



MASTER PLAN FOR PROFESSIONAL  
**dance**

IN QUEBEC 2011~2021  
REGROUPEMENT QUÉBÉCOIS DE LA DANSE



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## Message from the Minister of Culture, Communications and the Status of Women

Dance is a universal art that touches our deepest emotions. Hidden from view in their studios, dancers, choreographers and teachers put together steps, movements and stylistic touches with great sensitivity. Out of this hard work is born a unique choreography, unveiled before an enraptured audience.

The *Master Plan for Professional Dance in Quebec 2011-2021* is the fruit of a similar creative process. It is the result of an extended period of reflection and consultation between the Regroupement québécois de la danse and a great many dance professionals.

I extend my warm congratulations to the entire Regroupement team, who have done everything possible to ensure optimal conditions for the practice of dance.

I also offer my sincere thanks for this valuable contribution to the promotion of Quebec culture. It is a big step forward for our dance professionals—one I am certain they will take with grace, elegance and success.

**Christine St-Pierre**

Minister of Culture, Communications and the Status of Women



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## Message from the Conseil des arts et des lettres du Québec

The Conseil des arts et des lettres du Québec is pleased to pay tribute to the launching of the first *Master Plan for Professional Dance in Quebec 2011-2021*.

The plan presents exhaustively and concretely the vision and implementation strategies of a discipline recognized for its creativity, vitality and influence. It also confirms the dance community's desire to pursue with the same spiritedness and determination its search for excellence and innovation by putting creation at the forefront of its initiatives. Moreover, the plan reflects its ambition to participate even more extensively in the democratization of its art by broadening opportunities to encounter its audiences and firmly root itself in Quebec's social and cultural fabric.

This approach is essential and will enable the dance community to face the challenges that will arise in the coming decade. Globalization and the emergence of the digital technologies, for example, will appreciably affect creation, production and dissemination. The Conseil des arts et des lettres du Québec is sensitive to the aspirations of the dance community and intends to closely align itself with the community's approach in order to build with it a future that is commensurate with its expectations.

I would like to congratulate the dance professionals who participated in the elaboration of the plan and the Regroupement québécois de la danse for its guidance and leadership.

To each and every one of you, best wishes for continued success.

**Yvan Gauthier**  
CEO



## Message from the Canada Council for the Arts

Looking back over more than a quarter-century of operations, Le Regroupement québécois de la danse can be proud of the increasingly important role it has played in the development and professionalization of dance in Quebec and in the level of public recognition achieved by the Quebec dance community. For a generation, dancers, choreographers and other dance professionals have drawn on the expertise and leadership of the RQD in advancing the art form.

The RQD has long recognized the importance of comprehensive, long-range planning in the development of Quebec's dance sector. The launch of the *Master Plan for Professional Dance in 2011-2021* signals its ongoing commitment to the careful development of effective policy based on extensive and close consultation with the dance community and a thorough understanding of its needs.

The Canada Council for the Arts is pleased to have been able to fund the work of the Regroupement on a regular basis and to provide assistance at key points with special initiatives.

We congratulate all those who have had a role to play in the development of the Master Plan on their clarity of vision and on the precision of the strategies they have adopted to reach their goals. We wish the dance community of Quebec every success as it continues to build on a base of sound planning fuelled by an impressive creative impetus.



**Joseph L. Rotman**  
Chair

**Simon Brault, O.C.**  
Vice-Chair



Conseil des Arts  
du Canada

Canada Council  
for the Arts



## Message from the Conseil des arts de Montréal

Today, dance in Quebec has asserted itself and proudly shines on the international stage thanks to the continued efforts of its choreographers, performers and artisans. The dance community can be very proud of this success. The sector is unquestionably energetic, stimulating, creative, and innovative. These qualities are indispensable in a society that must rely more and more on its innovatory and creative abilities in order to grow and develop. Dance is certainly an important asset for our culture and our economy.

In this perspective, the *Master Plan for Professional Dance in Quebec 2011–2021* is destined to become an essential reference document that, we hope, will inspire everyone interested in dance in Quebec. I have no doubt that this Plan—the result of the exemplary commitment of a sector that has been able to mobilize itself with intelligence and passion in order to shape its future—will foster its development and is worthy of the many talented individuals working in this sector. I would also be remiss in not acknowledging the work of the Regroupement québécois de la danse that expertly and skilfully guided the work accomplished by the Grands Chantiers de la danse, leading to this publication.

The Conseil des arts de Montréal is proud to have accompanied this process of reflection and to contribute to the creation of this Plan, which embodies the aspirations of a remarkably united artistic family. We are ready to embark on a journey with all who are devoted to improving the status of dance in Quebec. This publication represents a crucial step for dance and for the arts.

**Louise Roy**  
Chair  
Conseil des arts de Montréal

CONSEIL DES ARTS  
DE MONTRÉAL





## Message from the President of the Regroupement québécois de la danse

Dance continues to be the art, par excellence, of communicating the vital energy within and around us—together and in many different ways. At this start of the 21st century, Quebec's dance sector is more than ever in step with a worldwide social movement, in its desire to improve society through responsible, committed action. In two, three, five and ten years, I'd like us to be able to look at this Master Plan—with its detailed portrayal of the complexities and richness of the dance ecology and its strategies for expansion—and say: this is where we are; this is how far we've come; this is where we're headed. We will, I hope, be better equipped and ever closer to attaining our goals. This plan is a springboard to action.

Throughout this process, I've been struck by the commitment of all those involved, by the scope of the work, by our shared sense of pride, and by the similarities between our situation and that of dance communities across the world. I remember hours of discussions at committee and task force meetings: eyes full of questions about the best way to move forward, hands gesturing in an effort to shape ideas that were bounced around, sharpened, refocused and eventually turned into proposals.

What I find touching about this Plan are its words. Each person who contributed to the process had his or her own sensibilities, understandings and hopes for the discipline. Everything was carefully weighed—ideas distilled and intentions interwoven. That is how we arrived at a Plan where strategies are a call to action; where achievements are a promise of expansion; where ambitions bring us back to the core that defines our common goals. This Plan is a blueprint for our thinking in the years to come.

The Master Plan also reflects a new-found awareness and desire for change. It takes a broad, generous and critical look at what we are: a community with a profound love of dance in all its forms, expressions and possibilities for the future.

My wish for this Plan: that in 2021, its pages will be so well-worn and marked with fingerprints that they'll have to be replaced—or rewritten from an entirely different perspective, because dance will have an entirely different story to tell.

My wish for dance: that it will be propelled and transformed by a new way of working together, of thinking and acting big, and of letting our imaginations, creativity and dancers take us where they will.

**Marc Boivin**  
President of the Regroupement québécois de la danse



## Message from Associate Consultant DAIGLE/SAIRE

We made it!

Putting together the Master Plan was an intense, but highly stimulating process. Stimulating, because we had to pick up where the second États généraux de la danse left off and do justice to the work carried out by the dance community at large. Stimulating, because we had the freedom to think, design, organize and craft. Stimulating, because we had to constantly consider the best ways to reveal everything that professional dance in Quebec is and can be. Stimulating, because it allowed us to pave the way for the future of the discipline. Stimulating, finally, because so many keen, dedicated and motivated people had a hand in it: my sincere thanks to all of them.

The process also had its stressful moments, given the degree of anticipation. I hope this Master Plan proves to be a useful tool and inspires dance practitioners and partners to actively take part in its implementation and to carry out major projects. Quebec must continue to lead dance on the world stage! I look forward to reconvening in ten years' time and seeing how the face of professional dance in Quebec has changed...

**Pascale Daigle**  
Associate Consultant DAIGLE/SAIRE



## Message from the Executive Director of the Regroupement québécois de la danse

Incredible but true! All the pieces in the intricate puzzle are finally in place and I have to say, the results are impressive. This comprehensive Master Plan reflects the aspirations of the dance community which, following the second États généraux de la danse in April 2009, called on RQD to shape its vision for the future.

More than two years have passed since then. I must confess there were times when I regretted having suggested a Master Plan to keep up morale, without really knowing what I was getting myself into. Fortunately, I was joined in this crazy adventure by an exceptional partner, Pascale Daigle, whose commitment, intelligence and integrity are reflected in every page of the Master Plan. Now that our work is done, my body is letting me know I went a bit too far, and is demanding rest, fresh air and a good dose of vitamins. The determination to keep a promise can lead you to discover strengths you never thought you had. I thank, from the bottom of my heart, all those who supported me during this marathon, especially all the members of the RQD team, who came through with shining colours. A promise kept generally leads to others: I have good reason to believe this Plan will result in further commitments that will likewise bear fruit.

Throughout these past two years, I've been filled with two conflicting emotions. On the one hand, a profound sense of indignation at the conditions in which this extremely demanding art is exercised—in a country that is so affluent, so concerned about health and safety, and so indebted to its artists. On the other, I have felt profound admiration for a community that shares resources and sticks together, for its artists and, particularly, for its performers. Not to mention, of course, all those who, inspired by their love of dance, work tirelessly behind the scenes to keep the discipline strong.

Now that the Plan is here, there's a sense of calm. The planets are aligned, roles have been assigned, the way is clear. This Plan holds the promise of an incredible expansion of dance over the next ten years, identifying the necessary means, actors and conditions. It's now up to the community to get on board, armed with a map of exciting possibilities. My greatest hope is that the dance sector will be backed by partners who, firmly believing in the vision we have put forward, will be proud to help turn these ideas into concrete realities.

It's time to break new ground! Let's find the ways and means to make good on our promises.

**Lorraine Hébert**

Executive Director of the Regroupement québécois de la danse



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# INTRODUCTION

**PROFESSIONAL DANCE IN QUEBEC**—research-driven and original dance work in particular—experienced a boom in the 1980s. Although public funding could not keep pace, the dance sector managed to get organized, overcome obstacles and achieve great things. Not so long ago, Montreal was the world’s dance capital. That was the era of the Festival international de la nouvelle danse (FIND) which, between 1985 and 2003, put Quebec dance on the map and attracted a devoted local following. The demise of the FIND sent shock waves through the community. However, progress in specialized presentation and touring in Quebec, combined with the arrival, four years later, of the Festival TransAmériques (a marriage of dance and theatre) breathed new life into the dance world.

Today, there are at least a dozen dance shows staged each month in Montreal, not to mention performances in Quebec City and other urban centres, and productions touring in Quebec and around the world. Professional dance schools are popping up everywhere, as are talented new performers and creators. Dance is garnering more and more attention. It has won the affections of audiences, celebrities, political personalities and the media—in difficult times no less. The word is out.

## ORIGINS OF THE MASTER PLAN

The idea of the Grands Chantiers de la danse, which has culminated in this Master Plan, was conceived in a critical period. Chronic under-funding and latent discontent in the late 1990s turned into a full-blown crisis when the FIND ceased operations in 2003. The crisis caught the attention of the media and was exacerbated by the results of CALQ’s 2004 assessment—a time when many independent choreographers and emerging companies found themselves on the margins. Between 2003 and 2008, there were multiple setbacks: the demise of the FIND; open letters in newspapers denouncing outdated pedagogical practices at the École supérieure de ballet contemporain de Montréal (ESBCM), under its former leadership; the financial struggles, in 2004, of the international tour of the flagship work *Joe*, following the recent death of its choreographer, Jean-Pierre Perreault; the federal government’s dismantling of the arts and culture network in Canadian embassies in summer 2006; and the abolition, by the same government, in fall 2008, of programs supporting international presentation and market development.

The dance community, whose foundations were already shaky, was left reeling from the bad news. In addition, tensions were flaring up between generations, between established companies and those faced with stagnant or diminished funding, between performers and choreographers, and between a small minority in the dance milieu and representatives of funding agencies.

When the Regroupement québécois de la danse (RQD) initiated the Grands Chantiers de la danse project, presented in October 2006 at the annual meeting of members, its intention was to ease the discontent and dispel aggressive tendencies, to channel despair into recovery and action, and to encourage as many stakeholders as possible to develop an argument that would convince government of the need for dramatic changes. RQD reminded members of the many positive outcomes of a critical rallying point in the dance sector's history: the États généraux de la danse conference in 1994. Submitted to various granting agencies, the Grands Chantiers project obtained the necessary funds and room to manoeuvre. All partners understood that the project was to be run entirely by community stakeholders. Those who did not contribute to the brainstorming session were regularly informed of how the work was progressing. Their trust and support were crucial: they allowed many community leaders to emerge and effectively implement the Grands Chantiers.

The legitimacy of the procedure depended on the strong participation of all areas of the professional dance sector, and the time and energy that each individual was willing to devote to the cause. Building on groundwork carried out in 2005–06, RQD aimed to find a way to establish an open, respectful, rigorous and fruitful process of reflection that would cut across generations and practices. A special governance structure was put in place for the Grands Chantiers de la danse, and each of the stages was carried out in an ongoing process of consultation and dialogue—from the first public unveiling of the project in 2006 to the recent presentation in October 2010, when the goals and guidelines of the Master Plan were approved and ideas for growth-generating projects developed.<sup>1</sup>

### OBJECTIVES OF THE MASTER PLAN

The Master Plan was developed over a period of close to two years, which was much longer than anticipated, but necessary to realize our ambitions. We wanted the Master Plan to remain faithful to the second États généraux de la danse, which set out no fewer than 100 proposals adopted by over 200 dance professionals. We had to sort through, analyze, reformulate, categorize, merge, supplement and organize this material. We wanted to find a structure that would reflect the thematic and broad-based approach of the Grands Chantiers. Its principal merit had been to promote a sharing of viewpoints and ideas among professionals of all ages and artistic or even ideological allegiances, and to provide a preliminary, detailed snapshot of the dance sector.

This Master Plan has its faults and merits (or vice versa, depending on the position of stakeholders and partners). It covers in an exhaustive (some might say too exhaustive!) manner the needs and challenges of each area of professional dance practice: performance, research, creation, production, presentation, training and preservation. Its main accomplishment, in our view, is to have assembled all of these components in a single structure that shows their interconnectedness, creating a whole that is much greater than the sum of its parts. Dance must be taken as a whole. It is an ecosystem that, despite the strengths of its constituents, does not yet have the necessary means to create a synergy and ensure its sustainable development. In essence, the Master Plan subscribes to the idea that we have to think globally in order to act locally.

1. See Appendix A – The Grands Chantiers de la danse, p. 111.

Through its structure, broken down into five expansion areas tied to five action plans, the Master Plan offers an overview of the development of dance. For the Plan to be implemented, its artistic, organizational, audience-related, geographic and disciplinary components must be closely correlated. The Plan sets out actions for each of these five, equally valuable areas of expansion. All are interdependent and must be strengthened simultaneously to produce the desired “dance effect.” The identified actions and measures in the five work plans call on dance practitioners and institutional and government partners alike to work together, although from different points of view. The Plan, whatever its potential weak points, seeks to consolidate and structure Quebec’s professional dance sector and to create the conditions necessary for its economic and artistic potential to be realized. To make this vision a reality in the next ten years, the concerted action and engagement of the dance community and public authorities (among others) are vital.

### AT A GLANCE

The *Master Plan for Professional Dance in Quebec 2011–2021* consists of 10 chapters. Chapter 1, “Taking the Pulse,” provides a brief overview of the Grands Chantiers de la danse project and the second États généraux de la danse professionnelle du Québec. Supporting this background information, Chapter 2, “Declaration of Intent,” sets out, almost verbatim, the commitments made by the dance community in a declaration titled *Ours Together*, read by the committee chairs of the Grands Chantiers de la danse at the opening of the second États généraux de la danse, and unanimously adopted at the end of the plenary session on April 25, 2009. Chapters 3 and 4 outline the objectives of the Master Plan and its division into five areas of expansion (“Five Ambitions for Professional Dance in Quebec” and “Master Plan Layout”). Chapters 5 to 9 are devoted to the five expansion areas: “Artistic Expansion,” “Organizational Expansion,” “Audience Expansion,” “Geographic Expansion,” and “Disciplinary Expansion.” All of these chapters are structured the same way, with a thematic introduction, an identification of guidelines and strategies, a work plan listing actions and measures to be taken, and a summary table. Chapter 10, “Major Initiatives,” highlights key actions to consolidate Quebec’s dance sector and provides some examples of growth-generating projects in light of objectives and recommended strategies. Finally, the concluding chapter describes the necessary conditions to implement the Master Plan, recaps the Plan’s main objectives and anticipated outcomes, and invites community stakeholders and solicited partners to show their commitment.

Is this Master Plan ambitious? In describing all that needs to be done for professional dance in Quebec to soar to new heights, it undoubtedly is. But how could it be otherwise? The dance sector is still keeping a lid on much of its creative, contagious energy. The time has come to let it out.

Happy reading!

# TAKING THE pulse

**THE MASTER PLAN FOR PROFESSIONAL DANCE IN QUEBEC** is based on a scan of the sector resulting from the Grands Chantiers de la danse initiative. We will reproduce that scan here, in rough outline, in order to contextualize the issues and challenges that shaped the Master Plan and its ambitions. We see professional dance in Quebec as part of an international sphere of influences to which it contributes and on which it depends. Some of our observations on the situation of dance in Quebec echo those made by dance communities in other parts of the world over the past decade.<sup>1</sup>

Professional dance in Quebec, largely represented by research-based and original works, owes much of its current stature to foreign markets which, for a number of years, have recognized its audacity, authenticity, plurality of voices and unique choreographic approaches. Appreciated at home by an educated, cultivated and relatively young audience, Quebec dance is witnessing a slow but steady rise in attendance rates. In 2009, dance shows accounted for only 3.7% of total attendance in the performing arts.<sup>2</sup> However, statistics compiled by the Observatoire de la culture et des communications du Québec (OCCQ) for 2008–09<sup>3</sup> show that performance and attendance figures for Quebec productions were higher outside the province than within. Clearly, international presentation has driven, and continues to drive Quebec’s professional dance sector—at the expense of a more significant penetration of local markets.

In Quebec, as in other places where research-based and original dance work has been enormously successful over the past thirty years, obstacles to audience development are quite similar: absent or inadequate facilities for dance; under-developed local touring networks; fleeting media coverage; a non-existent body of dance literature; and minimal dance instruction in schools. Audience attendance is a development issue specific to professional dance that affects all of the components of its value chain.

1. Here we are referring to countries and regions that have developed similar plans or mapped their respective dance sector, such as England, Australia, Finland, Belgium (Flanders), Switzerland, Germany and Catalonia (Regroupement québécois de la danse, 2011a).

2. See Appendix B – Useful Statistics on Dance in Quebec: Dance Performances with Paying Audiences in 2009, p. 119.

3. See Appendix B – Useful Statistics on Dance in Quebec: Number of Dance Productions (2004–05 to 2008–09); Audiences in Quebec and Outside Quebec (2004–05 to 2008–09), p. 120.

### TIME TO TAKE CARE OF BUSINESS

Quebec's dance sector has built an international reputation for excellence through its ability to reinvent itself and cross boundaries between genres, styles, influences, disciplines and areas of knowledge. However, innovation comes at a price. The cost of researching, creating, presenting and disseminating original works in dance markets is high relative to potential returns. Even on the international scene, where touring opportunities abound and fees are considerably higher, and despite the financial support of governments, presenters are constantly struggling to balance the books. Touring does, however, make it possible to extend the contracts of dancers and other professionals, and to pay higher fees to creative collaborators. The vitality of the professional dance sector therefore depends to a large extent on the ability of companies and choreographers (the main employers) to gain and maintain a foothold in foreign markets by regularly creating new works.

There is an urgent need for government to invest more in international presentation and cultural diplomacy, and equally to develop dance audiences in Quebec and Canada. The growth of the dance economy depends on the sector's ability to drum up more interest and business at home while increasing its competitiveness in foreign markets. This competitiveness is synonymous with research, innovation, quality and effective positioning strategies. Since 2004, access to the international market has become increasingly restricted, driving competition to even greater heights.

