The teachers offered \$500 financial support and had a special request for masterclasses for teachers
- TNS put out a call for submissions for artists to submit to be considered as masterclass leader
- TNS panel considered the submissions and selected the 2021 instructors
 - Dr. Michael Devine, devised theatre method, May 20 7pm
 - Sherry Smith, vocal health, May 26, 7pm

Professional Production

- TNS engaged Heist to offer the professional production. *Frequencies* was a perfect fit as the show was designed as an online experience
- Teachers receive a private link and screen share the performance with their class, which includes a TNS welcome and the Presenting Sponsor video
- Production available for viewing May 17-28
- The Heist creative team is available for nine Q & A sessions between May 25-28

Keynote Speaker

- TNS engaged Jacob Sampson to be the Keynote Speaker (a new element for DramaFest 2021)
- Jacob was unable to be available for Q & A sessions, so the decision was made to present his Keynote as an interview
- TNS prepared questions and provided them in advance to Jacob
- TNS purchased a mic and ethernet cable for Jacob and interviewer
- Interview was recorded on Zoom. The TNS Administrator edited the recording to create the final video, which includes a TNS welcome message and the Presenting Sponsor video
- Production available for viewing May 17-28

Ten Minute Play Contest

- TNS accepted student Ten Minute Play script submissions from across the province, open to scripts in either French or English
- Deadline was April 30
- A TNS panel determined the three finalists
 - Tristan Cameron, John Hugh Gillis High School, Antigonish
 - Savannah Borden, John Hugh Gillis High School, Antigonish
 - Jessie Bruce, Bridgetown Regional Community School, Bridgetown
- TNS engaged a bilingual dramaturge/director
- The dramaturge reviewed the three student scripts and prepared written feedback
- TNS distributed the feedback to the students
- TNS arranged for individual online meetings between the dramaturge and student finalists
- The students had a week to consider the dramaturgical feedback and provide a revised script

- TNS cast 3 professional actors to rehearse and read the scripts on May 15
 - Micha Cromwell
 - Kirandeep Kaur
 - Colleen MacIsaac
- The students were able to watch the rehearsal process
- The online rehearsal and reading were recorded and TNS edited for airing on Youtube on Friday May 28, 7pm
- The student playwrights received an honorarium
- The panel felt that several of the student play submissions showed promise and the decision was made to add an honorable mention prize
- The panel selected 6 scripts for honorable mention and TNS arranged with Playwrights Atlantic Resource Centre for the students to receive written feedback from one of their dramaturges through their “Home Delivery” program
- PARC offered to support the program by covering 50% of the Home Delivery costs

Ancillary Events

- TNS engaged four artists to record daily warm up exercises. The warm-ups will air on Instagram Live at 8am each from May 25-28
 - Artists include: Adrian Choong, Laura Caswell, Login Robins, Nathan Simmons
- TNS engaged Naomi Snieckus to lead an Improv Night on May 26, 7pm for students from across the province
- TNS developed a fun TikTok Challenge for students that ran through May
- TNS organized a Post-Secondary Night for students, parents, guidance counsellors on May 27, 7pm
 - The event will include 6 NS professional theatre artists who will each offer insight into their training
 - The event will include breakout rooms for each of the 13 participant schools
 - Attendees will be able to move freely around the event
 - TNS is offering a prize to an attending student. The prize is to cover the cost of one post-secondary application fee
 - The event is open to all students and info shared with colleagues working with students in other performing arts disciplines as well as schools and arts organizations in other provinces
 - TNS hopes such an event can continue to be included at future Drama Festivals
 - The Festival Finale event will include a fun wrap up, some teacher performance videos and brief montage of Festival pictures (as available) to air on YouTube on May 28 at 8pm

PERFORM

- Applications from artists and schools are accepted and reviewed by Perform Coordinator
- Programs: online theatre and dance workshops, recorded and streamed performances
- Inactive programs due to the pandemic: Choral Music workshops, residencies and Micromusicals
- Professional artists **virtually** in schools throughout the province

- The TNS Executive Director and Perform Coordinator have worked very closely over the year to manage the changes and effects of the pandemic on the Perform program
- Perform normally offers subsidized rates to schools & covers travel costs [pursuant to available funds] however the constraints of the Depart. of Education from July 2020 restricted all Artist in the Schools programs from TNS, Writers Federation of NS, Visual Arts NS, Art Gallery of NS and Debut Atlantic from collecting any earned revenue from schools
- The discussions and decision rationale from the Department was unclear and surprising and requires serious consideration for the Perform program going forward
- In response to the Dept of Ed constraints, Perform programs were available without a fee to schools for the 2020-21 school year
- The Steering Committee approved the Perform budget and plan for 2020-21 as developed by the Perform Coordinator
- TNS, DANS and NSCF Executive Directors must approve any new artist applicants
- TNS staff annually reviews Perform artist membership status and contacts them about appropriate renewals
- Perform Coordinator reviews Perform artists police record checks annually and contacts them about appropriate renewals
- Perform Coordinator approves and sets up programming and assigns the artists to projects
- ~~Perform Coordinator determines the school billing amounts and TNS staff create invoices through the accounting system~~ (unnecessary for 2020-21)
- ~~TNS staff receives all school payments and processes them through the accounting system~~ (unnecessary for 2020-21)
- Perform Coordinator receives and approves all artists payment claim forms
- Completed payment claim forms are forwarded to the TNS staff
- TNS staff processes all artist payments
- Because Perform lost all earned revenues and TNS staff would not have to prepare invoices and process incoming payments, TNS reduced its administrative fee to Perform to allow them to support more school activities. This is a one-time only allowance for 2020-21.
- The Steering Committee met 5 times over the course of the year to review activity and policy. It is a very strong and thoughtful Committee.
- Perform Coordinator solicits sponsorship and donation funding for the program
- Perform Coordinator and Executive Director occasionally attend school activities and/or performances (virtually in 2020-21)
- All activities have taken place online as only students and school staff are allowed onsite
- Perform Coordinator will prepare final reports for Arts NS and the Department of Education
- Perform Coordinator will prepare a final report of the Perform activities for the Annual Report which will be presented at the AGM in the fall of 2021
- www.performns.ca