### TIME TO EXCEL

In all countries where professional dance is thriving, there is an immense pressure to excel. The various plans we analyzed all arrived at the same conclusions: we need to invest more in research, creation, production, training and presentation, and to review policies and programs according to the specific requirements of dance. Several referred to the need for a coherent system of initial training prior to professional dance instruction, and for a mechanism to ensure the quality of instruction at all levels. Also mentioned was the importance of developing specialized or advanced training programs in related professions (choreography, teaching, research and dance criticism, communications and management). Obstacles to excellence include wholly inadequate rehearsal and creation facilities; low rates of pay for artists and cultural workers; the absence of a social safety net and measures to facilitate career transition and retraining; insufficient support for independent choreographers and emerging companies; and an underdeveloped job market.

These and other factors identified through the Grands Chantiers de la danse initiative all hinder the pursuit of excellence, and inevitably bring us back to the question of public funding. A latecomer to the arts funding system in the late 1970s and early 1980s, dance felt the effects of a recession that put the brakes on public investment in the sector for many years. These funding shortfalls have been partly offset by international touring revenues, but the foundations of professional dance in Quebec remain shaky.

In addition to a lack of suitable equipment across Quebec, including equipment for professional training and the presentation of shows, the discipline has few major institutions and companies, and insufficient venues for its abundant and diverse creative output. What it does have are numerous, mostly single-choreographer companies with a handful of people working behind the scenes and an army of freelance dancers. The rare companies with salaried dancers are very active in international or national markets (in the case of youth-oriented companies).

There are few available contracts for freelance dancers, since many companies cannot afford to hire more than a few dancers for each show. Close to 85% of the profession is concentrated in Montreal. There are dynamic centres in Quebec City and other areas, but organizational structures, equipment, and professional and financial resources are severely lacking.

### TIME TO UNDERSTAND

This portrait might seem puzzling to those not familiar with the realities of the sector. Dance continues to chalk up successes abroad; it is one of Quebec's finest exports; it boasts many prestigious choreographers; tours in Quebec are on the rise; and there is plenty of new talent waiting in the wings. The dance sector is remarkably vital and productive, despite its limited resources. But at what price do these achievements come and how long can they be sustained?

The situation merits a closer look. Who would have thought that the conditions required for the practice of dance more closely resemble those of the circus or an elite sport than of the theatre? What exactly does it cost to research, create, perform, present and disseminate a dance show? What resources do most companies have to maintain a steady rhythm of production and presentation; to raise the public and private funds necessary for their survival; to sign agreements with local and external presenters; and to engage in audience development and cultural mediation activities that are generally underpaid, if paid at all? What is the role of presenters in the production chain? How can they lessen their financial risks and ensure that each work is performed in the appropriate settings? What tools do emerging choreographers and companies have at their disposal to access the granting system, develop their signature style and acquire the career management skills they need to stay in the running?

### TIME TO RECOGNIZE

Looking at things from a different angle: who can name five choreographers, ten dancers, three major works in the Quebec repertoire, one artistic director, two lighting and music designers in dance, three teachers who have left their mark on dance instruction in Quebec, two professional training schools, one production facility and three dance venues? Where can one find dance resource centres? How many works on dance have been published in the past two years? Where, other than Montreal and Quebec City, are our dance centres located? Where, aside from specialized venues, are dance shows regularly staged? In what fields are the knowledge and expertise developed in dance most often applied? How many Quebecers attend dance schools or enjoy dance as a leisure activity?

Who's who and who does what in the dance world? A lot of work remains to be done for dance to be known and recognized. The sector needs to make up for lost time and position itself in the present and future. There is also a degree of catch-up required in terms of public funding. This claim, which has been on the table for over ten years<sup>4</sup> has not yet met with a satisfactory response, despite efforts made by key public funding agencies in recent years.

4. Reference to the following studies: Regroupement québécois de la danse, 2001; Regroupement québécois de la danse, Canadian Dance Assembly, 2006a,b.

### TIME TO CALCULATE

In the absence of exhaustive studies on the realities and needs of the dance sector at various stages of its development, it is difficult to assess the gaps in the entire value chain of professional dance in Quebec. It is just as difficult to estimate the amount of appropriations currently available for dance, given the number of programs and measures through which public and private funds are channelled into the arts and culture.

Existing figures on dance are scattered or compiled in a manner that does not provide an overview of the dance economy. For example, in the area of training—a source of employment for many dancers, choreographers and teachers—data is incomplete or even inaccessible, depending on the funding sources and arrangements of the establishments in question. We need to be able to gather data from several sources to better assess funding for presentation in and outside Quebec, which directly impacts audience development and income earned by artists and companies. It would also be useful to have data on several other elements such as the dance job market and economic spinoffs related to the transfer of dance skills and expertise to sectors such as the circus arts, design, variety shows, health and sport.

### APPRECIABLE EFFORTS

Recent available data confirm that professional dance in Quebec has received considerably more financial assistance in recent years from its principal funding agencies.

The study *L'évolution du financement public de la danse de 2004 à 2008* (Belleau, 2011) compiles funding allocated to dance through various programs administered by key funding agencies [Conseil des arts et des lettres du Québec [CALQ], Canada Council for the Arts [CCA], Conseil des arts de Montréal [CAM], Department of Foreign Affairs and International Trade [DFAIT] and Canadian Heritage). This data can be used to calculate percentage increases in the amounts allocated by each of the agencies during the period in question, and to see how funding was divided up by program (with resulting increases or decreases, as the case may be).

Although Canadian Heritage is a key funding agency for dance organizations, the data is not as easy to analyze, since certain programs have only been in existence since 2004–05, and there have been several fluctuations in amounts allocated or transferred. Overall, funding for professional dance training increased for two consecutive years during this period.

DFAIT's funding could not be analyzed, because data on grants awarded for international presentation for 2004–05 and 2006–07 were no longer available on the site.

For our purposes, we will therefore look at three funding agencies—CALQ, CCA and CAM—whose envelopes increased by 26.33%, 33.5% and 13.21% respectively. When we cross-reference the data for this period, we find that the overall trend was to limit funding for creation and production, despite a 19.35% increase in the number of organizations receiving operating grants. A portion of new funding allocated to dance was used to support specialized presenters and international presentation, as well as service organizations. The sums allocated did not, however, significantly increase the impact of specialized presenters on the entire production chain.

Allocations also reflected a concern, on the part of CALQ and CCA, for emerging artists: appropriations for individual grants and production projects increased by 5.49% and 19.98% respectively. However, this category of artists increased by 30.23% during the same period. To calculate CAM's contribution to emerging artists, we would have had to identify all the emerging artists and companies that received an operating grant, since CAM does not provide individual or production grants.

### RELATIVE GAINS

These gains have not really helped to improve current working conditions in the sector because of a chronic funding deficit over the years. Public funding programs have not been updated or adjusted to accommodate the ever-growing number of dance organizations and artists.

As regards dance employment and wage scales, data from CALQ (Hardy, 2006), although based on only 38 organizations that received operating funds in 2005–06 (compared to 46 in 2009–10), nonetheless offers a telling picture:

- Jobs directly tied to organizations' core missions represented 83% of all dance jobs (613 employees);
- Most personnel involved in creation, production and presentation activities (81%) were temporarily or periodically employed with an average annual remuneration of \$4,208;
- The average annual salary for permanent (mainly management) positions in dance companies (19%) was \$33,319;
- Dance artists and performers represented 60% of artistic personnel (269). Of these, 77% were hired on a temporary basis and their average annual remuneration was \$5,717;
- Salaried artists (52 in total) in organizations with annual revenues of \$500,000 or more received an average of \$32,018 per year, compared to \$11,080 received by artists (10) working in organizations with annual revenues ranging between \$250,000 and \$500,000;
- Management staff (124 employees in 2005–06) represented 17% of all personnel in dance organizations. Two thirds had a permanent position with an average annual salary of \$30,480.

Finally, two studies conducted as part of the Grands Chantiers de la danse confirm the above figures regarding the remuneration of performers (Regroupement québécois de la danse, 2011b) and dance workers (Community-University Research Alliance: Financial Crisis in the Arts Sector, 2008). Similarly, a recent survey on the social and economic circumstances of choreographers shows that 65% of respondents earn less than \$25,000 a year. Those whose annual income is higher than \$25,000 generally have over 15 years of experience. In addition, 63% of respondents said that less than \$20,000 of their annual income was derived from dance-related activities.<sup>5</sup>

Clearly, a thorough understanding of the professional dance economy and its various components is an indispensable first step in any initiative to consolidate and structure the sector.

5. The results of a study on the working conditions of dancers and choreographers in Quebec, conducted by the Institut de la statistique du Québec for the Observatoire de la Culture du Québec, should come out in June 2011 (Regroupement québécois de la danse, forthcoming).

## TIME TO COMMIT

Public funds are currently spread over a wide range of programs that are not necessarily tailored to dance, and measures are often out of sync with the core mission of dance organizations. What the dance sector needs is funding that is part of an overall action plan, which is essentially what this Master Plan lays out, with its five areas of expansion and associated actions and measures.

A minimal investment in this extremely dynamic sector will yield extraordinary returns over the next ten years. The creativity, perseverance, resourcefulness and resilience of the dance community, along with its investment in human capital, have been, and will continue to be powerful development tools. The proof is that, despite the financial and organizational constraints we have had to face, professional dance has made great strides. Our gains are not as solid or extensive as they could be, but they carry the seeds of our future growth.<sup>6</sup>

As far as dance instruction is concerned, Quebec has a system of initial training in classical and contemporary dance.<sup>7</sup> This system provides access to advanced training in performance, choreography, research and dance education. The actions set out in the disciplinary expansion chapter include: developing a coherent system of initial training and adapting existing programs to meet specialized or ongoing training needs in professions that are essential to the evolution of dance in Quebec.

On the organizational front, the dance sector has been creative in finding ways to access administrative services, ongoing and advanced training, studio space, and shared resources and expertise. Today we have innovative organizations such as Diagramme Gestion culturelle, L'Artère (a dancers' cooperative in Quebec City), Art Circulation, Danse-Cité and La 2e Porte à Gauche—although they cannot meet the needs of all stakeholders, particularly emerging artists and companies. In terms of human capital, we have over 100 independent choreographers, most of whom are building their careers, as well as 1,295 active performers (according to a 2006 census by Statistics Canada), and close to 100 cultural workers engaged in a wide range of activities, spread over some 40 organizations. We have succeeded in generating this artistic capital in an ecosystem that is at breaking point—although signs of strain are apparent. In the 1990s, a group of dancers sought unionization. In joining the Union des artistes (UDA),<sup>8</sup> they were able to start negotiating their working conditions and rates of pay. However, in the absence of a substantial development of the dance economy, working conditions continue to be a major concern—one that has shaped all of the guidelines and strategies outlined in this Master Plan.

6. See Appendix C – Structure of the Dance Sector / Professional Dance Organizations in Quebec, p.122.

7. See Appendix E – Initial Dance Training in Quebec, p.126.

8. A professional union that represents artists working in French in Quebec and Canada (mainly actors, singers, cultural animators and dancers, most of whom are freelancers).

The dance sector has also established organizations and festivals that, over the past thirty years, have helped build audiences and increase demand locally, nationally and internationally. These include the FIND<sup>9</sup>, Tangente and Studio 303 in the 1980s, and Agora de la danse, the contemporary dance centre La Rotonde, Danse Danse, La danse sur les routes du Québec, the Encore International Dance Festival, and the Festival des Arts de Saint-Sauveur in the 1990s. There is also the series presented by Les Grands Ballets Canadiens de Montréal and the dance programming of the Cinquième salle at Place des Arts, as well as dance performances at the Grand Théâtre de Québec. The Conseil des arts de Montréal en tournée and Accès Culture network also turn the spotlight on dance, along with other networks of multidisciplinary presenters<sup>10</sup> interested in booking dance artists and shows. All of these resources need to be mobilized to finally make dance accessible across Quebec. The Master Plan identifies specialized presenters, international events and multidisciplinary presenters with dance-oriented programming as essential links to be strengthened.

Despite the lack of facilities and equipment suitable for dance in Quebec, several production centres have emerged since 2000. The Fondation Jean-Pierre Perreault was the first company to acquire a creation and production building in 2001, L'Espace chorégraphique Jean-Pierre Perreault. After the death of its founder, this building was awarded by the government in 2007 to Circuit-Est. The company O Vertigo, directed by choreographer Ginette Laurin, established its creation centre at Place des Arts in 2005, while Marie Chouinard's company has been based at LA BIBLIOTHÈQUE – Espace Marie Chouinard, at the foot of Mount Royal, since 2007. In Quebec City, La Rotonde acquired a space with offices and studios in the heart of the Saint-Roch district in 2004. In Sherbrooke, the companies Danse Sursaut, a pioneer in youth-oriented dance, and Axile have taken up residence at the Centre des arts de la scène Jean-Besré. In Montreal, the contemporary dance school LADMMI, Les Grands Ballets Canadiens de Montréal and Tangente are slated to move into the Wilder Building. Other projects in the works include the rehabilitation of the building owned by the École supérieure de ballet contemporain de Montréal, the remodelling of the space occupied by Agora de la danse, and a project to expand La Rotonde in response to the rapid development of professional dance in Quebec City. Despite these gains, there is still a chronic shortage of suitable equipment and facilities in the dance sector—a problem targeted by major initiatives in the Master Plan. For true artistic, geographic and audience expansion to occur, we need to make the construction of proper venues part of our overall plan.

9. The Festival international de nouvelle danse ceased operations in 2003. The gap was partly filled by the Festival de Théâtre des Amériques which, in 2007, became the Festival TransAmériques—an annual festival featuring dance and theatre productions.

10. See Appendix D – List of Multidisciplinary Presenters, Events and Presentation Networks in Quebec, p.125.

The time has also come to build and enhance our heritage, to inscribe the history of dance and its highlights and accomplishments in collective memory. Many artists and companies reaching the twenty- and thirty-year mark in their careers are feeling the need to pass the torch or leave behind a rich legacy of works and archival material. Collecting these stories and achievements might seem like a colossal task, given the scant time and resources we have been able to devote to preserving and archiving material over the years. Some documentation centres have been established in advanced-level training schools or at the instigation of organizations like Tangente and Les Sortilèges. An initial review of the written, audio and visual material they have collected is encouraging. At the same time, it is clear that much effort and money needs to be invested in archiving, digitizing and making this wealth of material available to the public. A pioneer in this regard is the Bibliothèque de la danse Vincent-Warren of the École supérieure de ballet contemporain, an idea that was hatched in 1964 and passionately developed by Vincent Warren since 1979. Today, the library boasts 6,000 documents specifically on dance in Quebec, over 2,000 of which have been digitized and may be consulted on the library website Chorème, up and running since 2006. For this valuable work to continue, governments must get more seriously involved. Several universities, institutions and government agencies have masses of documents on dance,<sup>11</sup> but these primary sources tend to be consulted by only a handful of experts in dance, history and the humanities. Recent initiatives to create a catalogue of Quebec's choreographic works—such as that of the Fondation Jean-Pierre Perreault, which aims to preserve and manage the legacy of the famed choreographer and visual artist—must be supported and encouraged. They are fostering a culture of individual and collective responsibility for the preservation and transmission of our valuable artistic heritage. The Master Plan calls for the engagement of all community stakeholders and government in this forward-looking initiative.

Since its founding in 1984, the Regroupement québécois de la danse has been driven by one main goal: to rally all stakeholders in Quebec's professional dance sector around shared issues. In addition to publicly representing the dance milieu at the local, national and international levels, RQD runs certain programs and services<sup>12</sup> aimed at improving the working conditions and lives of all dance professionals. Two new associations were founded in 2010: Association québécoise des enseignants de la danse à l'école (AQEDÉ), which represents experts on dance education in schools, and La danse sur les routes du Québec (DSR),<sup>13</sup> whose membership includes presenters, companies and choreographers. Both share similar goals: to make professional dance accessible throughout Quebec and to expand the discipline.

11. See Appendix F – List of Dance Resource Centres (Specialized and General), p.127.

12. Programs to reimburse the cost of training (1994) and technical classes in contemporary dance (2005); the MCCCCF-CSST agreement ensuring coverage of performers during training periods not covered by contract (2006); coordination, since 2000, of a professional development service for the entire sector, support by grants from CQRHC and Emploi-Québec.

13. Network specialized in dance presentation, launched by RQD in 1997, with a membership of multidisciplinary presenters based in the regions. DSR became independent in 2000 and was transformed into an association in 2010.

### TIME TO LOOK FORWARD

Professional dance as it stands today is the fruit of an exemplary investment and commitment on the part of a few generations of artists, teachers and cultural workers. Wanting to preserve all they'd struggled to put in place; ready to help consolidate and structure a leading-edge sector with great economic potential; aware of their responsibilities regarding work conditions and relations and the next generation; seeking to contribute to their society and culture, and to secure its place on the world stage, over 200 dance artists and cultural workers helped to develop the *Master Plan for Professional Dance in Quebec 2011-2021*.<sup>14</sup> This Plan provides the tools they need to realize their ambitions, fuelled by the nature of dance itself—an extremely demanding discipline, whatever one's role, with an extraordinary power, under the right circumstances, to move people.

This Master Plan, building on the many pledges made by the dance community at the second États généraux de la danse, now invites everyone to turn words into action. Its guidelines, which will shape the development of professional dance in Quebec over the next ten years, encourage members to follow up on commitments they made on April 25, 2009. To bring other stakeholders and partners on board, the community must undertake these initiatives with conviction and determination.

It is true that Quebec's dance productions have won widespread international acclaim and the affections of audiences across Canada. Today and looking forward, the dance sector aspires to much more. It has so much to offer in the way of talent, creativity, knowledge, expertise and flexibility, and so much to preserve and transmit to future generations. The vision for the future outlined in this Master Plan is driven by a desire to strengthen the professional dance sector. But the true driving force behind this initiative is a passion: the passion of all community members for an intense, rewarding and ever-changing art form.

14. See Appendix A – The Grands Chantiers de la danse, p.111.

DECLARATION OF  
**intent**

2

**AT THE DELIBERATIVE ASSEMBLY** of the second États généraux de la danse professionnelle du Québec, over 200 dance professionals unanimously adopted a proposal on April 25, 2009, which took the form of a long Declaration of Intent. This Declaration listed all the commitments that the dance artists and workers who participated in the Grands Chantiers de la danse wanted their colleagues to make at the second États généraux conference. Now, two years later, the process has culminated in the *Master Plan for Professional Dance in Quebec 2011–2021*. We include here the original Declaration, almost in its entirety, since it informed and inspired much of the Master Plan, laying the basis for future actions to be taken by and for the dance community.

“We have entitled this Declaration of Intent *Ours Together*.

Because it calls on each of us, as we are, to conserve our strength and to commit, to look inwards and outwards, and to live for today and tomorrow, respecting ourselves, those around us, and those who came before us in dance.

It is up to all of us—dancers, choreographers, managers, rehearsal directors, designers, teachers, presenters, communications agents, development agents, cultural mediators and researchers—to adopt this Declaration, for now and for the years to come.

Because the artistic community to which we belong wants to move from strength to strength.

Because the discipline that unites us in a shared passion deserves much better.

Because dance artists, workers and audiences need inspiring spaces.

Because the contagious pleasure of dance should be spread farther afield.

And so, starting now and looking ahead, we commit to remaining informed and resolutely optimistic at all times, and to countering the pessimism, defeatism and fatalism that are so contrary to dance—an art of living and becoming.

To this end, we will rely on what we, individually and collectively, have managed to build and share over time, through stubbornness, boldness, creativity, resistance, perseverance, talent and passion.

Because we want to see dance expressed fully, exuberantly.

Because we want to see our community grow in health, in harmony and in numbers across Quebec.

From this day on, we commit—according to our means, knowledge, experience and available time—to spreading the benefits of the dance we practice, teach, create, present, share, support, defend and manage.

We practice an art of silence, precision, breathing, exultation, active meditation, and personal, ongoing transformation. It is our dedication to this art that binds us and that will carry us forward.

Faced with a sense of isolation, non-recognition, and generational and intergenerational inequities, we commit to building a culture of mutual assistance, sharing and cooperation, recognizing that each of us has our place, regardless of age, style or school of dance, geographic location or occupation.

Faced with prejudice, ignorance and passivity, we commit to becoming better informed, learning about our present and past, finding out who does what, and identifying models, leaders, allies and partners.

We commit to breaking the silence around physical and psychological health problems in our offices, studios, performance spaces and schools.

Whatever our role in the discipline, we commit to being frank and to speaking out about things that are undermining our morale and health and the quality of our dance.

Because we practice an exacting and elite art form in the noble and athletic sense of the term, we will make health in all situations our priority, our common cause.

We commit to adopting exemplary and healthy practices.

Because we have a responsibility to demand quality in all things and in all situations—for ourselves, for those around us and for those to follow—we will continue to call for the financial means to exercise our art and professions with integrity and dignity, and in complete safety.

We therefore commit to demanding more and better, for ourselves and for others, looking out for each other and not just for number one!

We commit to evaluating the cost of the art that we so want to practice, make more accessible and better integrate into the social fabric. Dance wants nothing more than to open doors, windows, archives and studios, to have a place of its own and to circulate freely in every sense.

We commit to using all the means at our disposal to exercise influence and show our conviction to those around us, in the dance community and in the cultural, educational, public and political arenas. As dance practitioners and as citizens, we will be consistent.

Because we have much to offer and receive in return.

Because we practice an art that is highly demanding both physically and mentally, we commit to defending the primary requirement of dance: time!

Time to train, prevent injuries, do research, incubate, create, recharge, rehearse and recover.

Time to remount works, communicate, meet audiences, get more involved in the discipline, take collective action, share information, take positions, negotiate and engage in cultural mediation.

Time to prepare, lobby, develop careers, reskill, manage people (artists and administrators), perform, present and develop audiences.

Time to breathe in, exhale, sit in silence, feel strong in body and mind, and cultivate a personal relationship with dance—allowing us to share, with other dancers on stage and with the audience, an intense and fleeting moment of profound meaning.

Time to dance and focus on quality.

Time to enjoy the thrill of dance felt by dancers and the audience—a thrill that, when all the right conditions are in place, goes to the essence of our being. If we can surrender to the curve of a movement, the expanse of a gesture, the silence of a pose, the exhilaration of a lift, then dance will work its magic . . .

This is what we want to be able to do, at all times.

If we believe, want and commit, we will become all the more convincing and eloquent, backed by the power of words, research, writing, and thought.

We will name, recognize, explain and convey our art: a science of being—physically, emotionally, intellectually and spiritually—in movement.

Our cherished hopes for today and tomorrow are part of a mysterious path whose origins, directions, traces, connections and teachings must be shown and recognized.

We have a history, a memory, and an artistic heritage to collect and share. We commit to these goals, because what is ours is also part of the public domain.

Finally, we believe that these commitments, inspired by past achievements and future promise, will be heard and supported by governments.

To reach audiences wherever they are, we dance practitioners commit to taking this bold step forward, to making the future *ours, together.*”

# five ambitions

FOR PROFESSIONAL DANCE  
IN QUEBEC

3

THE MASTER PLAN IS BASED ON FIVE MAIN AMBITIONS, broken down into a series of objectives aimed at ensuring the sustainable growth of professional dance in Quebec.

Professional dance in Quebec must:

**1) HAVE THE MEANS TO EXCEL**

All dance artists and organizations are driven by a desire to excel. This culture of excellence extends to all aspects of the dance sector, from training and creation to production, presentation and audience outreach. To nurture talent and allow artists and organizations to reach their full potential and remain competitive, the dance sector must provide quality expertise, resources, facilities and working conditions. By paying serious attention to the creative cycle, training, research, creative renewal and organizational structures, we will allow our dance artists and organizations to continue raising the bar.

**2) BECOME A STRONG, HEALTHY OCCUPATIONAL SECTOR**

Dance is an artistic discipline, but it is also a workplace and way of life. The dance milieu needs strong, stable organizations to ensure appropriate working conditions for artists and cultural workers, which include adequate wage scales, positive and stimulating work relations, and safe and healthy work environments. The sector also needs to be able to integrate emerging artists and workers in an exemplary manner and to offer them opportunities to pursue a rewarding career in dance. Performers need to be able to easily transition into related professions and cultural workers need to be recognized for what they do. To become strong and healthy, the dance sector must also build professional and social relations based on values of openness, sharing, solidarity and integrity.

**3) DEVELOP A NATIONAL AND INTERNATIONAL REPUTATION FOR INNOVATION**

Professional dance in Quebec is multi-faceted, inventive and original. Our capacity for innovation is reflected in both our artistic approaches and our organizational models. This creative force must be recognized for its contribution to a variety of fields and must be further harnessed to increase our competitive edge. For Quebec to consolidate its reputation as a leader in innovation, we need to experiment, take risks, invest in research, contribute to other creative areas, expand our reach, access knowledge, hone our skills, apply state-of-the-art technology, keep up with national and international trends, increase exchanges, and create a spirit of healthy competition.

**4) REACH OUT TO AUDIENCES**

Dance is evolving rapidly and today encompasses many forms of creative expression. Dance audiences are also diverse and spread across Quebec. Artists, practitioners and creative works need to reach their target audiences. Key players in this regard include presenters, cultural mediators and journalists. Audience outreach requires a substantial investment of human and financial resources. Actions must be focused on promoting dance; on identifying and reaching audiences across the board; on sparking interest and establishing dialogue; on helping audiences understand and appreciate dance; and on cultivating a desire to learn more about dance through tools and publications.

**5) BECOME AN INTEGRAL PART OF QUEBEC'S SOCIAL AND CULTURAL FABRIC**

A source of enrichment and growth, dance must become an integral part of the social and cultural fabric of communities across Quebec, and must be included in arts programs in schools. Strategies for strengthening and maintaining our foothold include providing access to our dance heritage and expertise, raising our profile in municipalities, gaining more media exposure, securing adequate facilities for training, presentation and creation, and cultivating relationships with amateur practitioners.

# MASTER PLAN layout

# 4

**THE PROFESSIONAL DANCE SECTOR CONSISTS OF SEVERAL AREAS OF PRACTICE** that are different but closely related, since all contribute to the expression and affirmation of dance. Our main concern in developing the Master Plan was to demonstrate the need to transcend these areas of practice (research, creation, production, dissemination and training) in order to identify common goals. The resulting Plan is structured around five main areas of expansion, which are also priority areas of action. Interrelated and interdependent, these areas provide an overview of the magnitude, scope and impact of actions required to implement the Master Plan.

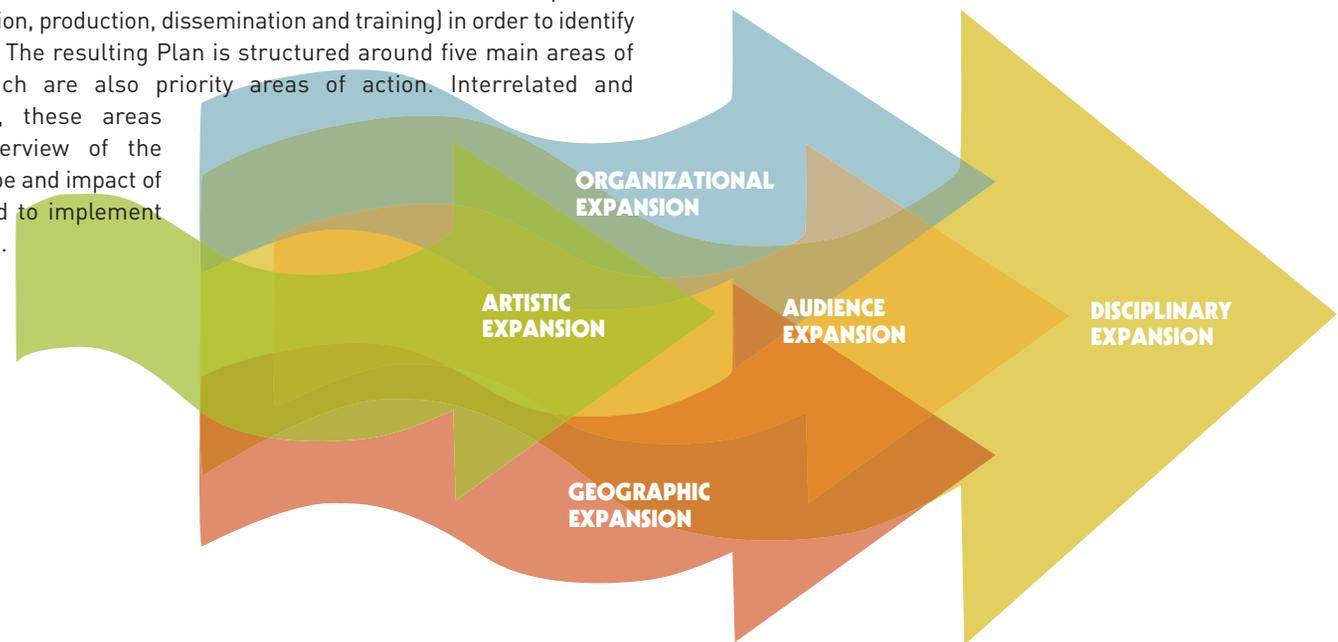


FIGURE 1.  
**The Five Areas of Expansion  
in the Master Plan**

### 1. ARTISTIC EXPANSION

Artistic expansion concerns all dance artists, from performers and choreographers to designers and other artistic collaborators. This area involves developing basic and applied artistic research; reinforcing research, creation and production processes; improving the conditions in which choreographic works are presented and disseminated; recognizing multiple choreographic styles and forms; helping dance artists build their careers; and providing practitioners with opportunities for creative renewal and exchange with dance artists and professionals from here and abroad.

### 2. ORGANIZATIONAL EXPANSION

Organizational expansion refers to the operation, development and sustainability of dance organizations and their ability to fulfill their mission. It also involves the availability of resources, skills and equipment; access to support services and expertise; the health and safety of dance artists and cultural workers; work and professional relations; ongoing training; and experimentation with new organizational approaches and models. Lastly, it recommends the establishment of new organizations to help structure and advance the dance sector.

### 3. AUDIENCE EXPANSION

Audience expansion involves reaching out to existing and future audiences through the presentation of works, promotional activities, cultural mediation and other initiatives. Included in this area are information and documentation; the visibility of dance in the media and public mind; and the development of a dance culture.

### 4. GEOGRAPHIC EXPANSION

Geographic expansion is sought at the national and international levels. In Quebec, it involves ensuring the sustainable development of dance in all regions. It includes aspects such as the increased presence and mobility of dance artists; professional exchanges; the building of bridges between amateurs and professionals; and audience outreach. It focuses on ways to raise the profile of dance beyond Quebec's borders through the mobility of dance artists and professionals; the participation of dance artists and organizations in national and international exchange networks; various types of artistic, economic and professional partnerships; promotional and market development activities; and the touring of Canadian and foreign shows in Quebec.

### 5. DISCIPLINARY EXPANSION

This area focuses on all elements that affect the dance sector as a whole, ranging from types of funding to education, training programs, the job market and career opportunities in dance. This fifth area of expansion also encompasses knowledge-building; the development of strategic, accessible dance resources; and the preservation and enhancement of our dance heritage.

### CREATING A VISION FOR THE FUTURE

Based on these five areas of expansion, we have created an ambitious vision and roadmap for the future, broken down into a series of guidelines and strategies.

These sets of guidelines and strategies, corresponding to each of the expansion areas, are accompanied by work plans proposing concrete actions and measures to achieve the stated objectives. The key organizations in charge of implementing these measures are listed, as well as other prospective partners. A timeline with goals for the short term (under 3 years), medium term (3 to 5 years) and long term (6 years and more) is likewise included.

The work plans are a starting point for stakeholders and partners to develop action plans according to priorities and schedules. Despite our efforts to provide as exhaustive an overview as possible, some actions, means, administrators and partners may not have been identified or targeted as precisely as we would have liked. The participation and engagement of many stakeholders will be vital to the expansion of professional dance in Quebec over the next ten years.



**artistic**

EXPANSION

5

**DANCE IS AN ART OF THE BODY** that is exercised under very specific and demanding conditions, all of which are necessary for a choreographic work to reach its full expression and move the audience. Creation in dance is above all a team effort: the dancers and choreographer are the nerve centre, in constant communication with designers, artistic collaborators, managers and administrative personnel. This, at least, is the ideal scenario—the reality is often quite different. Research-driven and original dance works, predominant in Quebec, require enormous athletic and expressive abilities on the part of dancers, and incessant creativity on the part of choreographers who must ensure the quality of the work at every stage, from creation to production to presentation. Most importantly, dance requires time.

In this high-risk endeavour, there is a direct correlation between the time put into each stage of the creative process and the end result. Each piece starts from scratch: there is no pre-established text or choreographic or musical score. Everything depends on the availability and chemistry of individuals, bodies, imaginations and expertise assembled in a physical space with its own set of requirements (floor type, ceiling height, lighting, ventilation, showers and so on). The creative process in dance includes research, creation, production and initial performances before the public. These stages are closely connected, but the pace and conditions yielding optimal technical and aesthetic results are specific to each. For most companies and choreographers, time is limited (often unreasonably so), and production budgets are tight. Work teams are reduced to a minimum, starting with the number of dancers hired (often between three and five) who, with no understudies, have no safety nets. As deadlines approach, mounting pressure and stress levels are the main cause of injuries that can necessitate last-minute replacements.

All creative dance work involves a careful negotiation of limited resources, which often means cutting back on research and rehearsal time, and skipping the period normally devoted to staging the work and finalizing the choreography. There is constant pressure to put on the show, whether it is fully completed or not. Naturally, there is a price to pay: the quality of the production sometimes falls short of expectations and those who feel the impact most keenly are the performers and choreographer, who are in direct contact with the audience, and the presenter, who has to defend his or her programming choices. Audiences are demanding and have a vast array of shows to choose from. National and



international presenters are also selective: the competition is fierce, the financial stakes are high, and they want to build loyal audiences. Presenters are also responsible for the conditions in which the works are performed. For creative teams and presenters to excel, significant human, material, technical and financial investments are required.

The vitality of research-driven, original creation depends not only on available means and resources, but also on the capacity for creative renewal through a diverse range of dance forms and choreographic styles; novel and unique creative methods and presentation formats; and a multitude of approaches that intersect with other disciplines, sometimes incorporating scientific, technological or digital elements. This creative wealth needs to be mined and displayed, which is why it is important to make evaluation criteria more flexible, and to distinguish the quality of a work from ticket sales, and the relevance of a particular aesthetic approach from the number of shows booked for a tour. The creative force of the discipline largely depends on our practitioners' ability to step out of the conventional production and presentation frameworks set by the current funding system.

While the artistic essence of dance is mainly revealed through original creations, the remounting of existing works should also be encouraged. Increasing the life span of works and giving the public access to Quebec's choreographic repertoire will help foster an appreciation for the art form.

Promoting the artistic expansion of professional dance in Quebec involves supporting artists in their careers—the paths, cycles and rhythms of which are unique to each individual. We need to diversify the types of support offered and make a long-term commitment. To maintain high standards of quality, the public sector and dance community also need to invest in emerging artists. Our future progress depends on the system's willingness to support new talent and help young artists realize their full potential.

The following guidelines and strategies for the artistic expansion of professional dance in Quebec are designed to foster the levels of quality and excellence that will keep us competitive.

# Guidelines

## 1. SUPPORT DANCE WORK AND THE CREATIVE CYCLE<sup>1</sup>

## 2. ACKNOWLEDGE A DIVERSE RANGE OF ARTISTIC APPROACHES

## 3. IMPROVE THE CONDITIONS IN WHICH WORKS ARE PRESENTED

## 4. HELP TO DEVELOP ARTISTIC CAREERS<sup>5</sup>

# Strategies

- Encourage basic artistic research in dance.<sup>2</sup>
  - Improve conditions for choreographic research<sup>3</sup> leading to the creation of a work.
  - Allow dance artists time for creative renewal.
  - Allow sufficient time for choreography and staging.
  - Help choreographers and dance artists with original projects obtain the necessary technical and artistic resources.
  - Increase access to a wide range of residency programs.
  - Facilitate the incorporation of technologies into the creative process.
  - Increase access to spaces and equipment adapted to the requirements of dance.
- 
- Recognize multiple dance forms and choreographic styles.<sup>4</sup>
  - Increase dance artists' room to manoeuvre in terms of the size, format and medium of the work and its mode of presentation.
  - Show leadership in experimentation and the creation of hybrid artistic forms.
  - Recognize the specificity and value of youth-oriented dance.
  - Increase the life span of works.
- 
- Ensure optimal conditions for the presentation of new works and remounts.
  - Guarantee the quality of touring works.
  - Optimize presentation in the creative value chain.
  - Encourage initiatives to present dance works in non-traditional venues.
- 
- Accommodate the variety of paths, rhythms and means chosen by artists to develop their careers.
  - Help emerging artists acquire their first professional experiences.
  - Ensure continuity in the professional development of dance artists.
  - Promote artistic exchanges and partnerships.

1. The creative cycle includes research, creation and production.
2. Basic artistic research refers to research activities in a studio or a lab that are independent of a specific creation or production.
3. Choreographic research is the first stage of the creation cycle.
4. Dance forms and styles refer to all types of dance: classic, modern, contemporary, ballet jazz, butoh, African dance, Brazilian dance, street dance, ballroom dancing, ice dancing, etc. Choreographic style refers to individual aesthetic approaches.
5. Artistic career refers to a dance artist's professional development and career path, the stages of which are unique to each individual.

## 1• DANCE WORK AND THE CREATIVE CYCLE

ACTIONS	KEY MEANS	KEY ADMINISTRATORS	KEY PARTNERS	TIME FRAMES 1-2yrs 3-5yrs 6-10yrs
<b>Carry out more basic artistic research projects in dance.</b>	<ul style="list-style-type: none"> <li>Promote basic artistic research in the dance community, and among students and university researchers.</li> <li>Promote the publication and dissemination of articles and works in dance networks and universities.</li> <li>Encourage the presentation and sharing of research results (symposia, seminars, conferences, etc.).</li> <li>Document basic artistic research projects and their contribution to the discipline.</li> </ul>	Dance artists, researchers, professors, undergraduate and graduate students, advanced-level dance training schools, dance resource centres	Arts councils, FQRSC, SSHRC, MCCCCF, MELS	
<b>Allot the necessary time to conduct choreographic research.</b>	<ul style="list-style-type: none"> <li>Adjust funding schemes (operating and project grants, subsidies) according to the cost of remunerating performers, choreographers, designers, artistic consultants, etc.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities <sup>6</sup>	Dance companies, choreographers, dance artists with original projects	
<b>Give dance artists time to recharge their batteries.</b>	<ul style="list-style-type: none"> <li>Incorporate creative renewal periods into funding programs for dance artists and companies.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities	Dance artists	
<b>Ensure that performers, choreographers, designers and others involved in the creative process have work environments and conditions that meet the artistic and professional requirements of dance.</b>	<ul style="list-style-type: none"> <li>Conduct a cost analysis of research, creation and production activities, and adjust the amounts of operating/project grants and subsidies accordingly.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities, MCCCCF	RQD, dance companies, choreographers, dance artists with original projects	
<b>Allow the time and resources required for the final steps of choreographic and stage production.</b>	<ul style="list-style-type: none"> <li>Increase operating and project grants according to choreographic and stage production costs.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities	Dance companies, choreographers, dance artists with original projects	
<b>Ensure that creative teams have the technical and artistic resources they need to complete their projects.</b>	<ul style="list-style-type: none"> <li>Conduct a cost-benefit analysis of these vital resources (understudies, apprentices, rehearsal directors, production directors, technical directors, movement specialists, etc.) and increase operating and project grants accordingly.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities	Dance companies, choreographers, dance artists with original projects	

6. When municipalities are mentioned in relation to arts councils, we are referring to municipal recreation and culture departments that support the creation and dissemination of artistic works.