ADMINISTRATIVE MEMBER SERVICES

Theatre Partnership Program

- Participants of this program are organizational members or ad hoc groups of TNS

- In July 2020, TNS staff notified prior year participants to file their final reports by August 31st. Reports must include activity descriptions, income statement, balance sheet and any promotional materials
- TNS staff reviews all reports and works with participants to ensure everything is properly on file with TNS
- Executive Director assisted members that had difficulties in completing their reports
- TNS staff created agreements for all current participants
- TNS staff processed all donations received
- TNS staff applies credit card, debit card or CanadaHelps fees (if applicable) to reconciliation report
- TNS staff issued charitable tax receipts and sent them directly to donors
- TNS staff issued payments to appropriate participants based on donor earmarked funds
- TNS staff provided donor information to members with payment
- Current participants include: Bus Stop Theatre, John Dunsworth Memorial Scholarship Fund (ACTRA Maritimes), KAZAN CO-OP, Theatre Baddeck, Mayworks Festival, Heist, Strategic Arts Management, Villains Theatre, Halifax Theatre for Young People, Musquodoboit Valley Bicentennial Theatre, Kick At The Dark, Halifax Fringe, Highland Arts Theatre, HomeFirst Theatre
- To date, the program has processed over \$19,675 in donations on behalf of its members
- The program is revenue-neutral to Theatre Nova Scotia
- The totals from year to year within this program are directly related to the fundraising activities of the participating member organizations
- The significant fundraising efforts of the Bus Stop Theatre through the spring/summer of 2020 (donations reflected in 2019-20 fiscal year) affected several federal wage subsidy periods and made TNS ineligible for the Canadian Emergency Wage Subsidy for assistance in the latter half of 2020

Credit Card and Member Event Sales Program

- This program has been dormant during the pandemic
- Participants of this program are organizational members of TNS
- TNS staff created agreements for all current participants
- Participants have:
 - Sold tickets to events through the TNS website
 - Borrowed payment devices to sell tickets to events at the door of their venue
 - Borrowed payment devices to process auction sales at fundraising events
- Payment devices include:
 - Moneris Pay'd device for credit cards which members use through the audio input of their own smart phone or tablet
- TNS tablet and cordless pinpad for credit or debit cards (devices are linked)
- TNS staff created separate cashier accounts for any member borrowing payment devices
- TNS staff provided instruction sheets to members borrowing TNS payment processing equipment
- TNS staff processed refundable deposits for members borrowing any devices
- TNS staff provided reconciliation reports at the end of the members' events to detail sales
- TNS staff provided members with patron names and contact info at the end of events

- TNS staff issued payments to members
- ~~Some current participants include (but are not limited to): Musquodoboit Valley Bicentennial Theatre, Kick At The Dark, Halifax Theatre for Young People~~
- ~~To date, the program has processed \$300 in sales on behalf of its members~~
- The program is revenue-neutral to Theatre Nova Scotia

Office Services

Room Bookings

- This program has been dormant during the pandemic as the CFNS space is closed to the public
- TNS members and affiliate organizations use the Board room and main space at the Cultural Federations for Board meetings, professional development sessions, Annual General Meetings, Season Launches and Cabarets
- Participants include (but are not limited to) ~~Shakespeare by the Sea, Playwrights Atlantic Resource Centre, Xara Choral Theatre, Eastern Front Theatre, Canadian Actors' Equity Association, Playwrights Guild of Canada and various individuals~~
- There is no charge for this usage

Photocopying

- Limited on-site copying services were offered during 2020-21. On occasion, TNS received files by email and prepared copies for contactless pick up.
- Past usage included paper script copying, poster printing and program printing. There was significantly reduced need for such things in 2020-21
- TNS members and affiliate organizations use the CFNS copy machines to print scripts, programs, posters, flyers, contracts and other paperwork
- Participants include (but are not limited to) Playwrights Atlantic Resource Centre, Eastern Front Theatre, Shakespeare by the Sea, Halifax Theatre for Young People, Villain's Theatre, Keep Good [Theatre] Company, and multiple individuals
- Members pay extremely reasonable per page rates, as set by the Cultural Federations of Nova Scotia

Library

- TNS offered a Distance Borrowing Program with "mail or contactless delivery" option for library materials during COVID-19 which was very popular with members
- TNS maintains the library, with over 2700 scripts and resources for use by our members
- Executive Director annually purchases the Governor General nominations and new scripts and resource books through Canadian publishers
- Members are able to submit wish lists to be considered for purchase
- TNS staff processes check out, returns, shelving and repairs as necessary
- The library software notifies members of materials due
- TNS staff perform a monthly backup of the library database

AUDITIONS

Graduating Panel

- Artistic Directors were sent a folder of student videos in early January
- Artistic Directors were invited to an online talkback session with the Dalhousie graduating class on Jan 14th, 2021
- TNS facilitated by coordinating invitations and attendees with the Dal liaison, Matt Walker
- Recommendation for future: In partnership with Theatre Alberta, the Quebec Drama Federation and other appropriate partners, organize a national student audition showcase/panel and info series

Professional Group Auditions

- As requested by the Professional Theatre Committee, TNS facilitates the audition times for group auditions
- No group audition was requested in 2020-21

COMMUNICATIONS

OnStage Online (members only newsletter)