ACTIONS	KEY MEANS	KEY ADMINISTRATORS	KEY PARTNERS	TIME FRAMES		
				1-2yrs	3-5yrs	6-10yrs
<b>Offer support to emerging choreographers during the creative process.</b>	<ul style="list-style-type: none"> <li>Develop a range of support services and activities, funded through programs for emerging and mid-career artists.</li> </ul>	Dance artists and organizations	CALQ, CCA, CAM, CAL, CAS, CRC, municipalities, FRIJ, CRE			
<b>Increase residency opportunities and options (research, creation, production).</b>	<ul style="list-style-type: none"> <li>Put in place a special residency program with the necessary funding.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities	Organizations offering residencies			
<b>Provide the necessary technical/technological resources for the various stages of the creative process.</b>	<ul style="list-style-type: none"> <li>Analyze needs according to technical/technological challenges and create an action plan and budget.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities, MCCCCF, Canadian Heritage	Dance artists and organizations			
<b>Facilitate access to spaces and equipment compliant with professional standards for dance.</b>	<ul style="list-style-type: none"> <li>Assess ways to make optimal use of existing facilities and determine costs.</li> <li>Implement measures to make existing facilities more accessible.</li> </ul>	Dance facility managers	CALQ, CAM, CAL, CAS, CCA, municipalities, MCCCCF			
<b>Adapt cultural facilities and equipment to professional standards for dance.</b>	<ul style="list-style-type: none"> <li>Complete the City of Montréal's project to upgrade cultural facilities.</li> </ul>	City of Montréal and boroughs	Cultural facility managers			
	<ul style="list-style-type: none"> <li>Complete a second phase of the Quebec-wide study on professional dance spaces.<sup>7</sup></li> </ul>	MCCCCF and municipalities	Local dance communities			
<b>Provide the dance sector with new spaces for research, creation, production and presentation throughout Quebec.</b>	<ul style="list-style-type: none"> <li>Develop a special equipment plan meeting professional dance needs throughout Quebec.</li> <li>Provide adequate support to existing projects.</li> </ul>	MCCCCF, MAMROT, Canadian Heritage, municipalities	RQD and the dance community, dance			
	<ul style="list-style-type: none"> <li>Adjust organizations' operating grants according to new space and equipment costs.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities, MCCCCF	Equipment managers			

7. Gagné Leclerc Groupe Conseil (2007). *Étude de situation des lieux de formation, répétition, recherche, création, production et diffusion en danse professionnelle sur le territoire de l'île de Montréal*, 172 p.

## 2• A DIVERSE RANGE OF ARTISTIC APPROACHES

ACTIONS	KEY MEANS	KEY ADMINISTRATORS	KEY PARTNERS	TIME FRAMES		
				1-2yrs	3-5yrs	6-10yrs
<b>Support a wide variety of dance forms and choreographic styles.</b>	<ul style="list-style-type: none"> <li>• Create a task force to promote artistic diversity in dance.</li> </ul>	RQD, the dance community	CALQ, CAM, CAL, CAS, CCA, municipalities			
	<ul style="list-style-type: none"> <li>• Adapt program criteria and the evaluation procedures of juries of peers.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities	RQD and the dance community			
<b>Allow for a full range of choreographic narratives, patterns and modes of expression (sizes, formats, media, presentation).</b>	<ul style="list-style-type: none"> <li>• Adapt artistic evaluation criteria according to diverse choreographic approaches, and review the awarding of grants accordingly.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities	Juries of dance peers			
<b>Encourage hybrid and interdisciplinary art projects.</b>	<ul style="list-style-type: none"> <li>• Identify ways to carry out hybrid or interdisciplinary projects.</li> </ul>	Dance companies, choreographers, dance artists with original projects	Artists from other disciplines and fields, CALQ, CAM, CAL, CAS, CCA, municipalities			
<b>Identify the specific research, creation, production and dissemination needs of choreographic works targeting young audiences.</b>	<ul style="list-style-type: none"> <li>• Adjust grants awarded to dance artists and companies and include financial incentives for presenters.</li> </ul>	CALQ, CAL, CAS, CCA, municipalities, MCCCCF, Canadian Heritage	The dance community			
<b>Facilitate remounts of existing works.</b>	<ul style="list-style-type: none"> <li>• Identify constraints (financial, technical, programming) and measures to be taken, such as including remount costs in applications for travel and touring grants.</li> </ul>	Dance companies, choreographers, dance artists with original projects, presenters	CALQ, CAM, CCA, MCCCCF, Canadian Heritage			

### 3• CONDITIONS IN WHICH WORKS ARE PRESENTED

ACTIONS	KEY MEANS	KEY ADMINISTRATORS	KEY PARTNERS	TIME FRAMES		
				1-2yrs	3-5yrs	6-10yrs
<b>Ensure the quality of touring works in Quebec and elsewhere (resources, skills, fees, set-up times, rehearsal periods, etc.).</b>	<ul style="list-style-type: none"> <li>• Provide more operating and touring funding to companies, choreographers and dance artists with original projects.</li> <li>• Increase grants to Quebec and Canadian presenters.</li> </ul>	CALQ, CAM, CCA, MCCCCF, Canadian Heritage, municipalities	Dance companies, choreographers, dance artists with original projects, presenters			
<b>Offer more support to presenters.</b>	<ul style="list-style-type: none"> <li>• Analyze presentation costs for specialized and multidisciplinary presenters, as well as dance artists and companies.</li> <li>• Based on the results of this study, increase funds allocated to presentation.</li> </ul>	RQD, DSR, dance artists, companies and presenters	MCCCCF, Canadian Heritage, CALQ, CAM, CAL, CAS, CCA, municipalities, RIDEAU			
<b>Diversify the ways in which presenters can support companies, choreographers and dance artists with original projects.</b>	<ul style="list-style-type: none"> <li>• Define support measures and calculate the costs.</li> </ul>	RQD, DSR, dance artists, companies and presenters	MCCCCF, Canadian Heritage, CALQ, CAM, CAL, CAS, CCA, municipalities			
	<ul style="list-style-type: none"> <li>• Increase funds to support dance artists and companies.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities, MCCCCF, Canadian Heritage	Dance presenters			
<b>Ensure appropriate working conditions and compensation for performers presenting works in non-traditional venues.</b>	<ul style="list-style-type: none"> <li>• Establish rates of pay, safety regulations and the sharing of responsibilities for this type of project.</li> </ul>	Dance presenters, schedulers, choreographers, dance companies, artists with original projects	Managers or owners of non-traditional venues, public and private partners			
<b>Assess self-presentation and associated costs.</b>	<ul style="list-style-type: none"> <li>• Review presenters' ability to present shows and identify conditions and requirements.</li> </ul>	Venue managers, dance companies, choreographers and artists with original projects	CALQ, CAM, CAL, CAS, CCA, municipalities			

## 4• DEVELOPMENT OF ARTISTIC CAREERS

ACTIONS	KEY MEANS	KEY ADMINISTRATORS	KEY PARTNERS	TIME FRAMES		
				1-2 yrs	3-5 yrs	6-10 yrs
<b>Help dance artists develop their careers, acknowledging the variety of paths they may choose.</b>	<ul style="list-style-type: none"> <li>Evaluate programs and measures designed to support emerging artists in order to harmonize actions and optimize their impact.</li> <li>Ensure stable funding for these programs and measures.</li> </ul>	MCCCF, Secrétariat à la jeunesse, FRIJ, CRÉ, CALQ, CAM, CAL, CAS, CCA	RQD, CRC, the dance community			
	<ul style="list-style-type: none"> <li>Increase opportunities for arts councils to get involved in the professional development of dance artists by increasing funds allocated to the discipline.</li> </ul>	MCCCF, Canadian Heritage, municipalities	RQD, CRC, the dance community			
	<ul style="list-style-type: none"> <li>Support the initiatives of dance artists, companies, presenters and service organizations which provide artistic and professional support (coaching, internships, mentorship and sponsorship).</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities	RQD, CRC, the dance community			
<b>Develop measures to support emerging artists (mentorship, sponsorship, etc.).</b>	<ul style="list-style-type: none"> <li>Formalize mentorship and sponsorship practices by putting in place a coaching and follow-up system and providing the necessary funding.</li> </ul>	RQD, service organizations, CRC	CALQ, CAM, CAL, CAS, CCA, municipalities, FRIJ, Emploi-Québec, HRSDC			
<b>Provide mid-career artists with the means to continue their professional and artistic development.</b>	<ul style="list-style-type: none"> <li>Review the situation of mid-career artists and their progress in the funding system, as well as their needs in terms of support and recognition.</li> <li>Adjust support programs and allocate the necessary funds.</li> <li>Apply evaluation methods adapted to their realities.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities	RQD, service organizations, CRC, mid-career artists			
<b>Increase opportunities for artistic exchange at the national and international levels.</b>	<ul style="list-style-type: none"> <li>Create opportunities for internships, residencies, artistic exchanges and partnerships by putting in place the appropriate support measures and programs.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities, MCCCF, Canadian Heritage, MRI	Dance artists, organizations, associations and networks			

# Summary Table

## DANCE WORK AND THE CREATIVE CYCLE

- Basic artistic research
- Choreographic research
- Creative renewal
- Choreography and staging
- Technical and artistic resources
- Residencies
- Technology integration
- Space and equipment

## DIVERSE RANGE OF ARTISTIC APPROACHES

- Dance forms and choreographic styles
- Sizes, formats, means, modes of creation and presentation
- Hybrid forms
- Youth-oriented dance
- Remounts

## CONDITIONS IN WHICH WORKS ARE PRESENTED

- New works and remounts
- Quality of touring works
- Role of presentation in the creative value chain
- Presentation in non-traditional venues

## DEVELOPING ARTISTIC CAREERS

- Paths, rhythms and means
- First professional experiences
- Ongoing professional development
- Artistic exchanges and partnerships

# organizational

## EXPANSION

6

**PROFESSIONAL DANCE IN QUEBEC OWES MUCH OF ITS VITALITY** to the milieu's dynamic organizations. For the most part, these are small entities run by minimal staff who handle the multiple tasks that go into creating, producing and presenting a show: securing funding; developing the project; assembling a team; organizing and managing the work; seeking presenters or co-producers; promoting the show and its artists; and, finally, organizing a tour. Dance companies are supported by a small number of service organizations, associations, promoters and presenters. The number of organizations with sufficient human resources can be counted on the fingers of one hand.

Quebec's dance organizations (over 45 of which receive operating grants from the CALQ) have a considerable impact on the dance economy, working conditions and compensation, and the sustainable growth of the dance ecosystem. Constantly in survival mode, this fragile ecosystem is heavily dependent on employees who are stretched thin, poorly paid and overworked, but are nonetheless resilient and resourceful in the administrative roles assigned to them. In a context of budget cuts and dwindling foreign markets, it is difficult to attract and retain the cultural workers needed to develop and ensure the long-term growth of dance organizations. A company on the wane means that dozens fewer contracts will be available for an ever-growing number of dancers. When a presenter is forced to suspend operations for a few years, five to ten dance artists and companies must struggle to find a new venue for their shows. Far from flourishing, most dance organizations are looking for ways to diversify their revenue sources just to keep going. Given their limited resources, how are they to secure their share of private funding and engage the business community, which is already solicited by major institutions, large-scale events, and social and humanitarian causes? Limited operating budgets also make it difficult for these organizations to seek expert advice on marketing and business development.

Dance organizations are superb training grounds for cultural workers embarking on a professional career; however, many have difficulty retaining these employees because their wage scales are not competitive. This problem is compounded by a lack of time and resources to devote to the professional development of cultural workers.



Given their precarious state, dance organizations are only able to maintain vital operations instead of functioning at full capacity. As a result, the entire dance sector is weakened in a fiercely competitive environment where both emerging and established practitioners are unable to access much-needed artistic and administrative support or consulting services. Sponsorship and mentoring are common, but need further encouragement and financial assistance.

Some dance artists do not have access to institutional support while others wonder what will become of their organization once they retire. Succession planning is a growing concern for the dance sector and public partners. To what extent and in what conditions will these organizations keep going when their founders step down?

One aspect of succession planning is the training of future administrators. A lot hinges on our perception of administrative functions, which go hand in hand with artistic functions. If we do not sufficiently value the administrative side of what we do, we will be unable to create a stimulating professional environment for cultural workers.

The quality of work conditions and relations is a major issue in the professional dance sector. Dancers who generally invest their own money in daily training, injury prevention and health care, are among Quebec's lowest paid artists. Independent choreographers are not much better off. In addition to compensation, there is the challenge of professional health and safety, which requires suitable facilities and positive work relations. Dance is a high-risk discipline and quality work conditions do not come cheap. Since most individuals and companies do not have the resources to comply with the necessary standards, the level of risk goes up.

Organizational expansion also refers to the ability of organizations to fulfill the various aspects of their mission. For example, a number of companies have a mandate not only to create and present works, but also to build audiences and develop the discipline. Existing support measures and programs do not allow them to adequately carry out these mandates. It is almost unthinkable for creators to spend the time they'd like on activities that are nonetheless essential to the development of their art, such as cultural mediation. The dominant model on which the public funding system is based—that of the single-choreographer company—leaves very little room for new organizational structures and approaches. Yet fresh ideas are key to the survival and health of the dance ecosystem, and its ability to develop new business models.

The following guidelines and strategies will help plan effective ways to meet these challenges in the coming years.

# Guidelines

## 1. SUPPORT DANCE ORGANIZATIONS AT THE OPERATIONAL LEVEL

## 2. IMPROVE WORK CONDITIONS AND RELATIONS

## 3. PROMOTE ORGANIZATIONAL INNOVATION

# Strategies

- Ensure that the resources organizations need to fulfill their mission are consistently available.
- Diversify and increase access to support services and expertise.
- Ensure continuity in the professional development of administrative personnel.
- Support the integration of digital technologies in administrative practices.
- Increase professional exchanges, collaborative ventures and networking.
- Promote the long-term development of dance organizations.
- Support succession planning in dance organizations.

- Ensure quality work conditions and relations.<sup>1</sup>
- Acknowledge the cost of improving work conditions and relations.
- Encourage employers and employees to take charge of work conditions and relations.
- Encourage the development of quality professional relations.<sup>2</sup>
- Ensure the health of dance artists and cultural workers.

- Recognize the diversity of mandates and missions of dance organizations and dance companies in particular.
- Encourage the pooling of resources and expertise.
- Encourage the implementation of new organizational structures.
- Encourage fresh thinking about governance models adapted to dance organizations.
- Allow for the emergence of organizations that will move dance forward.

1. The term "work conditions" includes compensation, benefits, work time, job atmosphere and work environment. "Work relations" refers to concrete relationships between employees and their employer, or among colleagues, as they carry out their professional duties.

2. The term "professional relations" refers more specifically to the relationships established among professionals within the dance milieu or with other sectors.

## 1• THE OPERATION OF DANCE ORGANIZATIONS

ACTIONS	KEY MEANS	KEY ADMINISTRATORS	KEY PARTNERS	TIME FRAMES		
				1-2yrs	3-5yrs	6-10yrs
<b>Allow dance organizations to access the resources and expertise they need to fulfill their mission.</b>	<ul style="list-style-type: none"> <li>Conduct a thorough analysis of organizational needs.</li> </ul>	RQD and dance organization managers	CALQ, CAM, CAL, CAS, CCA, municipalities, universities (e.g., CURA-HEC)			
	<ul style="list-style-type: none"> <li>Increase funds allocated to the operation of dance organizations.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities, MCCCCF, Canadian Heritage	Dance organizations			
<b>Make dance a more attractive employment sector and ensure employee retention in dance organizations.</b>	<ul style="list-style-type: none"> <li>Allow dance organizations to offer quality work environments and conditions, including competitive wage levels.</li> <li>Increase funds allocated to the operation of dance organizations.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities, MCCCCF, Canadian Heritage	Dance organization managers			
	<b>Facilitate access to resources and consulting services.</b>	<ul style="list-style-type: none"> <li>Put in place financial incentives for organizations providing services and expertise to emerging dance artists and organizations.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities, MCCCCF, Canadian Heritage	Dance organizations		
<ul style="list-style-type: none"> <li>Create a centralized data bank of resources and consulting services.</li> </ul>		RQD, service organizations, CRC	CQRHC, CALQ, CAM, CAL, CAS, CCA, municipalities			
<ul style="list-style-type: none"> <li>Increase access to existing measures and ensure stable funding.</li> </ul>		CALQ, CAM, CAL, CAS, FRIJ, ORAM	Dance organizations			
<b>Increase and diversify the expertise and offerings of service organizations for the production, promotion and touring of shows.</b>	<ul style="list-style-type: none"> <li>Increase the funds available to service organizations.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities	Emerging dance artists and companies, presenters			
<b>Help dance artists develop administrative skills.</b>	<ul style="list-style-type: none"> <li>Continue raising awareness around career management and offer professional development activities adapted to dance artists' realities.</li> </ul>	RQD, CRC, advanced-level dance training schools, service organizations	CQRHC, CHRC, Emploi-Québec			

ACTIONS	KEY MEANS	KEY ADMINISTRATORS	KEY PARTNERS	TIME FRAMES		
				1-2yrs	3-5yrs	6-10yrs
<b>Allow cultural workers to improve their administrative skills.</b>	<ul style="list-style-type: none"> <li>Identify appropriate ways to increase access to professional development activities within organizations.</li> <li>Look into covering the training costs of salaried employees.</li> </ul>	RQD and dance organization managers	CQRHC, CHRC, Emploi-Québec, FDRCMO, colleges and universities			
<b>Develop support measures to transfer administrative skills to younger employees.</b>	<ul style="list-style-type: none"> <li>Put in place a mentoring and sponsorship system.</li> <li>Develop a toolkit to support younger managers.</li> </ul>	RQD and dance organizations	CALQ, CAM, CCA, CQRHC, CHRC, business volunteers			
<b>Ensure that digital technologies are integrated into organizations' management tasks.</b>	<ul style="list-style-type: none"> <li>Offer more professional development activities (workshops, internships, boosters, etc.).</li> </ul>	RQD and service organizations	MCCCF, Emploi-Québec, CQRHC			
	<ul style="list-style-type: none"> <li>Allocate public funds to purchase necessary equipment and hire staff.</li> </ul>	MCCCF, Canadian Heritage, MDEIE, HRSDC	CALQ, CAM, CAL, CAS, CCA, municipalities			
<b>Increase opportunities for collaboration and professional exchange at the national and international levels.</b>	<ul style="list-style-type: none"> <li>Create a directory of partners, intern programs, seminars, discussion forums, etc.</li> </ul>	RQD, CDA, CRC, service organizations	Administration schools, cultural organizations, associations, delegations, embassies			
	<ul style="list-style-type: none"> <li>Facilitate access to funding for travel and professional development within the context of professional collaborations and exchange, and for hosting symposia and discussion forums in Quebec.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities	MCCCF, MRI, MDEIE, HRSDC, Canadian Heritage			
<b>Ensure the sustainable development of dance organizations.</b>	<ul style="list-style-type: none"> <li>Increase operating funds with a view to maintaining and strengthening the dance ecosystem.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities, MCCCF, Canadian Heritage	RQD and the dance community			
<b>Encourage succession planning for dance organizations.</b>	<ul style="list-style-type: none"> <li>Put in place measures to raise awareness and to support succession planning in dance organizations.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities	Executive and artistic directors of dance organizations			

## 2• WORK CONDITIONS AND RELATIONS

ACTIONS	KEY MEANS	KEY ADMINISTRATORS	KEY PARTNERS	TIME FRAMES
				1-2yrs 3-5yrs 6-10yrs
<b>Improve work conditions and relations in the dance sector.</b>	<ul style="list-style-type: none"> <li>Take stock of the situation and assess the cost of significantly improving work conditions and relations.</li> </ul>	MCCCF and the Secrétariat permanent à la condition socioéconomique des artistes	RQD and working committees	
	<ul style="list-style-type: none"> <li>Determine unionization rates among dancers.</li> </ul>	UDA and dance companies	MCCCF and the Secrétariat permanent à la condition socioéconomique des artistes, RQD, DTRC	
<b>Inform and provide stakeholders with the tools they need to create quality work conditions and relations.</b>	<ul style="list-style-type: none"> <li>Create a guide to rates of pay for the various dance professions.</li> <li>Develop best practices guides for work conditions and relations in the various dance milieus.</li> <li>Put in place a consulting service for work conditions and relations.</li> </ul>	RQD and working committees	MCCCF and the Secrétariat permanent à la condition socioéconomique des artistes, ministère du Travail, CHRC	
<b>Establish solid professional ties among stakeholders in different areas of dance practice.</b>	<ul style="list-style-type: none"> <li>Develop a code of ethics for the dance sector and ensure oversight.</li> </ul>	RQD and working committees	The dance community	
<b>Ensure compliance with professional health and safety standards.</b>	<ul style="list-style-type: none"> <li>Implement professional health and safety awareness measures.</li> </ul>	RQD and the dance community	MCCCF and the Secrétariat permanent à la condition socioéconomique des artistes, CSST	
	<ul style="list-style-type: none"> <li>Implement the action plan of the Table de concertation paritaire en santé et sécurité du travail du domaine des arts de la scène.</li> </ul>	Dance artists and organizations, cultural facility managers		

ACTIONS	KEY MEANS	KEY ADMINISTRATORS	KEY PARTNERS	TIME FRAMES
				1-2 yrs 3-5 yrs 6-10 yrs
<b>Increase performers' access to injury prevention and health promotion resources.</b>	• Make sure available information on injury prevention and health promotion is more widely circulated.	RQD, DTRC, UDA, advanced-level dance training schools	MCCCF and the Secrétariat permanent à la condition socioéconomiques des artistes, sports and physical education associations, university researchers	
	• Look into creating a health fund for performers.	RQD, DTRC, UDA, the dance community	MCCCF and the Secrétariat permanent à la condition socioéconomique des artistes, private foundations	
<b>Encourage employers' efforts to promote health and safety at work.</b>	• Put in place financial incentives to help promote professional health and safety.	CALQ, CAM, CAL, CAS, CCA, municipalities	Dance artists, dance organizations, facility managers	

### 3• ORGANIZATIONAL INNOVATION

ACTIONS	KEY MEANS	KEY ADMINISTRATORS	KEY PARTNERS	TIME FRAMES		
				1-2yrs	3-5yrs	6-10yrs
<b>Support the diverse mandates and missions of dance companies.</b>	<ul style="list-style-type: none"> <li>Adapt funding evaluation criteria and increase funds allocated to operations.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities	RQD and the dance community			
<b>Allow dance companies to maintain the structures and expertise they have developed by adapting or redefining their mission.</b>	<ul style="list-style-type: none"> <li>Evaluate organizations based on their role in maintaining and strengthening the dance ecosystem.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities	Peer committees and juries			
<b>Raise awareness in the dance community around innovative organizational models and approaches.</b>	<ul style="list-style-type: none"> <li>Compile and publicize a list of innovative approaches and models.</li> <li>Hold a forum on new organizational models and approaches.</li> </ul>	RQD and working committees	CALQ, CAM, CAL, CAS, CCA, municipalities, CRC			
<b>Find lasting solutions to address the lack of administrative resources available to emerging choreographers and companies.</b>	<ul style="list-style-type: none"> <li>Explore ways to expand service organizations devoted to emerging dance artists and organizations (e.g., L'Annexe, Diagramme and Studio 303).</li> <li>Support the mentorship initiatives of established organizations.</li> </ul>	RQD, organizations providing services or support to emerging dance artists and companies	CALQ, CAM, CAL, CAS, CCA, municipalities, FRIJ, CRÉ, CLE			
<b>Support the creation of new organizational models and approaches that promote a pooling of resources and expertise.</b>	<ul style="list-style-type: none"> <li>Adapt funding programs to new organizational models and approaches.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities	RQD and the dance community			
<b>Implement governance models adapted to the diverse range of dance organizations.</b>	<ul style="list-style-type: none"> <li>Document governance models and hold information and training sessions.</li> </ul>	RQD and service organizations	CALQ, CAM, CAL, CAS, CCA, municipalities, CRC, universities (e.g., CURA-HEC), business volunteers			
<b>Allow for the emergence of organizations that will move dance forward.</b>	<ul style="list-style-type: none"> <li>Increase funds allocated to the discipline.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities, MCCCCF, Canadian Heritage	The dance community			

# Summary Table

## THE OPERATION OF DANCE ORGANIZATIONS

- Necessary resources and skills
- Access to services and expertise
- Professional development of administrative personnel
- Technology integration
- Professional exchanges, collaborative ventures and networking
- Sustainable development of organizations
- Succession

## WORK CONDITIONS AND RELATIONS

- Quality
- Inherent costs
- Shared responsibilities
- Professional relations across the practice
- Health and safety

## ORGANIZATIONAL INNOVATION

- Diversity of mandates and missions
- Pooling of resources and expertise
- New organizational models
- Suitable governance structures
- New missions



# audience

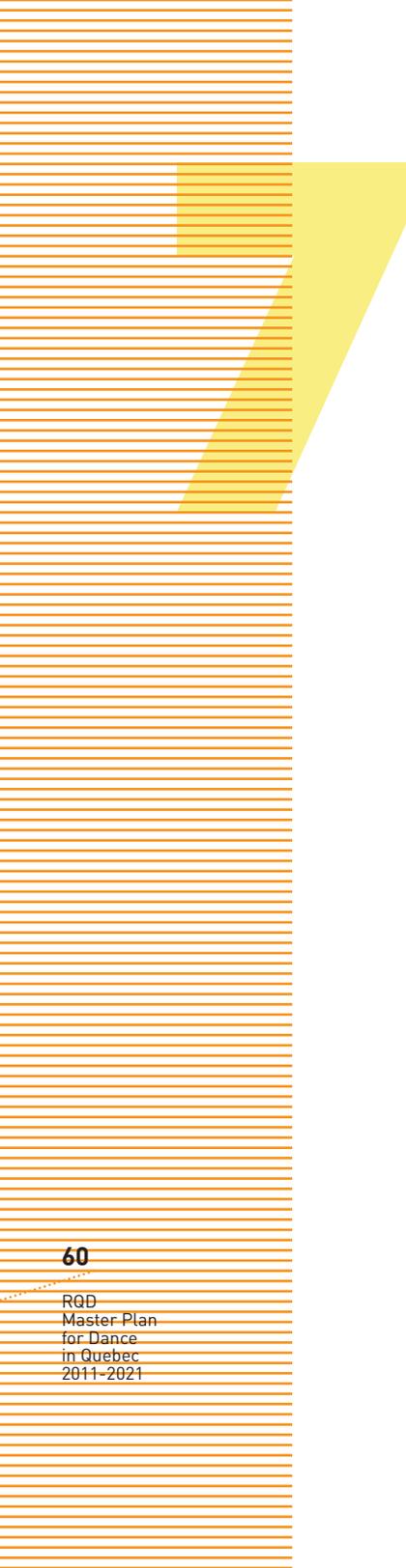
## EXPANSION

# 7

**ALTHOUGH PROFESSIONAL DANCE AUDIENCES HAVE GROWN** in recent years, dissemination and attendance are still top priorities. Dissemination means making sure Quebec audiences have access to a wide range of shows, including those targeting young people or those presented in non-traditional venues. Increasing access to shows carries financial risks that must be assumed. To boost attendance, we need to arouse and cultivate the public's interest in dance. Presenters play a key role in this regard: they are the ones who know their audiences and select shows accordingly. However, they need certain resources to fully play their role. Social media and new delivery platforms are also changing the ways we reach audiences. The dance milieu needs to be able to position itself rapidly and effectively in the digital technology landscape.

Contact between the dance sector and the general public is too often limited to the performance event. We need to find ways to forge stronger ties with adults and children. One such means, cultural mediation, must be further developed and supported to maximize outcomes. Professional dance needs to become part of people's daily lives and of Quebec culture as a whole.

In addition to raising awareness, we need to make dance more prominent in Quebec's education system. Schools play a crucial role in this regard. Dance must be part of the arts curriculum, starting at the elementary level. As a recreational or extracurricular activity, amateur dance should open the door to the world of professional dance, its artists and their works.



Professional dance must not remain a well-kept secret. Very few Quebecers are familiar with homegrown artists: for our dance culture to grow, it must be nurtured and made accessible. The media play an important role in promoting the arts, but coverage of dance remains inadequate. There are also relatively few publications and other types of resources on dance activities and achievements. The dance sector must find more effective ways to connect with audiences, so that they can discover, recognize and appreciate this art form.

Audience expansion initiatives should be based on the following guidelines and strategies.

# Guidelines

# Strategies

## 1. BUILD AUDIENCES

- Increase the dissemination of professional dance in Quebec.
- Diversify performance offerings.
- Present more shows targeting young audiences.
- Increase the promotion of professional dance shows.
- Encourage the use of new digital delivery platforms.

## 2. RAISE THE PROFILE OF DANCE IN THE COMMUNITY

- Increase opportunities to reach out to audiences.
- Diversify and increase cultural mediation initiatives.<sup>1</sup>
- Make dance more present in the public mind.
- Extend dance to other areas of community life.

## 3. HELP DEVELOP A DANCE CULTURE IN QUEBEC

- Make dance more present in schools.
- Improve access to dance resources.
- Raise the visibility of professional dance in Quebec.
- Increase dance coverage in Quebec media.

1. Cultural mediation aims, through various activities, to bring audiences into contact with works, artists and the arts in general (in this case, dance). It is an audience development tool and it also contributes to personal growth and social cohesion.

## 1• BUILDING AUDIENCES

ACTIONS	KEY MEANS	KEY ADMINISTRATORS	KEY PARTNERS	TIME FRAMES 1-2yrs 3-5yrs 6-10yrs
<b>Reinforce the work of specialized presenters and dance festivals.</b>	<ul style="list-style-type: none"> <li>Recognize the specific needs of specialized presenters and international dance festivals.</li> <li>Increase their funding accordingly (capacity to present shows and invest in co-productions; marketing operations and tools; audience development activities, etc.).</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities, MCCCCF, Canadian Heritage	Specialized presenters and dance festivals	
	<ul style="list-style-type: none"> <li>Put in place measures allowing for better coordination of presenter initiatives (programming schedules and choices; marketing and audience development strategies; tour schedules, etc.).</li> </ul>	Specialized presenters and dance festivals	CALQ, CCA, CAM, CAL, CAS, municipalities, MCCCCF, Canadian Heritage	
<b>Diversify and increase professional dance show offerings throughout Quebec.</b>	<ul style="list-style-type: none"> <li>Increase funds for programs facilitating the touring of dance artists and companies in Quebec.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities, MCCCCF, Canadian Heritage	DSR, RIDEAU, RQD	
<b>Support presenters who put on a significant number of professional dance shows in the regions.</b>	<ul style="list-style-type: none"> <li>Increase funds allocated to multidisciplinary presenters through the organization La danse sur les routes du Québec.</li> <li>Look into providing special funding for this category of multidisciplinary presenters.</li> </ul>	MCCCCF, Canadian Heritage, CALQ, CAL, CAS, CCA, municipalities	DSR, RQD, the dance community, RIDEAU	
<b>Present more works by emerging dance artists and companies.</b>	<ul style="list-style-type: none"> <li>Include in touring support programs incentives for presenters to introduce audiences to emerging artists and companies.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities, MCCCCF, Canadian Heritage	Companies and artists experienced in presenting in Quebec, service organizations, dance presenters	

ACTIONS	KEY MEANS	KEY ADMINISTRATORS	KEY PARTNERS	TIME FRAMES		
				1-2yrs	3-5yrs	6-10yrs
<b>Facilitate the access of young people to youth-oriented dance shows.</b>	<ul style="list-style-type: none"> <li>Funding programs must include the cost of presenting youth-oriented shows (fees and stage costs vs. ticket prices and attendance), as well as the travel costs of dance artists and companies performing in the regions.</li> <li>Pay the same fees for shows targeting youth and adult audiences.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities, MCCCCF, Canadian Heritage	Dance artists, companies, presenters			
	<ul style="list-style-type: none"> <li>Include dance shows in school children’s cultural excursions.</li> </ul>	MCCCCF, MELS, educational institutions	RQD, AQEDÉ, DSR, RIDEAU			
	<ul style="list-style-type: none"> <li>Develop a youth-focused dance promotion campaign.</li> </ul>	The dance community	MELS, MCCCCF, MFA, MICC, FRIJ			
<b>Strengthen the marketing initiatives of dance organizations (promotional tools and strategies, market and audience research, etc.).</b>	<ul style="list-style-type: none"> <li>Conduct a marketing needs assessment (training, resources and skills).</li> <li>Grants to dance artists, companies and presenters must take into account the cost of tools and strategies to promote shows and build audiences.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities, MCCCCF, Canadian Heritage	The dance community			
<b>Promote the use of digital delivery platforms.</b>	<ul style="list-style-type: none"> <li>Document dance practices and applications, and develop an action plan taking into account the needs of producers and presenters (training, resources and digital technology equipment).</li> </ul>	MCCCCF, CALQ, CCA, Canadian Heritage	RQD, DSR, dance artists, companies, designers, cultural workers, presenters			
	<ul style="list-style-type: none"> <li>Create a program adapted to dance and allocate the necessary funds.</li> </ul>	CALQ, CCA, MCCCCF, Canadian Heritage	RQD, DSR, the dance community			

## 2• RAISING THE PROFILE OF DANCE IN THE WIDER COMMUNITY

ACTIONS	KEY MEANS	KEY ADMINISTRATORS	KEY PARTNERS	TIME FRAMES
				1-2yrs 3-5yrs 6-10yrs
<b>Diversify and increase efforts to raise public awareness of professional dance through targeted activities.</b>	<ul style="list-style-type: none"> <li>• Launch a dance awareness campaign.</li> <li>• Make sure dance is present in cultural, professional and everyday environments (special events, site-specific shows, exhibitions, open house events, corporate shows, association with popular events and social or humanitarian causes, etc.).</li> </ul>	RQD, DSR and the dance community	CAM, CCA, CAL, CAS, municipalities, MCCCF, CRÉ, Canadian Heritage, public and cultural institutions, foundations, associations, private partners	
<b>Step up efforts to bring school children into contact with professional dance.</b>	<ul style="list-style-type: none"> <li>• Identify appropriate measures to ensure access and develop activities proposed by professional dance artists.</li> </ul>	RQD, AQEDÉ, DSR	MELS, MCCCF, MFA, educational institutions and after-school programs	
	<ul style="list-style-type: none"> <li>• Create a pilot project inspired by the British U.DANCE initiative.</li> </ul>	RQD and the dance community	MELS, MCCCF, MFA, MICC, CRÉ, municipalities, private foundations	
<b>Develop more cultural mediation projects and the necessary expertise to carry them out.</b>	<ul style="list-style-type: none"> <li>• Develop ongoing training activities in cultural mediation geared toward dance artists, professionals and companies.</li> </ul>	RQD, DSR, CRC	Emploi-Québec, MCCCF, FDRCMO, MELS	
	<ul style="list-style-type: none"> <li>• Document and promote dance projects.</li> </ul>	RQD, DSR, Accès culture network and other presenter networks, CAM, universities	Artists, dance organizations, cultural mediators, researchers with relevant expertise	
	<ul style="list-style-type: none"> <li>• Support access to consultants for the development of cultural mediation projects.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities		
	<ul style="list-style-type: none"> <li>• Facilitate access to funding allowing dance artists, professionals and companies to conduct cultural mediation projects.</li> </ul>	CALQ, CAL, CAS, CCA, municipalities, MAMROT, CRE		

ACTIONS	KEY MEANS	KEY ADMINISTRATORS	KEY PARTNERS	TIME FRAMES		
				1-2yrs	3-5yrs	6-10yrs
<b>Train cultural mediators specialized in dance.</b>	<ul style="list-style-type: none"> <li>Develop a cultural mediator training program adapted to the realities of dance.</li> </ul>	Quebec universities offering a cultural mediation program	RQD, DSR, dance artists, organizations and professionals with relevant experience			
	<ul style="list-style-type: none"> <li>Expand granting programs to include cultural mediation training.</li> </ul>	CALQ, CCA	RQD, DSR			
	<ul style="list-style-type: none"> <li>Explore the possibility of paid training sessions for salaried dance professionals.</li> </ul>	RQD, DSR	CQRHC, FDRCMO			
<b>Facilitate the access of dance organizations to specialized cultural mediation resources and tools adapted to dance.</b>	<ul style="list-style-type: none"> <li>Allow these expenses in operating or project grant applications.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities, MCCCCF, Canadian Heritage	Dance organizations			
<b>Ensure that cultural mediation initiatives have lasting impacts.</b>	<ul style="list-style-type: none"> <li>Expand programs to support long-term projects.</li> </ul>	CCA, MCCCCF, Canadian Heritage, Direction de la culture et du patrimoine (City of Montréal)	Dance artists, companies, presenters			
<b>Initiate dance projects in partnership with stakeholders from other social sectors (education, health, recreation, social economics, etc.).</b>	<ul style="list-style-type: none"> <li>Facilitate access to public and private funding for this type of project.</li> </ul>	MELS, MCCCCF, MSSS, MAS, municipalities and private foundations	The dance community, professional corporations and associations, public institutions			

### 3• A DANCE CULTURE IN QUEBEC

ACTIONS	KEY MEANS	KEY ADMINISTRATORS	KEY PARTNERS	TIME FRAMES		
				1-2 yrs	3-5 yrs	6-10 yrs
<b>Continue promoting dance instruction in schools and the incorporation of dance into school curricula.</b>	• Make dance an alternative to compulsory physical education classes, starting in elementary school.	MELS	AQEDÉ and the dance community	●	●	●
	• Launch a dance awareness campaign targeting teachers, parents and students.	MELS, MCCCCF, AQEDÉ, the dance community	School boards	●	●	●
<b>Give dance its place in the urban landscape.</b>	• Give priority to cultural infrastructure initiatives focused on dance projects.	MCCCCF, municipalities, Canadian Heritage	Dance project managers	●	●	●
<b>Hold major dance events in public spaces.</b>	• Facilitate access to recurring grants, taking into account the cost of holding this type of event in public spaces.	MCCCCF, Canadian Heritage, MAMROT, municipalities	The dance community, parapublic and private partners	●	●	●
<b>Develop tools promoting knowledge and appreciation of dance adapted to various audience categories.</b>	• Create a support program for the print and electronic publication of works on dance (magazines, journals, books, teaching kits, brochures, etc.).	CALQ, CCA, MCCCCF, Canadian Heritage	RQD, advanced-level dance training schools, dance resource centres, researchers, writers, dance organizations	●	●	●
<b>Raise the visibility of dance artists and professional dance companies in Quebec.</b>	• Establish an annual award of excellence.	RQD and the dance community	CALQ, CAM, CAL, CAS, CCA, MCCCCF, Placements Culture, municipalities, private partners	●	●	●
	• Develop a joint strategy to promote dance artists and their shows via traditional and social media.	RQD and the dance community	The media, audiences and dance enthusiasts	●	●	●
<b>Significantly increase coverage of dance in print and electronic media.</b>	• Develop and implement a strategy to generate greater media interest in professional dance.	RQD and the dance community	The media	●	●	●

# Summary Table

TIME FRAMES

## BUILDING AUDIENCES

- Dissemination of shows throughout Quebec
- Diversification of show offerings
- Presentation of more youth-oriented shows
- Consistent promotion of dance shows
- New delivery platforms

## RAISING THE PROFILE OF DANCE IN THE COMMUNITY

- Different types of contact with the public
- Targeted, sustained cultural mediation initiatives
- Strong presence in the public arena
- Actions in other areas of community life

## A DANCE CULTURE IN QUEBEC

- Place of dance in the school curriculum
- Access to extensive documentation on dance
- Visibility of professional dance
- Extensive media coverage

# geographic

## EXPANSION

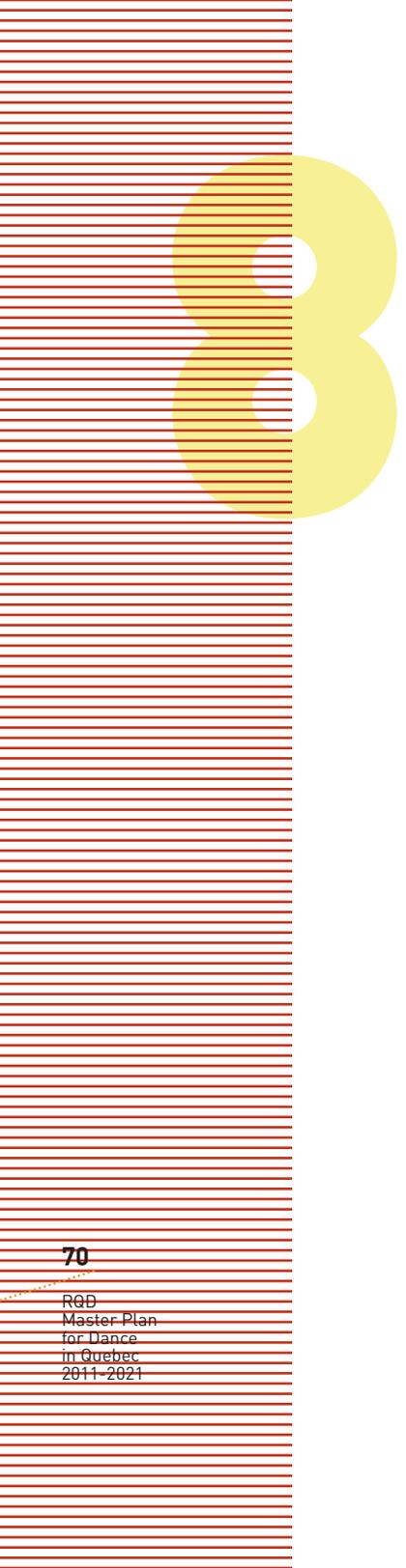
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**PROFESSIONAL DANCE IN QUEBEC IS MAINLY CONCENTRATED IN MONTREAL** and, to a lesser extent, Quebec City, Sherbrooke and Trois-Rivières. Elsewhere, dance is often a fleeting presence, despite the proliferation and popularity of dance schools catering to the amateur dancer. Presenting professional dance shows in most Quebec towns can be a challenge. It is even more difficult for the discipline to gain a foothold in the regions, since dance artists and professionals have few opportunities to forge ties with local communities. Developing and expanding professional dance in the regions is crucial for the future of the discipline. Geographic factors are important, as is the willingness of municipalities to make professional dance part of the local cultural scene and economy. We need to have a clearer idea of the dance footprint throughout Quebec and of opportunities to build bridges between amateurs and professionals.