- TNS members contributed news and images for distribution
- *OnStage Online* features photos of members and their projects as well as links for auditions, jobs, productions, submission notices, workshops, fundraisers and other opportunities and news items of interest
- *Onstage Online* has a bi-weekly publication schedule to accommodate limited office hours of C&E Coordinator
- *Onstage Online* maintained its regular publication schedule from July through February, April-June
- *OnStage Online* has a planned irregular publication schedule throughout March to accommodate Merritt Award program demands on the C&E Coordinator
- TNS now labels members' events as Virtual, Hybrid or Live
- The newsletter preparation and distribution timing is subject to staff workload priorities
- From October through January, TNS was able to engage past staff member, Kyle Vingoe-Cram to prepare the newsletters (1/2 day per week)

TNS Website

- TNS members contribute news and images
- Website's primary objective is to promote members' productions to the public
- Secondary members section of the website features jobs, auditions, calls for submissions, workshops, readings, and other opportunities
- The TNS staff monitor and post weekly
- The site is focused on messaging to the general public about the wealth of theatre activities of our members throughout the province
- TNS now labels members' events as Virtual, Hybrid or Live

#BeHearNS

- Inspired by the #LightUpLive campaign created by the national Live Event Community group, as well as the #iMissLiveTheatreTO visibility week by our colleagues at TAPA, TNS embarked upon its own visibility and outreach campaign, which took place in tandem with #LightUpLive on September 22nd, 2020
- In preparation for this campaign, the Executive Director and C&E Coordinator determined a list of diverse members and organizations to contact for testimonials from audience members, sponsors, and volunteers. ED then contacted these members and collected the responses from stakeholders.
- The C&E Coordinator prepared a number of visual assets for use across social platforms (including Facebook, Facebook profile frame, Facebook Stories, Instagram, and Instagram Stories) which were distributed to all members along with instructions on how to participate in the campaign
- All assets were also added to the TNS website: <https://www.theatrens.ca/covid-19-outreach-advocacy/bescenens>
- #BeSceneNS had an incredible response across social platforms:
 - Approximately 11.5K Facebook accounts reached, with nearly 900 active engagements
 - 11.8K impressions on Twitter
 - 552 Instagram accounts, with 753 content interactions, +75,200% over previous week
- Participation was diverse across TNS membership, with contributions from professional companies, community companies, and individual members
- TNS has collated the stories gathered from supporters and created the “Theatre Matters Because” website resource: <https://www.theatrens.ca/covid-19-outreach-advocacy/theatre-matters-because>
 - This page is for use for #BeHearNS and future outreach campaigns
- As a follow-up to #BeSceneNS - TNS launched #BeHearNS - a letter-writing campaign targeted at MLAs and the CCH Minister to delivered promised sector support funding to the professional theatre operating companies
- #BeHearNS campaign efforts developed to support provincial advocacy for the general public and the general public
-

ADDITIONAL OUTREACH

- In April 2021, TNS booked a ¼ page ad in the provincial tourism guide in an effort to boost visibility for its members (with an emphasis on regional summer theatres) and augment their own marketing campaigns



SPECIAL PROJECTS

Evenings at Government House

- Executive Director submitted a proposal to Government House in fall 2020
- The proposal featured Theatre NS directors as part of their “Evenings @ Government House” series
- The proposal was approved as part of the Winter Series
- TNS was originally scheduled to be featured on March 2, 2021 , 7-8:30pm, titled “From the Director’s Chair”
- The directors included: Pamela Halstead, Laura Vingoe-Cram and Kimberley Rampersad (remotely). All 5 nominees from the Merritt Awards 2020 Outstanding Director category were invited. Two were unable to participate due to other commitments. The presentation was moderated by TNS Executive Director, Nancy Morgan.
- Government House offered a 25-person live audience and a stream to Facebook (no reception)
- Public Health restrictions necessitated the postponement of the original event to April 6, 2021
- Because of the change of date, Kimberley Rampersad was unable to participate. The other 2 nominees were contacted again, however they were still unavailable
- Government House does not offer payment to the presenters, however TNS did provide honoraria this year given the lack of directing opportunities
- Executive Director began the presentation by outlining TNS’s mission, members, activities and then introducing the artists.
- The event was full (within the current restrictions). Pamela and Laura were excellent at describing their methods, artistic process, examples and presenting a slide show of images
- Their Honours were very impressed and they would be very pleased to have another proposal from TNS for a future series
- The evening was taped by Eastlink. It aired on channel 10 and 610 on April 26th

Canada Council Info Session

- TNS was approached by Canada Council Program Officer, Matthew Tiffin about offering information sessions to individual TNS members
- TNS Administrator liaised with the Canada Council to facilitate this session
- TNS handled all advertising to our members
- TNS handled registrations for the session
- Canada Council hosted the event for our members
- Executive Director attended the first half of the session, welcoming members and providing some insight as a past Canada Council juror
- TNS individual members had lots of questions during this information session

Insurance Info Session

- TNS hosted an insurance information session, led by insurance experts from Front Row Insurance
- TNS advertised the session to its members
- TNS handled registrations
- Front Row Insurance hosted the webinar
- Schedule: June 2021

Community Theatre Video Features

- TNS developed a series to highlight our Community Theatre members
- The TNS Summer Student was responsible for planning and executing a “community theatre spotlight” project
- This project was enshrined in the position and emerged from prior year conversations from membership and TNS staff, who were concerned about the limited attention given to community theatre members of this organization, who currently have no regular programming apart from standard TNS member services
- This project helps TNS showcase the diversity of community groups operating across all regions of the province. It also allows TNS to acknowledge the many regions of NS. in which theatre activities are conducted.
- An invitation to participate in the project was issued to all community theatre members of TNS. The project consisted primarily of video interviews with representatives from respondent organizations.
- As the filming portion of the project took place in late-July and August, Adriana was able to visit many venues and film the interviews on-site while adhering to all COVID safety protocols.
- From the raw content collected, Adriana was able to deliver video, image, and copy assets to TNS, for use in an ongoing communications campaign.
- The scope of this project is immense and despite incredible diligence and productivity by Adriana, the hours required to complete the project exceeded the CSJ funding. Additional hours were allocated from the staff budget which allowed Adriana to complete this important project before end of December 2020.
- During the fall, she edited all videos to create a series for release, including a corresponding social media campaign