In other respects, dance is very mobile. Free from linguistic constraints, the discipline is evolving on the world stage, enjoying access to a variety of artistic and economic opportunities. Professional dance practitioners need to be able to take advantage of these opportunities both in Canada and abroad. Government initiatives should promote and facilitate the touring of works and the travel of dance artists and professionals via exchange networks.

To continue thriving in an international context, we also need to increase our exposure to novel ideas and influences at home by encouraging Canadian and foreign dance artists and professionals to visit, present and tour their works in Quebec.

It is becoming increasingly common and necessary for dance companies to seek partners to invest in the creation of works. The highly competitive nature of dance at the international level is making access to co-production more important: Quebec players need sufficient capital to attract Canadian or foreign co-producers. This is critical, since these partners often belong to networks, which translate into more attractive touring opportunities for Quebec dancers and companies.



In addition to providing ever more vital support to dance artists and organizations, governments need to play a more active role on the ground, promoting Quebec's dance creations in Canada and abroad. Government representatives play a key role as ambassadors and promoters of Quebec productions in the world's major dance capitals. To continue playing this role, they need support and encouragement.

The expansion of Quebec's dance sector must be viewed from a global perspective, and is as much an economic as an artistic issue.

To meet the challenges that lie ahead, initiatives should be based on the following guidelines and strategies.

# Guidelines

## 1. INCREASE THE Foothold OF PROFESSIONAL DANCE IN QUEBEC

# Strategies

- Establish professional dance hubs in Quebec.
- Increase the presence and mobility of dance artists and professionals across Quebec.
- Build bridges between professional and amateur practitioners.
- Delineate dance practices in Quebec.

## 2. DEVELOP AND PROMOTE DANCE OUTSIDE QUEBEC

- Increase the presentation and touring of Quebec dance works in Canada and abroad.
- Ensure that dance artists and professionals enjoy greater mobility both nationally and internationally.
- Increase opportunities for Canadian and foreign co-productions.
- Facilitate the presentation and touring of Canadian and foreign shows in Quebec.
- Increase and diversify opportunities for reciprocal exchange.
- Encourage the representation of Quebec's dance artists, professionals and organizations in Canadian and international dance networks.
- Bolster efforts by Quebec and Canadian diplomatic bodies to develop and promote professional dance outside Quebec.

## 1• GAINING A STRONG Foothold IN QUEBEC

ACTIONS	KEY MEANS	KEY ADMINISTRATORS	KEY PARTNERS	TIME FRAMES
				1-2yrs 3-5yrs 6-10yrs
<b>Establish dance hubs across Quebec.<sup>1</sup></b>	<ul style="list-style-type: none"> <li>Identify centres of dance across Quebec.</li> <li>Develop and help to implement a 10-year plan to establish regional dance hubs.</li> </ul>	Dance leaders in local communities MCCCCF and its regional branches, MAMROT and municipalities	CALQ, municipalities, cultural facility managers, dance artists and organizations	
<b>Support the professional development of dance artists working in the regions.</b>	<ul style="list-style-type: none"> <li>Increase public funds to support these artists and organizations, particularly as part of agreements among public partners.</li> </ul>	MCCCCF, CALQ, municipalities, Emploi-Québec	CRC, RQD, local dance communities	
<b>Develop projects allowing dance professionals across Quebec to share their expertise.</b>	<ul style="list-style-type: none"> <li>Implement a Quebec-wide dance information and communication network.</li> </ul>	RQD, CRC, the dance community	MCCCCF and its regional branches, CALQ, CAM, CAL, CAS, municipalities	
<b>Create more residency programs in the regions for dance artists and professionals.</b>	<ul style="list-style-type: none"> <li>Develop a residency network in Quebec.</li> <li>Establish residency programs and allocate the necessary funds.</li> </ul>	DSR, dance presenters and other organizations offering residencies MCCCCF, Canadian Heritage, CALQ, CAM, CAL, CAS, CCA, municipalities	MCCCCF, Canadian Heritage, CALQ, CAM, CAL, CAS, CCA, municipalities Dance artists and organizations	
<b>Promote the mobility of dance artists and professionals throughout Quebec.</b>	<ul style="list-style-type: none"> <li>Establish measures to support job mobility for dance artists and professionals in Quebec.</li> <li>Increase travel and professional development grants for dance artists and professionals.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, regional public authorities, municipalities	Dance artists and professionals, local communities	

1. These hubs should offer at least the following: initial or ongoing training; studios and equipment for dance artists; suitable venues with professional dance programming. For a dance centre to qualify as a hub, there should be an interaction among all of these components.

ACTIONS	KEY MEANS	KEY ADMINISTRATORS	KEY PARTNERS	TIME FRAMES		
				1-2yrs	3-5yrs	6-10yrs
<b>Provide Quebec's regions with facilities and equipment meeting professional dance standards.</b>	<ul style="list-style-type: none"> <li>Assess equipment and facility needs.</li> <li>Develop a plan to provide the necessary equipment and facilities for professional dance throughout Quebec.</li> </ul>	MCCCCF, MAMROT, municipalities	Cultural facility and venue managers, local dance communities			
	<ul style="list-style-type: none"> <li>Support the implementation of this plan.</li> </ul>	MCCCCF, MAMROT, Canadian Heritage, municipalities	Cultural facility and venue managers, local dance communities			
<b>Create collaborative and exchange projects in Quebec between professional dance practitioners and recreational dance schools and amateur or semi-professional practitioners (annual shows, festivals, extracurricular activities, summer camps, etc.).</b>	<ul style="list-style-type: none"> <li>Create an inventory of informal dance facilities, practitioners and activities in Quebec.</li> </ul>	MCCCCF and its regional branches, MELS, municipalities	RQD and the dance community			
	<ul style="list-style-type: none"> <li>Facilitate access to funding for this type of project.</li> </ul>	MCCCCF, MELS, municipalities	RQD and the dance community			
<b>Develop a better understanding of dance practices in Quebec.</b>	<ul style="list-style-type: none"> <li>Map dance practices in Quebec (amateur, educational, social, commercial, etc.).</li> </ul>	MCCCCF, Canadian Heritage, CALQ, CAM, CAL, CAS, CCA, municipalities	RQD and the dance community			

## 2• DEVELOPING AND PROMOTING DANCE OUTSIDE QUEBEC

ACTIONS	KEY MEANS	KEY ADMINISTRATORS	KEY PARTNERS	TIME FRAMES
				1-2yrs 3-5yrs 6-10yrs
<b>Increase the number and range of Quebec productions presented in Canada and abroad.</b>	<ul style="list-style-type: none"> <li>Establish new measures to support the development of Canadian and foreign markets, as well as international touring.</li> </ul>	Canadian Heritage	CCA and the Quebec and Canadian dance communities	
	<ul style="list-style-type: none"> <li>Increase financial support to present Quebec productions in other Canadian provinces.</li> </ul>	Canadian Heritage, MCCCCF, arts service organizations in Canadian provinces and municipalities, CALQ, CCA	CanDance, CAPACOA, cultural facility and venue managers	
	<ul style="list-style-type: none"> <li>Provide additional, stable funding for the international presentation of dance shows.</li> </ul>	Canadian Heritage, MCCCCF, CALQ, CCA	Quebec and Canadian dance communities, CINARS	
<b>Help young choreographers and dance companies develop markets outside Quebec.</b>	<ul style="list-style-type: none"> <li>Create a support model with the necessary financial resources.</li> </ul>	Dance organizations and artists experienced in presenting outside Quebec, development agents, CINARS	Canadian Heritage, MCCCCF, MRI, CALQ, CCA	
<b>Provide presenters in other Canadian provinces with the necessary resources to present professional dance shows.</b>	<ul style="list-style-type: none"> <li>Make cultural facility managers aware of professional dance requirements.</li> </ul>	Dance artists, companies and presenter networks (CanDance, CAPACOA, DSR, RIDEAU, etc.)	Canadian Heritage, CCA, arts service organizations in Canadian provinces and municipalities	
	<ul style="list-style-type: none"> <li>Increase funds to upgrade or provide access to facilities and equipment that meet professional dance standards in other Canadian provinces.</li> </ul>	Canadian Heritage, provincial and municipal government bodies	Cultural facility and venue managers	
	<ul style="list-style-type: none"> <li>Support the development of dance centres across Canada.</li> </ul>	Canadian Heritage, CCA, provincial and municipal government bodies	Presenters, cultural facility and venue managers, dance communities	

ACTIONS	KEY MEANS	KEY ADMINISTRATORS	KEY PARTNERS	TIME FRAMES		
				1-2yrs	3-5yrs	6-10yrs
<b>Consistently help to develop Canadian and international markets.</b>	<ul style="list-style-type: none"> <li>Ensure that dance companies and independent choreographers have access to resources and skills to develop markets.</li> </ul>	RQD, DSR, CINARS, (training activities), service organizations, seasoned companies, presenters, development agents	MCCCF, Canadian Heritage, CALQ, CAM, CAL, CAS, CCA, municipalities			
	<ul style="list-style-type: none"> <li>Help create targeted market development strategies.</li> </ul>	CALQ, CCA, MCCCF, MRI, Canadian Heritage	DSR, CanDance, CINARS, development agents, presenters, cultural advisors and attachés in delegations, consulates and embassies			
<b>Use effective marketing tools in a context of global competition and the fast-paced development of digital technology.</b>	<ul style="list-style-type: none"> <li>Develop a long-term marketing plan for Quebec dance in Canadian and international markets.</li> </ul>	MCCCF, MRI, Canadian Heritage, DFAIT, CALQ, CCA	CALQ, CCA, dance organizations			
	<ul style="list-style-type: none"> <li>Increase funding for communications and promotional activities.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities	RQD and the dance community			
	<ul style="list-style-type: none"> <li>Establish an action plan and budget to adopt digital technology.</li> </ul>	MCCCF, Canadian Heritage, CALQ, CAM, CAL, CAS, CCA, municipalities	RQD and the dance community			
<b>Facilitate access to funds for translation, business development and international networking.</b>	<ul style="list-style-type: none"> <li>Create a permanent funding mechanism to facilitate promotional activities, business development and international networking.</li> </ul>	MCCCF, Canadian Heritage, CCA	The dance community			

## 2• DEVELOPING AND PROMOTING DANCE OUTSIDE QUEBEC

ACTIONS	KEY MEANS	KEY ADMINISTRATORS	KEY PARTNERS	TIME FRAMES
				1-2yrs 3-5yrs 6-10yrs
<b>Increase opportunities for dance artists and professionals to travel and spend time outside Quebec.</b>	<ul style="list-style-type: none"> <li>Centralize available information on opportunities outside Quebec (internships, residencies, access to studios, work experiences, festivals, professional development activities, promotional activities, etc.).</li> </ul>	RQD and dance organizations	CALQ, CCA, MRI, consulates and embassies	● ● ●
	<ul style="list-style-type: none"> <li>Increase available funds for travel and professional development outside Quebec.</li> </ul>	CALQ, CAM, CCA, MRI	Cultural advisors and attachés in delegations, consulates and embassies	● ● ●
<b>Facilitate the access of young dance artists and companies to career development and management resources in the context of the globalization of dance.</b>	<ul style="list-style-type: none"> <li>Formalize and provide financial support to consulting services for professional development outside Quebec.</li> </ul>	CALQ, CAQ, CAM, CAL, CAS, municipalities, FRIJ	Dance professionals and organizations, RQD, CINARS	● ● ●
<b>Organize missions in Canada and abroad for dance artists and professionals (locations, training, professional development, promotion, exchange projects, etc.).</b>	<ul style="list-style-type: none"> <li>Offer missions outside Quebec for various dance practices.</li> </ul>	The dance community (e.g., RQD, DSR, advanced-level dance training schools, etc.)	Canadian and foreign dance associations, network of Quebec delegations and Canadian foreign embassies	● ● ●
	<ul style="list-style-type: none"> <li>Offer financial support to organizers and participants.</li> </ul>	CALQ, CCA, MCCCCF, MRI, Canadian Heritage, DFAIT	The dance community	● ● ●
<b>Help Quebec dance organizations become key players in co-productions.</b>	<ul style="list-style-type: none"> <li>Establish support programs for Canadian and foreign co-productions and allocate the necessary funds.</li> </ul>	CALQ, CCA, MCCCCF, Canadian Heritage	Dance production organizations and presenters	● ● ●

ACTIONS	KEY MEANS	KEY ADMINISTRATORS	KEY PARTNERS	TIME FRAMES		
				1-2yrs	3-5yrs	6-10yrs
<b>Allow presenters and international dance events to include more major foreign productions in their programming.</b>	<ul style="list-style-type: none"> <li>Increase funds for the presentation and touring of foreign shows in Quebec.</li> </ul>	CALQ, CCA, MCCCCF, Canadian Heritage, DFAIT	Presenters and international dance events			
<b>Support promotional and audience development activities for Canadian dance artists and shows.</b>	<ul style="list-style-type: none"> <li>Increase funds to present and promote Canadian dance artists in Quebec.</li> </ul>	Canadian Heritage, MCCCCF, CALQ, CCA, municipalities	Quebec presenters, Canadian dance artists and companies			
<b>Increase and diversify opportunities for reciprocal exchange (internships, residencies, workshops, seminars, research projects, etc.).</b>	<ul style="list-style-type: none"> <li>Facilitate access to funding allowing Quebec to invite dance artists, instructors, researchers and workers from other Canadian provinces and abroad.</li> <li>Allocate the necessary funds and resources to increase reciprocal exchange projects.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities, MCCCCF, MRI, Canadian Heritage, DFAIT	Dance community, cultural advisors and attachés in delegations and embassies			
<b>Ensure that Quebec dance artists, professionals and organizations are part of exchange networks and events in Canada and abroad.</b>	<ul style="list-style-type: none"> <li>Facilitate access to funding to organize international symposia, conferences and events in Quebec and elsewhere in Canada.</li> </ul>	MCCCCF, Canadian Heritage, CALQ, CAM, CAL, CAS, CCA, provincial and municipal recreation and culture departments	Quebec and Canadian dance communities			
	<ul style="list-style-type: none"> <li>Facilitate information sharing among dance organizations and cultural advisors and attachés in delegations, consulates and embassies.</li> </ul>	MCCCCF, MRI, Canadian Heritage, DFAIT	RQD, the dance community, cultural advisors and attachés in delegations and embassies			
	<ul style="list-style-type: none"> <li>Develop joint projects with cultural advisors abroad and cultural attachés in consulates and embassies in Quebec.</li> </ul>	RQD and the dance community	MCCCCF, MRI, Canadian Heritage, DFAIT, CALQ, CAM, CAS, CCA, municipalities			

## 2• DEVELOPING AND PROMOTING DANCE OUTSIDE QUEBEC

ACTIONS	KEY MEANS	KEY ADMINISTRATORS	KEY PARTNERS	TIME FRAMES
<p><b>Ensure that Quebec and Canadian diplomatic bodies have a greater scope for action as far as dance is concerned.</b></p>	<ul style="list-style-type: none"> <li>Encourage and support the initiatives of Canadian and Quebec diplomatic bodies promoting the dissemination and recognition of Quebec's dance productions.</li> </ul>	<p>MCCCCF, MRI, Canadian Heritage, DFAIT</p>	<p>CALQ, CAM, CAL, CAS, CCA, municipalities, cultural delegates and advisors, dance artists and professionals, dance organizations</p>	<p>1-2yrs 3-5yrs 6-10yrs</p> 
<p><b>Create a Canadian and international action plan for Quebec's dance milieu.</b></p>	<ul style="list-style-type: none"> <li>Include in the Canadian and international action plan all the components of the geographic expansion work plan (reciprocal exchanges, presentation and dissemination, promotional activities, co-productions, partnerships, etc.).</li> </ul>	<p>MCCCCF, MRI, Canadian Heritage, DFAIT</p>	<p>CCA, CALQ, CAM, CAL, CAS, municipalities, Quebec and Canadian cultural advisors and delegates, dance artists and organizations</p>	
	<ul style="list-style-type: none"> <li>Help dance organizations build markets outside Quebec and develop the Canadian and international action plan.</li> </ul>	<p>MCCCCF, MRI, Canadian Heritage, DFAIT, CALQ, CAM, CAL, CAS, CCA, municipalities</p>	<p>RQD, CDA and the Quebec and Canadian dance communities</p>	
	<ul style="list-style-type: none"> <li>Ensure the active participation and financial support of funding and government agencies in the implementation of the Canadian and international action plan.</li> </ul>	<p>RQD and the dance community</p>	<p>Quebec and Canadian cultural advisors and delegates</p>	

# Summary Table

## GAINING A STRONG Foothold IN QUEBEC

- Development of professional dance hubs
- Freedom of dance artists and professionals to work in the place of their choosing
- Bridges between professionals and amateurs
- Scope and variety of dance practices

## DEVELOPMENT AND PROMOTION OF DANCE OUTSIDE QUEBEC

- Increased presentation and touring of Quebec dance works
- Presence and mobility of Quebec dance artists and professionals
- Canadian and foreign co-productions
- Presentation and touring of Canadian and foreign shows in Quebec
- A wide range of reciprocal exchanges
- Representation in national and international dance networks
- Contribution of Quebec and Canadian diplomatic bodies

# disciplinary

## EXPANSION

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**TO FULLY APPRECIATE THE ART OF DANCE**, we need to look at it from a disciplinary perspective. Dance is at once an investment sector, a training milieu, a work environment, a field of knowledge and a collective heritage. For this art to remain vital and flourish, we must attend to the discipline as a whole.