AWARDS

- TNS staff arranged for a panel to review the applications
- Panelists were Nancy Henry, Franziska Glen and Login Robins
- TNS Staff guided the meeting but did not participate in the decision-making

TNS Legacy Award

- Chris Heide was selected as the 2021 TNS Legacy Award winner
- His acceptance of the award was among the highlights of the Merritts Celebration

TNS Volunteer Award

- There were no nominations to the award this year

Professional Development Scholarship

- Professional Development scholarship deadline was Feb 28
- Applications were received by TNS staff
- The recipient was Maja Packer
- Maja is a graduate of the Fountain School of Performing Arts
- She used the scholarship to participate in an apprenticeship position with Zuppa Theatre, working on the production, *At This Hour*



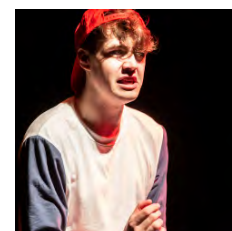
Maja Packer

Neptune Wes Daniels Design Award and Chrysalis Emerging Artist

- These awards are sponsored by Neptune Theatre
- Neptune approved the criteria for the awards and the value of the prize
- TNS administrated the awards, selected the panelists, accepted the applications and recommended the recipients to Neptune
- Chrysalis Award deadline was Mar 15. Wes Daniels Design Award deadline was Feb 28
- Wes Daniels Design Award was given to Keep Good [Theatre] Company to work with emerging sound designer Jackson Fairfax-Perry
- Neptune Chrysalis Award winner was Katerina Bakolias, for her promising work as a playwright, actor, director and teacher

Talent Trust

- TNS financially supports a \$500 award annually. 2020 Recipient was Kevin Munroe.
- Talent Trust administers the applications and decides upon the recipient
- TNS staff watched the online Talent Trust ceremony on Dec 13th, 2020



Kevin Munroe

King's Shorts

- A TNS panel met in June 2020 and selected a 1st and 2nd place recipient from the 8 finalists' scripts. The festival was postponed from June 19-21, 2020 to Aug 28-30, 2020 and then postponed indefinitely. TNS will continue to assist as requested.

COMMUNITY INVOLVEMENT

National

- Executive Director attended monthly national Arts Service Organization meeting via web-conferencing. Participating organizations are:
 - Association of Professional Theatres of Newfoundland & Labrador
 - Quebec Drama Federation
 - Saskatchewan Association of Theatre Professionals
 - Toronto Alliance for the Performing Arts (TAPA)
 - Theatre Alberta
 - Greater Vancouver Professional Theatre Alliance (GVPTA)
 - L'Association des théâtres francophone du Canada
 - Indigenous Performing Arts Network
 - Professional Association of Canadian Theatres (PACT)

Regional

- TNS hosted Canadian Actors' Equity regional meetings as requested
- TNS hosted Playwrights Guild of Canada regional meetings as requested
- TNS attended Professional Association of Canadian Theatre Regional 7 meetings (conference call) quarterly
- Executive Director continued to be the Treasurer of the Board of Playwrights Atlantic Resource Centre
- Executive Director continued to be the Treasurer of the Board of Performing Arts Lodge Halifax

CFNS

- Executive Director participated on the Board of the Cultural Federations of Nova Scotia (CFNS) and on the CFNS Management Committee
- Executive Director was the Treasurer of CFNS Board
- TNS Board member, David Zinck served as TNS rep on the CFNS Board
- Management Committee meets bi-weekly

ADVOCACY

- An extraordinary amount of time was been focused in 2020-21 on advocacy, member meetings and community meetings (provincially and nationally). This report does not capture all of these activities
- The Executive Director participated in meetings offered by CCH and the Department of Public Health
- TNS shared all Covid-19 updates with its members
- The Executive Director participated regular in Zoom meetings with national colleagues (arts service organizations from across Canada). The meetings were weekly until Labour Day and then became monthly. These meetings were invaluable.

- The Executive Director participated in many Downtown Halifax Business Development sessions about Covid impact, including meetings with MPs, MLAs and NS Mayors
- The Executive Director participated in national Business for the Arts sessions
- The Executive Director participated in Canada Council sessions
- The Executive Director participated in Department of Canadian Heritage sessions
- The Executive Director regularly participated in Halifax Chamber of Commerce
- The Executive Director worked collaboratively with the other CFNS federations with respect to advocacy
- TNS met with a number of TNS member group to hear their specific issues
- The Executive Director attended a meeting of Community Theatres of Central Ontario on Oct 21. There were other groups representing national input, including Dartmouth Players and Theatre Arts Guild. There is potential to work collectively to benefit community theatre associations. One of the main issues in Ontario is that Theatre Ontario closed due to the severe funding cuts in the province
- The Executive Director has read and participated in a number of sessions reviewing the results of Professional Association of Canadian Theatres (PACT) survey by Wolfe Brown regarding audience intent included Atlantic Canadian audiences from various countries

National CERB Campaign

- With colleagues in the weekly national Arts Service Organizations meetings, an action plan and campaign was developed to advocate for the extension of CERB, noting the long-term issues facing self-employed artists.
- We sent both [individual] organizational letters as well as a collective national letter to MPs, Federal Ministers and key civil servants
- TNS received replies from 60% of the MPs to whom we asked for assistance, all with a strong awareness of the issue and willingness to find solutions for individuals
- TNS received direct contact from its MP, Andy Fillmore
- The national ASO group received invitations to meetings with Federal Ministers and the group assigned an English representative for a meeting with CRA and a francophone representative for a meeting the Canadian Heritage

OHS Working Group

- The Executive Director and a TNS Working Group met over 2 month in the summer 2020. The group included Elizabeth Murphy, Andrea Boyd, Lisa Budgen, Esther VanGorder and Nancy Morgan
- The working group reviewed a variety of documents from national and international sources
- Each group member was asked to tackle a specific area regarding venue and event reopening which were then discussed and modified
- The Executive Director coordinated with the Department of Health and CCH during the process
- The Executive Director created a consolidated document for review by the working group
- The C&E Coordinator finalized the document and verified all links

- The Executive Director provided the document to NSCCH for review and approval
- The C&E Coordinator ensured the approved Sector Reopening Plan was online and emailed to all members
- The Executive Director offers a huge thanks to the working group members!

NSCCH and Dept of Health

- The Executive Director was called by Craig Beaton (Executive Director of NSCCH at that time) to offer feedback and insight during late June and early July
- This timeline was just as the Department of Health were about to alter the gathering limits
- Nancy was asked to review embargoed documents and provide feedback
- It was a flurry of activity, with extremely tight deadlines

Schools and Camps

- Organizations that run schools and camps were able to meet as a group and with NSCCH and Department of Health to ensure they had the information needed to develop their reopening plans
- Day camps were able to operate in NS
- Some of our members made decisions to not offer student programming and some were able to proceed with successful summer programming and have carried on into the fall
- It was certainly a struggle through this process as the provincial regulations were continually changing
- Nancy did join the Camps and Classes weekly meetings whenever possible

Producing

- The professional operating companies had a meeting to determine how to best advocate to the Minister of Communities, Culture and Heritage
- Individual companies wrote their letters and sent them to MLA's and the Minister
- Minister Lohnes-Croft met with the group on Oct 29
- TNS held a community theatre group meeting to discuss their specific concerns
- TNS provided letter templates
- Of major concern was the freezing of the Cultural and Youth Activities Program
- The Cape Breton arts organizations (of which 4 of our theatre members are included) sent a group letter, some of which is advocating for Covid support funding, but some of which was concern about lack of what they believe is equitable funding to the Cape Breton region.
 - TNS had a meeting with the CB group
 - The new Minister did meet with the CB group
 - TNS held a meeting of the professional project-based companies on Oct 27
- The Department of Culture announced a 2.1 million dollar Emergency Support fund for the cultural sector
- There were ongoing meetings with TNS members and the Department of Culture voicing concerns about the dearth of consultation/information re: the public health

restrictions. Members voiced concerns about provincial consultation with sport and restaurant yet little with the performing arts community

- Board Chair, Chris O'Neill began leading theatre meetings to focus advocacy and communicate with the Department

BOARD

- The 2020 AGM took place online on Monday, November 16, 2020
- There was great attendance and all reports and financial statements for 2019-20 were presented and accepted
- TNS welcomed 4 new Board members at the AGM: Eunice Abaga, Franziska Glen, Kirandeep Kaur, and Colleen MacIsaac
- The Board met 5 times in the 2020-21 year in October, November, February, March, April, and June
- The Board accepted Audrey Eastwood's resignation at the February 2020 meeting. The board accepted Andrea Boyd's resignation in June 2020
- TNS welcomed 1 new Board members at the March meeting: Kristi Wenaus
- The Board reviewed agendas, minutes, financial reports from the Treasurer, staff reports, committee reports and other old and new business items
- Active Board Committees were: Education Committee, Executive Committee, Professional Theatre Committee, Community Theatre Committee, Governance Committee, Program Committee and Anniversary Committee
- Committee notes were presented at Board meetings
- The Executive Committee reviewed financial updates prior to board meetings as well as payroll remittances and bank reconciliations

OPERATIONS

Employment Grants

- TNS had a Canada Summer Jobs position approved for summer 2020
- Adriana Loewen returned as a summer student in 2020
- Adriana focused newsletters, website updates, general administrative duties
- The student play contest program had been postponed. Adriana oversaw the shift of the program to an online format, including the dramaturgy meetings and rehearsals
- As restrictions lifted, Adriana carried out filming the readings and all final video edits for posting the student scripts to TNS's YouTube
 - Student finalists: Jessie Bruce, Naomi Hammond, Juliette Savard
 - English Director: Samantha Wilson
 - Actors for 2 English scripts: Jeff Schwager, Gina Thornhill, Rachel Lloyd
 - French Director: Anika Lirette
 - Actors for 1 French script: Zoë Comeau, Franziska Glen
- Adriana also oversaw, visited and filmed footage at all TNS Community Theatre members
- Her placement was 280 hours and was financially supported by Canada Summer Jobs

- TNS took advantage of the flexibility of the 2020 CSJ program and stretched the 280 hours over June-September
- Executive Director filed a final report in September regarding her placement
- Executive Director submitted a Canada Summer jobs application in January 2021
- TNS was awarded a 280-hour position for summer 2021
- The position will be posted and filled for summer 2021
- Executive Director submitted a Cultural Human Resources Council Internship application in January 2021
- TNS was not approved for the CHRC Internship for 2021-22