Access to funding continues to be a major issue. Professional dance is currently in survival mode. A significant effort is required to increase public funding and address the sector’s urgent need for structuring and consolidation. In allocating funding, we have to strike a balance between emerging and established dance artists and organizations. Funding must also be accompanied by actions tailored to the specificities of dance. Finally, increased funding levels must be sustained in order to truly support artists in their professional development.

Governments cannot foot the bill alone. The private sector and Quebec public need to get more involved. Our goal in this regard is to demonstrate the social, cultural and economic benefits of the arts in general and of dance in particular.

Training is key to dance artists’ ability to attain excellence and be competitive. A dancer’s training begins at an early age. The quality and safety of dance instruction must be ensured in all recreational dance schools and cultural centres. Quebec does not have a consistent system of dance instruction from elementary to advanced levels. Similarly, important dance professions do not always have initial or specialized training programs, or some of these programs need to be updated (for example, preparatory training for choreographers). Given the competitive nature of dance at the international level, students in Quebec need high-calibre training in order to successfully enter and advance in the profession.

The dance sector should also be seen as a job market. Various forms of support must be provided to dance artists at key stages in their career—from initial work experiences to an eventual transition and reskilling. In addition to the obvious artistic professions, dance offers a variety of lesser-known job opportunities, and should be seen as a viable option for individuals at the career-planning stage.



It is not only job opportunities in dance that remain unknown; the body of knowledge surrounding the discipline is also lacking. Despite a wealth of material, there is insufficient support for dance research and the documentation of expertise in areas such as instruction, health promotion and injury prevention. The dance milieu has very few tools to reflect its current status and future potential as a body of knowledge to be shared.

To fully appreciate professional dance, we need to recognize past achievements and the knowledge and skills that have been acquired over the years. The identity of Quebec's professional dance has been forged by the quiet strength of its legacy. An invaluable source of knowledge and recognition, this legacy has lain fallow, starting with our choreographic repertoire consisting of hundreds of works that must be kept alive. Our dance heritage includes audio, visual and written archives, artefacts from shows, stories to be written, studies to be conducted, and practical know-how that is orally transmitted from one generation to the next. We need to preserve and develop this artistic heritage and provide access to material that has been cultivated for several decades. There's no time to waste.

The following guidelines and strategies will help us address these major disciplinary challenges in the coming years.

# Guidelines

# Strategies

## 1. INVEST MORE IN DANCE

- Increase public funds allocated to dance.
- Make up for historic shortfalls in the public funding of dance.
- Adapt assistance and funding programs to the specificities of dance.
- Diversify funding sources.

## 2. PROVIDE TOP-QUALITY TRAINING

- Guarantee the quality and safety of dance instruction in both recreational classes and preparatory training schools.
- Ensure continuity in dance training programs.
- Provide advanced-level dance training schools with the resources they need to remain competitive nationally and internationally.
- Allow individuals to acquire the skills they need to exercise professions that are vital to dance.
- Ensure access to spaces and equipment that are compliant with professional standards for dance.
- Gear the training of designers and other artistic collaborators toward the specificities of dance.

## 3. DEVELOP THE DANCE JOB MARKET

- Facilitate entry into the job market of young professionals and graduates from professional dance programs.
- Raise awareness around career options in dance among young people, students and practising artists.
- Facilitate the transition of dance artists into related careers.
- Get management professionals interested in career options in dance.

## 4. PROMOTE KNOWLEDGE PRODUCTION IN DANCE

- Recognize professional dance as a specific field of knowledge and expertise.
- Facilitate access to a range of knowledge and skills developed in dance.
- Help to enrich this field of knowledge.
- Recognize and encourage the transfer of skills to other disciplines or activity sectors.
- Keep track of strategic information on dance.
- Encourage the sharing of knowledge and skills among the various areas of dance practice.

## 5. CELEBRATE OUR DANCE HERITAGE

- Promote Quebec's extensive choreographic repertoire.
- Build Quebec's dance heritage.
- Underscore the importance of preserving and enhancing our dance heritage.
- Facilitate access to Quebec's dance heritage.

## 1• INVESTING IN DANCE

ACTIONS	KEY MEANS	KEY ADMINISTRATORS	KEY PARTNERS	TIME FRAMES
				1-2yrs 3-5yrs 6-10yrs
<b>Increase public funding levels so that the professional dance sector can continue to meet international standards and requirements, thus ensuring its long-term development.</b>	<ul style="list-style-type: none"> <li>Conduct a cost analysis of research, creation, production and dissemination activities.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities	MCCCF, Canadian Heritage, OCCQ, RQD and the dance community	● ● ●
	<ul style="list-style-type: none"> <li>Develop and implement a concerted strategy to invest public funds in dance, aimed at making up historic shortfalls and ensuring the long-term development of the discipline.</li> </ul>	MCCCF, Canadian Heritage, CALQ, CAM, CAL, CAS, CCA, municipalities	RQD and the dance community	● ● ●
	<ul style="list-style-type: none"> <li>Continue rallying the dance community around efforts to ensure the long-term development of the discipline.</li> </ul>	RQD and the dance community	MCCCF, Canadian Heritage, CALQ, CAM, CAL, CAS, CCA, municipalities	● ● ●
<b>Overhaul dance assistance and funding programs.</b>	<ul style="list-style-type: none"> <li>Proceed with the necessary overhaul of dance assistance and funding programs.</li> </ul>	MCCCF, Canadian Heritage, CALQ, CAM, CAL, CAS, CCA, municipalities	RQD and the dance community	● ● ●
<b>Develop the ability of dance organizations to diversify their revenue sources.</b>	<ul style="list-style-type: none"> <li>Increase funds allowing dance organizations to diversify their self-generated income (fundraisers, sponsorships, etc.).</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities	The dance community	● ● ●
	<ul style="list-style-type: none"> <li>Assess the impact of Placements Culture on the dance sector and implement catch-up measures.</li> </ul>	MCCCF, CALQ	The dance community	● ● ●
	<ul style="list-style-type: none"> <li>Put in place a collective fundraising support tool.</li> </ul>	CALQ, CAM, CAL, CAS, MCCCF, CCA, municipalities	RQD, the business community and business volunteers	● ● ●
<b>Encourage Quebecers to invest in arts and culture.</b>	<ul style="list-style-type: none"> <li>Lead a government campaign encouraging the public to support arts and culture, accompanied by new tax measures.</li> </ul>	MCCCF, Finances Québec	FCCQ, CALQ, CAM, CAL, CAS, municipalities	● ● ●

## 2• TOP-QUALITY TRAINING

ACTIONS	KEY MEANS	KEY ADMINISTRATORS	KEY PARTNERS	TIME FRAMES		
				1-2yrs	3-5yrs	6-10yrs
<b>Establish standards of quality for recreational and preparatory dance instruction.</b>	<ul style="list-style-type: none"> <li>Follow up on the conclusions and recommendations of the MCCCCF study on the professional development needs of dance educators in Quebec schools,<sup>1</sup> and ensure that the resulting measures and programs are consistent.</li> </ul>	MCCCCF, MELS	RQD and the dance education sector			
	<ul style="list-style-type: none"> <li>Ensure that dance teaching permits are obtained through certified dance education programs taught by qualified personnel.</li> </ul>	MCCCCF, MELS	The dance education sector			
	<ul style="list-style-type: none"> <li>Establish health and safety standards in schools and municipal recreation centres, and ensure compliance.</li> </ul>	MELS, MCCCCF, municipalities	The dance education sector			
	<ul style="list-style-type: none"> <li>Publish a mass-circulation information brochure on the necessary qualifications to provide recreational and preparatory dance instruction.</li> </ul>	MELS, MCCCCF, MSSS	Advanced-level dance training schools, RED, AQEDÉ			
<b>Develop dance education programs that are adapted to diverse needs, contexts and clientele.</b>	<ul style="list-style-type: none"> <li>Help establish a teacher training program.</li> </ul>	MCCCCF, MELS, CÉGEP du Vieux-Montréal	Round table of advanced-level training school directors, CQRHC, RQD			
	<ul style="list-style-type: none"> <li>Ensure that dance education programs (initial and continuing) are complementary and establish a consistent system of credentials (honours degree, certificate, accreditation, etc.).</li> </ul>	MELS, MCCCCF	Round table of advanced-level training school directors, RED, CQRHC, RQD			
	<ul style="list-style-type: none"> <li>Establish an equivalence policy that recognizes experience acquired through professional practice.</li> </ul>	Round table of advanced-level training school directors	MCCCCF, MELS			
	<ul style="list-style-type: none"> <li>Look into offering paid training to salaried instructors.</li> </ul>	CQRHC, RQD	Emploi-Québec, FDRCMO			

1. SOURCE: IBI-DAA Group, 2009

## 2• TOP-QUALITY TRAINING

ACTIONS	KEY MEANS	KEY ADMINISTRATORS	KEY PARTNERS	TIME FRAMES 1-2yrs 3-5yrs 6-10yrs
<b>Ensure that dance instruction in the school system is provided by specialists with a bachelor's degree in dance education with a teaching certificate.</b>	<ul style="list-style-type: none"> <li>Carry out sustained lobbying at the MELS and conduct an awareness campaign targeting stakeholders (parents, school principals, etc.).</li> </ul>	AQEDÉ, UQAM's dance department, the dance community	MELS, MCCCCF, school principals, school boards	
<b>Establish a continuous dance training path.</b>	<ul style="list-style-type: none"> <li>Support the efforts of the round table on dance instruction to identify and implement the appropriate measures.</li> </ul>	MELS, MCCCCF	Directors of advanced-level dance training schools	
	<ul style="list-style-type: none"> <li>Identify schools that can form part of this dance training path and provide them with the necessary resources.</li> </ul>	MCCCCF, MELS	Round table of advanced-level training school directors	
<b>Ensure that technical/artistic training meets the highest standards of quality.</b>	<ul style="list-style-type: none"> <li>Implement a dance training path that adequately prepares students seeking to embark on a professional dance career.</li> </ul>	MELS, MCCCCF, round table of advanced-level training school directors	Heads of preparatory dance schools, specialized schools and CEGEPs offering pre-university dance training	
	<ul style="list-style-type: none"> <li>Assess what is required to provide competitive professional training.</li> </ul>	Directors of advanced-level dance training schools, dance employers	MCCCCF, MELS, Canadian Heritage	
	<ul style="list-style-type: none"> <li>Increase funds allocated to advanced-level dance training schools as well as schools to be included in the dance training path.</li> </ul>	MCCCCF, MELS, Canadian Heritage and municipalities	RQD and the dance community	

ACTIONS	KEY MEANS	KEY ADMINISTRATORS	KEY PARTNERS	TIME FRAMES		
				1-2yrs	3-5yrs	6-10yrs
<b>Adapt advanced-level choreography training programs to the current requirements of the profession.</b>	<ul style="list-style-type: none"> <li>• Create an up-to-date profile of the requisite skills for a choreographer.</li> </ul>	RQD	CQRHC and choreographers			
	<ul style="list-style-type: none"> <li>• Set up a task force to help adapt programs, using the RQD's study on the working conditions and professional practice of choreographers.<sup>2</sup></li> </ul>	RQD, UQAM (Dance Department), Concordia University (Contemporary Dance Department)	Instructors, artistic directors, multi-generational choreographers			
<b>Develop a special training program for rehearsal directors.</b>	<ul style="list-style-type: none"> <li>• Establish a skills profile for rehearsal directors.</li> </ul>	RQD	CQRHC and rehearsal directors			
	<ul style="list-style-type: none"> <li>• Support the implementation of a rehearsal director training program.</li> </ul>	MELS, MCCCCF, LADMMI, CÉGEP du Vieux-Montréal	The dance community			
<b>Look into offering special training for development agents.</b>	<ul style="list-style-type: none"> <li>• Document the ways in which development agents have helped promote dance companies in Canada and abroad.</li> </ul>	RQD, dance companies, development agents	CALQ, CCA, Canadian Heritage, universities (management schools)			
	<ul style="list-style-type: none"> <li>• Develop a skills chart and profile for development agents.</li> </ul>	RQD	CQRHC and development agents			
<b>Emphasize the history of dance, art history and Quebec's dance heritage in advanced-level dance training programs.</b>	<ul style="list-style-type: none"> <li>• Incorporate these subjects into school curricula and make it compulsory for students to attend a significant number of dance performances.</li> </ul>	Advanced-level dance training schools and CEGEPS offering pre-university dance programs	The dance community			

2. SOURCE: Regroupement québécois de la danse, forthcoming

## 2• TOP-QUALITY TRAINING

ACTIONS	KEY MEANS	KEY ADMINISTRATORS	KEY PARTNERS	TIME FRAMES
				1-2yrs 3-5yrs 6-10yrs
<b>Ensure that professional stage design/technician programs cover dance practices and requirements.</b>	<ul style="list-style-type: none"> <li>• Make show attendance a part of school curricula, along with introductory courses or internships on dance techniques and aesthetics.</li> </ul>	Performing arts schools	Dance companies, designers and other creative collaborators	
	<ul style="list-style-type: none"> <li>• Offer professional development activities to performing arts school graduates.</li> </ul>	RQD and dance companies	CQRHC, professional performing arts associations	
<b>Ensure that professional dance training programs and educational approaches keep pace with new techniques and aesthetic practices.</b>	<ul style="list-style-type: none"> <li>• Help advanced-level dance training schools incorporate educational research into their mission and keep pace with the latest teaching, performance and choreographic techniques, etc.</li> </ul>	MCCCF, MELS, Canadian Heritage	Directors of advanced-level dance training schools	
	<ul style="list-style-type: none"> <li>• Promote and fund regular exchanges with other professional training institutions in Canada and abroad (internships, etc.).</li> </ul>	MCCF, MELS, Canadian Heritage, MRI		
<b>Provide advanced-level dance training schools with the necessary space and equipment.</b>	<ul style="list-style-type: none"> <li>• Make advanced-level dance training schools part of a Quebec-wide dance infrastructure plan.</li> </ul>	MCCF, Canadian Heritage, municipalities	The dance community	
	<ul style="list-style-type: none"> <li>• Increase funds allowing dance schools to improve or upgrade existing facilities and equipment.</li> </ul>			

### 3• THE DANCE JOB MARKET

ACTIONS	KEY MEANS	KEY ADMINISTRATORS	KEY PARTNERS	TIME FRAMES		
				1-2yrs	3-5yrs	6-10yrs
<b>Offer professional dance school graduates and emerging dancers opportunities for paid work (apprenticeships, internships, etc.) in dance organizations here and abroad.</b>	<ul style="list-style-type: none"> <li>Assess the employment capacity of dance organizations and related financial and organizational implications, as well as possible funding sources.</li> <li>Establish a placement service to facilitate and follow up on dancers' work experiences.</li> </ul>	RQD, advanced-level dance training schools, dance companies	CALQ, CAM, CAL, CAS, CCA, Emploi-Québec, municipalities, FRIJ, CLD, Canadian Heritage			
<b>Make young people, students and artists aware of the variety of careers available to them in dance.</b>	<ul style="list-style-type: none"> <li>Develop tools and activities to promote dance careers and professions.</li> </ul>	Advanced-level dance training schools, CEGEPs with dance programs	RQD, MELS, CJE, CQRHC, CHRC			
<b>Facilitate the transition of dance artists into related careers.</b>	<ul style="list-style-type: none"> <li>Offer support to dance artists transitioning to management positions.</li> </ul>	Emploi-Québec, HRSDC	RQD, dance organizations, universities (management schools)			
<b>Increase DTRC's capacity to help dance artists transition into new careers.</b>	<ul style="list-style-type: none"> <li>Increase DTRC's financial resources.</li> </ul>	Canadian Heritage, CCA, MCCCCF	The dance community			
	<ul style="list-style-type: none"> <li>Encourage dancers and members of the dance community to join DTRC.</li> </ul>	RQD and UDA	The dance community			
<b>Make arts and management training institutions aware of dance career options.</b>	<ul style="list-style-type: none"> <li>Provide information to career management specialists.</li> <li>Include information sessions in career planning courses.</li> </ul>	RQD and the dance community	Directors of arts and management schools, ADÉSAM			
<b>Develop the dance job market.</b>	<ul style="list-style-type: none"> <li>Identify jobs to be filled in dance and calculate the costs.</li> </ul>	RQD, dance organizations	CALQ, CCA, CAM, CAL, CAS, municipalities			
	<ul style="list-style-type: none"> <li>Assess the benefits of increasing funds for research, creation, production, dissemination and job creation in the dance sector, particularly for performers.</li> </ul>	CALQ, CCA, CAM, CAL, CAS, municipalities	Dance organizations			
	<ul style="list-style-type: none"> <li>Create incentives to hire and retain employees specialized in dance for artistic and administrative positions.</li> </ul>	CALQ, CCA, CAM, CAL, CAS, municipalities	Dance organizations, CLD, Emploi-Québec			
	<ul style="list-style-type: none"> <li>Conduct a study on the current and potential transfer of dance skills to other cultural and social sectors, and assess the resulting economic benefits.</li> </ul>	University researchers, government agencies	RQD, other disciplinary associations and professional corporations in related fields, CHRC			

## 4• KNOWLEDGE PRODUCTION IN DANCE

ACTIONS	KEY MEANS	KEY ADMINISTRATORS	KEY PARTNERS	TIME FRAMES
				1-2yrs 3-5yrs 6-10yrs
<b>Cultivate and share knowledge, skills and expertise acquired in dance (technical, aesthetic, educational, organizational, therapeutic, scientific).</b>	<ul style="list-style-type: none"> <li>Develop an action plan to structure and enhance the wealth and range of available knowledge.</li> </ul>	Advanced-level dance training schools, dance resource centres,	MCCCCF, MELS, Canadian Heritage, FQRSC	
	<ul style="list-style-type: none"> <li>Explore the possibility of creating research chairs in dance.</li> </ul>	RQD, university dance departments	Deans and vice-deans of research	
<b>Encourage instructors nearing retirement to gather the knowledge they've developed and received from several generations of performers and choreographers.</b>	<ul style="list-style-type: none"> <li>Create a program to produce and disseminate written, audio and visual records of this practical knowledge.</li> </ul>	CALQ, CAM, MCCCCF, Canadian Heritage	Advanced-level dance training schools and schools specialized in diverse dance forms	
<b>Facilitate access to studies and works on various aspects of dance (dancer training and health, the creative process, specialized movement techniques, stylistic and aesthetic approaches, etc.).</b>	<ul style="list-style-type: none"> <li>Consistently support efforts to gather useful information and make it readily available.</li> </ul>	MCCCCF, MELS, Canadian Heritage, universities	Dance resource centres, RQD	
<b>Promote dance research and publish the results.</b>	<ul style="list-style-type: none"> <li>Increase funds for the research and publication of works on dance.</li> </ul>	CALQ, CCA, MCCCCF, universities, FQRSC	Researchers, professors, undergraduate and graduate students, dance artists and organizations	
<b>Produce and disseminate strategic information on the dance sector.</b>	<ul style="list-style-type: none"> <li>Put in place an information tracking tool and allocate the necessary financial and human resources.</li> </ul>	RQD and the dance community	CALQ, CAM, CCA, MCCCCF, Observatoire de la culture et des communications, INRS, universities	