Employment

- TNS consisted of: Executive Director (full time), Perform Coordinator (part time), Communications and Engagement Coordinator (part-time) and summer student (full time, temporary), casual staff to cover workload in peak time, only as funding allows
- Executive Director reviews all staff
- TNS Board Personnel Committee reviews the Executive Director
- Securing increased financial resources to support employment of support staff - longer hours to adequately address workload and better wages - remains a continuing issue
- TNS Executive Director informed the Board Co-Chairs in February that she had been offered the position of Executive Director of Playwrights Guild of Canada
- The Executive Director forwarded a formal letter of resignation after the phone conversations with Chris O'Neill and Colleen MacIsaac
- The Board Co-Chairs informed the Board of Directors
- The Executive Director informed the staff
- The Executive Director continued to work full time as per her contract until March 31st
- The Executive Director provided a proposal to the Board Co-Chairs about continuing to manage operations for TNS to maintain operations and support staff until a new ED was in place:
 - ED would oversee all financial transactions
 - ED would oversee the program logistics and staff to complete the 2021 Virtual Drama Festival
 - ED would oversee the program logistics and staffing needs for general operations
 - ED would ensure completion of: Evenings at Government House, Canada Council Session, Community Theatre Features, Insurance Session, Mental Health session
 - ED would continue to monitor and report on the 2020-21 budget
 - ED would develop a 2021-22 budget
 - ED would prepare and submit all appropriate funding and program reports
 - ED would update the current staff handbook
 - ED would prepare an Executive Director manual
 - ED would organize, in conjunction with the Board, appropriate training and handover as required
 - ED is happy to be available for audit preparation and review, if necessary, to assist the new ED
- The Executive Director started part-time work for Playwrights Guild on her own time for February and March

- A formal announcement was coordinated with PGC and made in March 2021
- The Executive Director continued to work part time for Theatre Nova Scotia from April 1st through to year end, while taking on her position full time at Playwrights Guild
- The Board struck a hiring committee
- The Hiring Committee prepared a job description and salary range, in conjunction with the current ED
- The Hiring Committee advertised the job posting, received submissions, reviewed applications
- The Hiring Committee held 2 rounds of interviews and contact references
- The Hiring Committee selected a candidate and negotiated the offer
- The Hiring Committee and incumbent Executive Director, Cat MacKeigan, determined a start date of July 1, 2021
- Unique to 2020-21:
 - TNS extended Adriana Loewen's contract part time to complete the video editing of the 14 Community Theatre videos (October-November)
 - To alleviate the increased workload of the C&E Coordinator, TNS engaged prior staff member, Kyle Vingoe-Cram for a half day each week to prepare the newsletter (October-January)
 - With the financial assistance of the CCH COIVD Emergency support, TNS was able to hire a full time Administrator (Adriana Loewen) for February and March
 - With the financial assistance of the Canadian Emergency Wage Subsidy, TNS was able to extend the Administrator position full time through April and May
 - With the financial assistance of the CCH COVID Emergency support, TNS was able to hire a full time DramaFest Administrator (Naomi Vogt) for February and March
 - With the financial assistance of the Canadian Emergency Wage Subsidy, TNS was able to extend the DramaFest Administrator position part time through April and May
 - In the past, the DramaFest Coordinator has been a contract position. This year, the DramaFest Administrator was an employment position

Office Management

- TNS dealt with replacement of computer and office equipment as necessary
- TNS dealt with office supplies and maintenance on an ongoing basis
- TNS staff oversaw all day-to-day logistics of the organization and its programs

Funding

- TNS received its standard operating support from NSCCH
- Once it became eligible (see note in Theatre Partnership program), TNS filed and received CEWS support for periods beginning in December 2020
- Reopening Grant:
 - TNS submitted a Reopening Grant to the Department of Business in June 2020 and received a request to submit further information which was sent prior to the July 2020 deadline
 - No response was received and the Executive Director sent repeated emails to the listed address and received multiple generic responses indicating a reply in 3 business days. No such reply arrived

- The Executive Director contacted MLA Labi Kousoulis's office which then contacted the Department of Business
- The Executive Director exchanged numerous phone calls and emails with the Dept of Business contact and MLA Kousoulis's office about the matter
- The TNS Board Chair contacted the MLA's office about the issue, to no avail
- The application had been lost in processing and between Dalhousie, the Dept of Business and the MLA's office.
- No resolution to TNS's situation was ever offered
- CCH COVID Emergency Support:
 - TNS submitted a funding request on Dec 1, 2020 for \$25,350
 - Notification was received Jan 23, 2021 that TNS was awarded the full amount
 - All funds were utilized by March 31, 2021
 - Final report prepared and submitted

Overall

- Executive Director oversaw all programming and operations
- TNS Staff considered how to achieve the goals of the Strategic Plan through programming and activities
- Executive Director is responsible for the development of the operational budget
- Executive Director is responsible for the tracking of YTD figures and year end budget projections
- Executive Director is responsible for ensuring staff submit a written activity report for each Board meeting
- TNS Staff and Contractors prepared the 2019-20 Annual Report for the AGM
- Executive Director worked with the auditor to ensure completion of the year end audit and distribution of the financial statements
- Executive Director submitted a request to the Craig Foundation on October 20th, 2020 requesting a \$5000 donation for 2020-21 operations
- TNS received a donation from the Craig Foundation for the 2019-20 fiscal year
- Executive Director is responsible for all provincial MOU filing requirements
- Executive Director and TNS staff ensured all financial processes of the organization including Accounts Payable, Accounts Receivable, reconciliations, cheque runs, bank deposits and petty cash
- Canada Revenue requirements
 - TNS's payroll remittances were completed monthly on the 15th of the month
 - TNS's charitable return covering the 2019-20 year was filed in December 2020 and the assessment paperwork has confirmed no changes
 - TNS's HST return was filed in December 2020 and the rebate was received
 - TNS's T4s and T4As were filed Feb 26, 2021
- TNS has a corporate Mastercard, which is secured against a Line of Credit
- TNS has an online banking platform
- C&E Coordinator maintained multiple social media sites
- C&E Coordinator maintained website (TNS)
- C&E Coordinator maintained social media posts highlighting the projects of our members and TNS activities

- TNS staff processed all membership renewals
- TNS staff maintained all office administration functions
- TNS staff maintained the database
- TNS staff supported Perform Coordinator in financial functions of Perform program
- C&E Coordinator attended Creative NS Gala online
- Executive Director wrote multiple letters of support at the request of members
- TNS staff attended a variety of member events online
- TNS staff referred members to Strategic Arts Management for advanced support as appropriate

Prepared by Nancy Morgan, exiting Executive Director
Updated by Cat MacKeigan, incoming Executive Director

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THEATRE NOVA SCOTIA
FINANCIAL STATEMENTS
FOR THE YEAR ENDED JUNE 30, 2021

Michael E. Sutherland Inc.
Chartered Professional Accountant

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Michael E. Sutherland Inc.
— CHARTERED PROFESSIONAL ACCOUNTANT —

DRAFT

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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, 2021, 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, 2021, 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, 2021 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.

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.

Chartered Professional Accountant

Lower Sackville, NS
November 13, 2021

THEATRE NOVA SCOTIA
STATEMENT OF FINANCIAL POSITION
AS AT JUNE 30, 2021

DRAFT

ASSETS

	2021 \$	2020 \$
CURRENT		
Cash	52,137	124,626
Cash - Perform! (Note 3)	29,397	29,628
Term deposits	26,356	25,401
Accounts receivable	5,410	5,114
Canadian Emergency Wage Subsidy receivable	18,635	-
Prepaid expense	<u>751</u>	<u>3,675</u>
	<u>132,686</u>	<u>188,444</u>
OTHER ASSETS		
Term deposit - Scholarship Fund	9,546	9,522
Term deposit - John Dunsworth Memorial Scholarship Fund (Note 7)	33,166	33,961
Term deposit - Bank security (Note 5)	<u>5,205</u>	<u>5,187</u>
	<u>47,917</u>	<u>48,670</u>
CAPITAL ASSETS (Note 4)	<u>100</u>	<u>390</u>
	<u>180,703</u>	<u>237,504</u>

LIABILITIES AND NET ASSETS

CURRENT LIABILITIES		
Accounts payable and accrued liabilities	7,446	19,123
Accounts payable - Perform!	2,022	6,746
Deferred revenue - Perform!	27,375	22,882
Deferred contributions - Other (Note 6)	<u>1,637</u>	<u>96,669</u>
	<u>38,480</u>	<u>145,420</u>
LONG-TERM LIABILITIES		
John Dunsworth Memorial Scholarship Fund - (Note 7)	<u>33,166</u>	<u>33,961</u>
	<u>71,646</u>	<u>179,381</u>
NET ASSETS		
Unrestricted net assets	80,366	29,457
Scholarship fund (Note 9)	8,691	8,666
Internally restricted net assets (Note 8)	<u>20,000</u>	<u>20,000</u>
	<u>109,057</u>	<u>58,123</u>
	<u>180,703</u>	<u>237,504</u>

APPROVED ON BEHALF OF THE BOARD

Director

Director

THEATRE NOVA SCOTIA
STATEMENT OF CHANGES IN NET ASSETS
FOR THE YEAR ENDED JUNE 30, 2021

DRAFT

	Scholarship Fund (Note 9) \$	Internally Restricted net assets (Note 8) \$	Unrestricted \$	2021 \$	2020 \$
NET ASSETS - beginning of year	8,666	20,000	29,457	58,123	47,157
Excess of revenues over expenditures	-	-	50,909	50,909	11,750
Contributions and income	25	-	-	25	216
Scholarship award	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>(1,000)</u>
NET ASSETS - end of year	<u><u>8,691</u></u>	<u><u>20,000</u></u>	<u><u>80,366</u></u>	<u><u>109,057</u></u>	<u><u>58,123</u></u>

THEATRE NOVA SCOTIA
STATEMENT OF OPERATIONS AND NET ASSETS
FOR THE YEAR ENDED JUNE 30, 2021

DRAFT

	2021 \$	2020 \$
REVENUE		
Government grants	126,632	103,659
Canadian emergency wage subsidy	39,850	12,920
Fundraising	16,560	6,650
Other	6,647	6,553
Membership	-	8,215
Interest	73	282
Programs, see page 13	<u>135,169</u>	<u>305,623</u>
	<u>324,931</u>	<u>443,902</u>
EXPENDITURES		
Administrative salaries and benefits	95,141	81,363
Advertising and promotion	1,885	65
Amortization	290	1,767
Annual general meeting	100	130
Bank and service charges	1,922	2,274
Communications	823	1,210
General expenses	1,716	816
Insurance	2,165	2,165
Meetings and regional communications	1,292	1,237
Membership	378	287
Office	6,242	6,969
Professional fees	2,060	1,651
Repairs and maintenance	2,084	738
Programs, see page 13	<u>157,924</u>	<u>331,480</u>
	<u>274,022</u>	<u>432,152</u>
EXCESS OF REVENUE OVER EXPENDITURES	<u>50,909</u>	<u>11,750</u>
UNRESTRICTED NET ASSETS - beginning of year	29,457	17,706
Excess of revenues over expenditures	<u>50,909</u>	<u>11,750</u>
UNRESTRICTED NET ASSETS - end of year	<u>80,366</u>	<u>29,456</u>

THEATRE NOVA SCOTIA
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED JUNE 30, 2021

DRAFT

	2021 \$	2020 \$
CASH PROVIDED BY (USED IN):		
OPERATING ACTIVITIES		
Excess of revenue over expenditures	50,909	11,750
Adjustments for:		
Amortization	<u>290</u>	<u>1,767</u>
	51,199	13,517
Changes in non-cash operating items		
Accounts receivable	(296)	5,596
Prepaid expenses	2,924	(3,240)
Accounts payable and accrued liabilities	(16,401)	13,908
CEWS receivable	(18,635)	-
Deferred revenue	4,493	14,191
Deferred contribution	<u>(95,032)</u>	<u>94,814</u>
	<u>(71,748)</u>	<u>138,786</u>
FINANCING ACTIVITIES		
Net donations received (awards disbursed) for the John Dunsworth Memorial Fund	<u>(795)</u>	<u>(792)</u>
INVESTING ACTIVITIES		
Contribution and interest earned on scholarship fund	25	216
Scholarship award	<u>-</u>	<u>(1,000)</u>
	<u>25</u>	<u>(784)</u>
INCREASE IN CASH - during the year	(72,518)	137,210
CASH - beginning of year	<u>228,325</u>	<u>91,115</u>
CASH - end of year (See note below)	<u>155,807</u>	<u>228,325</u>

NOTE: The above cash includes cash restricted for the Perform! educational program of \$29,397 (June 30, 2020 - \$29,628) the Scholarship Fund of \$9,546 (June 30, 2020 - \$9,522), the John Dunsworth Memorial Fund of \$33,166 (June 30, 2020 - \$33,961) and for bank security of \$5,205 (June 30, 2020 - \$5,187) for total restricted cash of \$77,314 (June 30, 2020 - \$78,298).

THEATRE NOVA SCOTIA
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED JUNE 30, 2021

DRAFT

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, 2021

DRAFT

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 \$	2021 Net \$	2020 Net \$
Equipment and furniture	8,524	8,424	100	225
Computer equipment	<u>19,730</u>	<u>19,730</u>	<u>-</u>	<u>165</u>
	<u><u>28,254</u></u>	<u><u>28,154</u></u>	<u><u>100</u></u>	<u><u>390</u></u>

THEATRE NOVA SCOTIA
NOTES TO THE FINANCIAL STATEMENTS (continued)
FOR THE YEAR ENDED JUNE 30, 2021

DRAFT

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 \$1,637 (June 30, 2020 - \$96,669) in contributions and grants externally restricted for the next fiscal year. Included in the deferred contributions for the prior year is \$91,525 from the operating grant for the current June 30, 2021 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:

	2021	2020
	\$	\$
Beginning balance	33,961	34,753
Donations received	100	-
Scholarship award	(1,000)	(1,000)
Interest income	<u>105</u>	<u>208</u>
Ending balance	<u><u>33,166</u></u>	<u><u>33,961</u></u>

8. INTERNALLY RESTRICTED NET ASSETS

The board of directors passed a motion in a prior 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 (or \$30,000), 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, 2021

DRAFT

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. SIGNIFICANT EVENT

On March 11, 2020, the World Health Organization declared COVID-19 a global pandemic. During the 11 days that followed, the federal and provincial government issued many orders and restrictions on businesses and travel leading up to the Province of Nova Scotia declaring a State of Emergency on March 22, 2020. This contagious disease outbreak, which has continued to spread, has adversely affected workforces, customers, economies, and financial markets globally, potentially leading to an economic downturn. However, any impact this outbreak may have on the Society's operations cannot be reliably estimated at this time.

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, 2021

DRAFT

	2021	2020
	\$	\$
REVENUE		
Perform! educational program	80,396	91,839
HS Dramafest	16,750	-
Awards	11,450	13,400
POS Loan program	-	566
Theatre Partnership	26,573	199,592
Members events ticket program	<u>-</u>	<u>226</u>
	<u>135,169</u>	<u>305,623</u>
EXPENDITURES		
Perform! educational program	80,396	91,839
HS Dramafest	13,796	13,343
Awards	22,403	20,373
Nova Scotia Talent Trust Award	500	500
POS Loan program	-	566
Theatre Partnership	26,573	199,592
Members events ticket program	-	226
Library	233	16
Professional Development	75	-
High School Ten Minute Play Contest	3,182	4,045
Other Special Projects	10,746	-
Website	<u>20</u>	<u>980</u>
	<u>157,924</u>	<u>331,480</u>
EXCESS OF REVENUE OVER EXPENDITURES		
(EXPENDITURES OVER REVENUE) FROM PROGRAMS	<u>(22,755)</u>	<u>(25,857)</u>

PROPOSED SLATE OF DIRECTORS FOR 2021-22

Directors currently fulfilling their terms:

<u>Franziska Glen</u>	<u>Term 1, Year 2</u>
<u>Nancy Henry</u>	<u>Term 1, Year 3</u>
<u>Kirandeep Kaur</u>	<u>Term 1, Year 2</u>
<u>Colleen MacIsaac</u>	<u>Term 1, Year 2</u>
<u>Alex Mills</u>	<u>Term 2, Year 3</u>
<u>Erin Niedermeyer</u>	<u>Term 1, Year 3</u>
<u>Chris O'Neill</u>	<u>Term 1, Year 3</u>
<u>Logan Robins</u>	<u>Term 2, Year 1</u>
<u>Kristi Wenaus</u>	<u>Term 1, Year 2</u>
<u>David Zink</u>	<u>Term 2, Year 1</u>

Nominees for new terms, to be decided by vote:

[Elsa Pihl](#)



2020-21 Staff List

Nancy Morgan
Executive Director

Erin Taylor
Communications & Engagement Coordinator

Pamela Halstead
PERFORM! Coordinator

Naomi Vogt
DramaFest Administrator

Adriana Loewen
Administrator



Xara Choral Theatre | *Rings Through Water*



Bedford Players | *Jitters*



The Villians Theatre | *TFox*

Visit us online at theatrens.ca for:

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



Little Shambhoo Theatre



Whale Song Theatre | *Assassins*



Eastern Shore Players | *Let's (Not) Talk About It*



Neptune Theatre | *The Color Purple*

Theatre Nova Scotia gratefully acknowledges the support of



Theatre du Poulet | *Settle Elsewhere*



Eastern Front Theatre & Zuppa Theatre | *Tiny*



Kick at the Dark Theatre | *Every Brilliant Thing*



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