## 5• OUR DANCE HERITAGE

ACTIONS	KEY MEANS	KEY ADMINISTRATORS	KEY PARTNERS	TIME FRAMES		
				1-2yrs	3-5yrs	6-10yrs
<b>Create a catalogue of Quebec's choreographic works.</b>	<ul style="list-style-type: none"> <li>Document methods used to preserve and share choreographic works (notation systems, video recordings, log books, legacies, etc.) and determine appropriate ways to create a Quebec catalogue.</li> </ul>	RQD and a select committee formed after a meeting of the CALQ with some twenty dance organizations	CALQ, CAM, CCA, MCCCCF, Dance Collection Danse, The Dance Current, archival institutions and museums			
<b>Encourage projects aimed at remounting or revisiting works in the Quebec and Canadian repertoires.</b>	<ul style="list-style-type: none"> <li>Adapt production and dissemination grants and evaluation criteria to this type of project.</li> </ul>	CALQ, CAM, CCA, peer committees and juries	Companies, choreographers, dance artists with original projects, advanced-level dance training schools, presenters			
<b>Define the contents of Quebec's dance heritage and related issues.</b>	<ul style="list-style-type: none"> <li>With the help of specialists, conduct a review of the sector in terms of archiving, preserving and enhancing our dance heritage.</li> </ul>	RQD and a select committee formed after a meeting of the CALQ with some twenty dance organizations	CALQ, archive administrators			
	<ul style="list-style-type: none"> <li>Create an action plan to develop and continually enrich our dance heritage.</li> </ul>	RQD, select committee and specialists	CALQ, CAM, CAL, CAS, CCA, municipalities, MCCCCF			
<b>Promote the archiving, preservation and enhancement of Quebec's dance heritage.</b>	<ul style="list-style-type: none"> <li>Create financial incentives providing access to the necessary means, resources and expertise.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities, MCCCCF, Canadian Heritage	The dance community			
	<ul style="list-style-type: none"> <li>Produce a guide outlining the principles, tools and methods used to archive, preserve and enhance our dance heritage.</li> </ul>	RQD and dance organizations in Quebec and Canada with related expertise	CALQ, CCA, CAM, MCCCCF, museums and archival institutions			
	<ul style="list-style-type: none"> <li>Develop an ongoing training program related to this topic.</li> </ul>	RQD and dance organizations in Quebec and Canada with related expertise	CQRHC, the dance community			

## 5• OUR DANCE HERITAGE

ACTIONS	KEY MEANS	KEY ADMINISTRATORS	KEY PARTNERS	TIME FRAMES
				1-2 yrs 3-5 yrs 6-10 yrs
<b>Draw on the knowledge and expertise of the audiovisual, film, museology and archival sectors to preserve and enhance Quebec's dance heritage.</b>	<ul style="list-style-type: none"> <li>Develop projects in collaboration with the audiovisual, museum, archival and film sectors.</li> </ul>	Dance organizations and dance resource centres	Museum, archival, audiovisual and film sectors	
	<ul style="list-style-type: none"> <li>Create a fund to digitize the archives of dance organizations and choreographic works on videotape.</li> </ul>	MCCCF and Canadian Heritage	Museum, archival, audiovisual and film sectors	
<b>Make our dance heritage accessible to the Quebec public.</b>	<ul style="list-style-type: none"> <li>Develop activities to disseminate and promote our dance heritage.</li> </ul>	Dance companies, advanced-level dance training schools, dance resource centres	Museums, libraries, media centres	
	<ul style="list-style-type: none"> <li>Find new ways to support initiatives to disseminate and enhance our dance heritage.</li> </ul>	CALQ, CAM, CAL, CAS, CCA, municipalities, MCCCF	The dance community, museums, libraries, media centres	

# Summary Table

## INVESTING IN DANCE

- Increased public funding
- Adaptation of assistance and funding programs
- Diversification of revenue sources

## TOP-QUALITY TRAINING

- Quality and safety of dance instruction
- A continuous dance training path
- Competitive capacity of professional schools
- Specialized skills required for targeted professions
- Training adapted to designers and artistic collaborators
- Suitable spaces and equipment

## THE DANCE JOB MARKET

- Entry into the job market
- Multiple career options in dance
- Career transition and reskilling
- Possible management careers

## KNOWLEDGE PRODUCTION IN DANCE

- Specific knowledge and expertise
- Access to a wide range of knowledge
- Contributions to research
- Transfer of skills to other areas
- Monitoring of strategic information
- Sharing of knowledge and expertise within the dance sector

## OUR DANCE HERITAGE

- Extensive choreographic repertoire
- Emphasis on preservation and enhancement
- Access to dance history and heritage

MAJOR  
**initiatives**

**10**

**FOR THE DANCE COMMUNITY TO REALIZE ITS AMBITIOUS GOALS** over the next decade, a number of actions will have to be taken, as reflected in the work plans of the preceding chapters. In many cases, major initiatives will be required to consolidate Quebec's dance sector and propel it to greater heights. While the dance community will be in charge of these initiatives, the support of partners—public authorities in particular—will be crucial.

#### **PUBLIC AUTHORITIES: ESSENTIAL PARTNERS IN IMPLEMENTING THE MASTER PLAN**

##### **INCREASED FUNDING FOR DANCE**

Professional dance in Quebec developed later than other artistic disciplines, during a period of recessions and budget cuts. The financial support that would have allowed the sector to lay solid foundations was simply not available. Our immensely creative dance artists and cultural workers have nonetheless built a strong body of research-driven and original work that has won national and international acclaim. This extraordinary success has not, however, translated into a steady and significant improvement in work conditions or compensation for creators, performers, teachers and workers in the milieu.

Funds allocated by public authorities such as CALQ, CCA, MCCCCF, Canadian Heritage and municipal arts councils or recreation and culture departments must be increased for all dance artists and organizations working in different areas of practice (training, creation, production, presentation, dissemination, support services, etc.). All are striving to maintain and increase levels of excellence in a market that has become extremely competitive. Public funding must be adapted to the different modes of operation of dance organizations with the ultimate goal of fostering a sustainable, healthy dance ecology.

### REVIEW OF EXISTING FUNDING PROGRAMS

Funding programs for dance were modelled on those for music and theatre, which have different modes of production and presentation, and are largely based on existing works. Their production and presentation cycle can take a few weeks to a few months, in contrast to dance, where the cycle includes the creation of a choreographic work. Choreographic research and creation require creators and performers to be constantly present in the studio. It is a time-consuming process that can (or should) take one or two years to complete. This mode of production, unique to dance, is not sufficiently taken into account in the assessment of operating costs or the calculation of grants awarded for research, creation, production and dissemination. In addition, several aspects of dance need to be better documented—for instance, work settings and the resources and expertise required for the different stages of production and presentation. It is also necessary to estimate the actual costs involved (compensation for performers and other members of the creative team, research, composition, staging, remounts, the presentation and touring of works in different markets) as well as the cost of related activities such as promotion, market and audience development, and cultural mediation.

The programs of key funding agencies such as CALQ, CCA, MCCCCF, Canadian Heritage, and municipal arts councils or recreation and culture departments should be reviewed, particularly in terms of evaluation criteria for grant applications, eligible expenses, amounts awarded and expected outcomes. Program management should also be adapted to the diverse modes of creation, production, presentation and dissemination in dance, and should recognize and support a wide range of artistic approaches.

### NEW FUNDING PROGRAMS

Funding agencies—primarily CALQ, CCA, MCCCCF, Canadian Heritage, and municipal arts councils or recreation and culture departments—must accommodate new needs by implementing new funding programs and measures.

The dance environment has evolved and become more complex. Research, creation, production and dissemination have taken on several new dimensions, necessitating a variety of support services targeting the new generation of artists and cultural workers (internships, mentorships, residencies, etc.), as well as access to specific expertise for touring and audience outreach (specialists in market and audience development, marketing and cultural mediation). Dance artists and cultural workers need to recharge their batteries and hone their skills; they need to be supported during career transitions and reskilling; and they need to build partnerships by joining artistic and professional communities of practice.

Presenters need to be able to take creative risks. We need to establish professional dance hubs across Quebec and to facilitate the mobility of dance artists and professionals. We must also recognize how important it is for artists and organizations to increase their competitiveness through national and international networks, as well as co-productions and reciprocal exchanges. Another key focus is to raise dance awareness among youth through the education system and to increase support for youth-oriented dance companies and presenters.

The promotion of dance in the digital age is an important issue, since the sector is not well documented and has few tools to raise its profile in the media and public mind. Dance needs to be made an integral part of Quebec culture through articles, publications, programs and events. We have a valuable dance heritage, but we need resources to preserve it and make it widely accessible. Works in the choreographic repertoire must be preserved in a digital format for subsequent promotion and dissemination.

### PLAN TO DEVELOP FACILITIES AND EQUIPMENT

There is a need for adequate facilities and equipment across the dance sector. Few facilities in Quebec allow practitioners to train, explore and create in healthy, safe environments. There are also relatively few suitable performance venues.

A plan to develop facilities and equipment should be designed and implemented with the collaboration of various government partners, including MCCCCF, Canadian Heritage, and regional and municipal authorities. This plan should include the following:

- an assessment of existing spaces and equipment, and completion of necessary upgrades;
- measures to improve access to existing facilities;
- a review of professional dance venues across Quebec and of facility/equipment needs;
- an action plan allowing the professional dance sector to use and manage facilities and equipment adapted to its needs;
- support for the creation of dance hubs in Quebec with suitable facilities.

### INVESTING IN NEW TECHNOLOGIES

As in society, new technologies are playing a pivotal role in the dance sector, supporting creativity and innovation, and keeping dance strong and visible.

By incorporating these technologies into their works, Quebec creators are breaking new ground and maintaining our competitive edge. Digital technologies are also an optimal tool to streamline management practices, increase Quebec's presence in national and international networks, and promote the discipline. Technological advances are leading to the emergence of new delivery and exchange platforms. As it is still difficult to accurately measure the impact of these platforms, continual adjustments need to be made.

A new technology investment strategy must be developed and implemented with the support of public partners, principally CALQ, CCA, MCCCCF, Canadian Heritage, and municipal bodies. This strategy must allow professional dance practitioners to take full advantage of new technologies by providing the necessary resources, skills, information, training and equipment. It must keep pace with technological advances and respond to ever-changing needs.

### A DANCE TRAINING PATH

It is imperative that the public authorities concerned (primarily MCCCCF and MELS) structure a dance training path in close collaboration with the dance community and particularly with those involved in initial dance training (recreational, preparatory and advanced). This involves implementing rules and requirements to ensure the safety and quality of dance classes. Training programs must be certified and instructors must have recognized qualifications. To offer this course of study and adequately prepare students for professional dance careers, dance schools must meet specific requirements.

In a similar vein, and for the same health and safety reasons, public authorities must ensure that dance education in the regular school system is provided by qualified personnel.

Broadly, the goal is to create an initial course of study that will enable future dancers, choreographers, teachers and instructors to attain the highest possible standards of quality.

### NATIONAL AND INTERNATIONAL ACTION PLAN

Expanding the boundaries of professional dance beyond Quebec's borders is key to the health and vitality of the discipline. Quebec's dance sector needs to draw on and contribute to new ideas and influences in Canada and abroad: it has a role to play in the evolution of professional dance on a global scale. Quebec must be part of dynamic national and international dance networks. We must remain competitive, seeking out creators, artists and works, as well as the knowledge and expertise of teachers, researchers, designers and cultural workers across the world. Given Quebec's limited population pool, many dance companies have to incorporate Canadian and foreign markets into their business models, and artists and professionals need to access these markets to build their careers.

The dance community, in close collaboration with public partners—principally MCCCCF, MRI, Canadian Heritage, DFAIT, CCA and CALQ—must develop a national and international action plan, setting out goals and prioritizing actions to ensure that Quebec practitioners can leverage opportunities in Canadian and foreign markets (reciprocal exchanges, presentation and touring of works, career development, promotional activities, co-productions, partnerships, etc.).

Public authorities are not only key partners in the implementation of this strategy, they are also key actors. Quebec and Canadian diplomatic bodies play a critical role in promoting Quebec talent outside the province and country. They need to have the means to do their job effectively.

### GROWTH-GENERATING PROJECTS OVERSEEN BY THE DANCE COMMUNITY

In addition to the major initiatives in which it will play an active role, the dance community, through its organizations, artists and workers, will be in charge of carrying out projects that can be qualified as "growth-generating" inasmuch as they address development needs, unite stakeholders and offer lasting benefits to the sector as a whole.

Professional dance requires the support of its partners, including various government agencies, to develop and implement growth-generating projects. In the second États généraux de la danse professionnelle au Québec conference, the following projects were proposed:

- **The establishment of regional dance hubs in Quebec** by the dance community, in close partnership and with the financial support of MCCCCF, MAMROT, regional authorities and municipalities. Regional dance hubs will help to consolidate research, creation, production, dissemination and training activities. These centres should have at least three functions: initial or ongoing training, studio space and equipment for visiting artists, and suitable venues with professional dance programming. For a centre to qualify as a hub, there should be an interaction among these three components.
- **The establishment of a dance observatory** by RQD, with the support of MCCCCF and CALQ, and the contribution of universities. The observatory will keep track of information relevant to the Quebec dance sector in order to support its growth, competitiveness and visibility. It will gather, analyze, publish and circulate information, and will conduct studies and research projects on dance practices in Quebec and elsewhere. The observatory will be a resource portal, a knowledge-sharing platform and a showcase for the dance sector. It will be at the centre of a national and international dance exchange network, maintaining ties with various stakeholders and pooling information from several sources.
- **The creation of a dance foundation.** Run by RQD, this foundation will include a dance health fund (injury prevention and health promotion), a creation fund and an award of excellence fund.

## SOME EXAMPLES OF PROMISING PROJECTS

A number of growth-generating projects could take form during the implementation of the Master Plan. At the 2010 annual meeting of RQD members, some 80 professionals were invited to come up with projects that would match the ambitions and guidelines of the Master Plan. This brainstorming exercise resulted in about 30 proposals, five of which are listed below.

While the following are merely examples of possible projects, they reflect the wide range of concerns in the dance community and attest to members' dynamic, creative ability to address structural challenges with unifying models.

- **A national dance centre for Quebec:** A focal point for the development of the discipline, this centre would promote research (including basic artistic research), creation and production by providing studio space and support services. It would include a resource facility with documents tracing the history of dance in Quebec. It would also serve as a meeting place for artistic and professional exchanges, and related activities and events.
- **An office to develop dance outside Quebec:** Designed to promote and raise the profile of Quebec dance works in Canada and abroad, this office would also support business and market development initiatives (exchanges, partnerships, presentation, etc.). An essential player in international exchanges, the office would provide consulting services to Quebec dance artists and companies, and would help artists, professionals and organizations network with colleagues in Canada and abroad. It would similarly support the presentation and touring of works outside Quebec.
- **A talent incubator:** This project would seek to develop the potential of dance artists and cultural workers and integrate new talent into the world of professional dance. Through various types of initiatives and projects (training, mentorship, intern programs, consulting, individual support, artistic and professional exchanges), the incubator would foster the acquisition of knowledge, skills and professional experience while helping to develop and strengthen ties among artists, cultural workers and employers.
- **A cultural mediation centre:** A centre that would promote and support arts education and cultural mediation projects in dance. Its mission would be to raise awareness and foster an appreciation for dance by exposing audiences to artists, different forms of creative expression and practice, and a wide range of documentation. Activities would be aimed at the general public and students.
- **A career transition and retention program:** A theoretical and applied training program to help dance artists transition into related careers, such as rehearsal director, designer, tour director, development agent, administrator and communications manager. The program would aim to ensure job stability for performers, to keep artists in the dance milieu, to build on the knowledge and expertise of the dance sector, and to develop the dance job market.

**TEN-YEAR IMPLEMENTATION OF THE MASTER PLAN**

The needs of the dance sector, particularly as regards equipment and funding, are immense. Governments need to be galvanized into providing adequate funding. Much effort will be required to implement the Master Plan over a ten-year period. Major initiatives can be started immediately—for instance, the adaptation of funding programs or the development of plans and strategies. The same holds true for studies, analyses and assessments to document the realities of dance and lay the groundwork for other initiatives. If we are to reach our objectives in the next ten years, the time to act is now.

# CONCLUSION

**HAVING THE MEANS TO EXCEL;** creating a strong and healthy professional dance sector; earning a reputation for innovation at the national and international levels; reaching out to audiences; becoming an integral part of Quebec's social and cultural fabric: these are the ambitions behind the *Master Plan for Professional Dance in Quebec 2011-2021*.

To reach these objectives, professional dance practitioners in Quebec and their partners will have to face major challenges on several fronts. The Master Plan will serve as a useful roadmap.

This Plan is the result of a long process carried out in many stages, each aimed at forging a common vision for the dance sector. It sets out targets that will help to steer and coordinate the actions of dance practitioners and partners in order to ensure the full expansion of the discipline.

The Plan is not intended for periodic consultation, but rather as an essential guide to actions with long-term implications. Actions that, cumulatively, will change the face of dance and help the discipline reach its full potential.

## **NECESSARY COORDINATION AND OVERSIGHT**

The Master Plan will launch a new process with multiple ramifications. A variety of stakeholders and partners will have to get involved and take ownership. The effective channelling of energies and ultimate success of this ambitious undertaking will require careful oversight.

The Regroupement québécois de la danse is well positioned to coordinate and oversee the implementation of the Master Plan, but it cannot do the job alone. This is a collective project that requires the participation of all stakeholders, whether they are directly or indirectly involved in the dance sector. The responsibility must be shared. To this end, a steering committee consisting of players and partners committed to the vision, guidelines and strategies of the Master Plan will be put in place.

**ESSENTIAL ROLE OF THE REGROUPEMENT QUÉBÉCOIS DE LA DANSE**

RQD has led this vast operation that started with the Grands Chantiers, was followed by the second États généraux and culminated in the Master Plan. It was in the recommendations that came out of the second États généraux that RQD was called on to both develop and implement the Master Plan. The proposed work plans in the preceding chapters give a sense of the essential role RQD will play in rallying stakeholders and partners, and in initiating and carrying out actions and projects.

To oversee the implementation of the Master Plan, RQD must have access to the necessary financial and human resources. The recommendations of the second États généraux left no room for doubt: without increased funding, RQD will not be able to take on these new mandates.

**ABOVE ALL, A QUESTION OF INVOLVEMENT, COMMITMENT AND PERSEVERANCE**

The Master Plan is an invitation to take part in a major collective project with concrete outcomes for the entire professional dance sector and other artistic, cultural, social, economic and political spheres. Quebec as a whole stands to benefit.

Practitioners and partners will use the Master Plan as a starting point to refine and build on proposed actions as they see fit.

All dance practitioners must take responsibility for the Master Plan and commit to making a sustained effort. The implementation of the Master Plan also requires a commitment on the part of many partners, especially government and funding agencies.

It is essential that many stakeholders join this process in order to create effective, lasting solutions. Their involvement, dedication and perseverance will produce major transformations with tangible results, allowing professional dance in Quebec to realize its most cherished ambitions.

**We have an opportunity, through the strength of our convictions, to turn many of our goals into a reality.**

It is possible that, in ten years' time, dance will be taught in almost all of Quebec's schools and most students will have an opportunity to attend at least one dance performance per year. Quebec could finally have a coherent system of dance training, with graduates able to build a lifelong career in dance in much more favourable circumstances than at present. Quebec's regions would have professional dance hubs and audiences. A number of companies and choreographers would be able to establish their reputations both internationally and at home. Performers would be recognized by the public as artists and workers in their own right. Quebec would become a leader in artistic, educational and organizational development, as well as in audience outreach, cultural mediation and advanced research in a variety of areas. Dance would hold its own in the public sphere, in the media and in the digital landscape. It would have its stories to tell, a varied and accessible body of knowledge, carefully constructed archives, and a catalogue of known and sought-after choreographic works. The professional dance ecosystem would finally be strong and healthy, ready to offer a wealth of opportunities to aspiring dancers.

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# Acknowledgements

## THE RQD TEAM

### MANAGEMENT

Lorraine Hébert  
*Executive Director*

### COMMUNICATIONS

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*Assistant*

Marie-Louise Larocque  
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*Assistant*

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*Executive Assistant*

Claudia St-Georges  
*Financial and Administrative Director*

Yolande Guérard  
*Accountant*

## RQD'S BOARD OF DIRECTORS

### PRESIDENT

Marc Boivin  
*Corporate member, teacher, performer, choreographer and Chair, Fondation Jean-Pierre Perreault*

### VICE-PRESIDENTS

Karla Etienne  
*Corporate member, teacher, performer and Executive Assistant, Compagnie Danse Nyata Nyata*

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*Lawyer and Ph.D. student*

## MASTER PLAN

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Lorraine Hébert  
*Regroupement québécois de la danse*

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*DAIGLE/SAIRE*

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Circuit-Est, centre chorégraphique

Festival TransAmériques

Emploi-Québec

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 et de la Condition féminine du Québec

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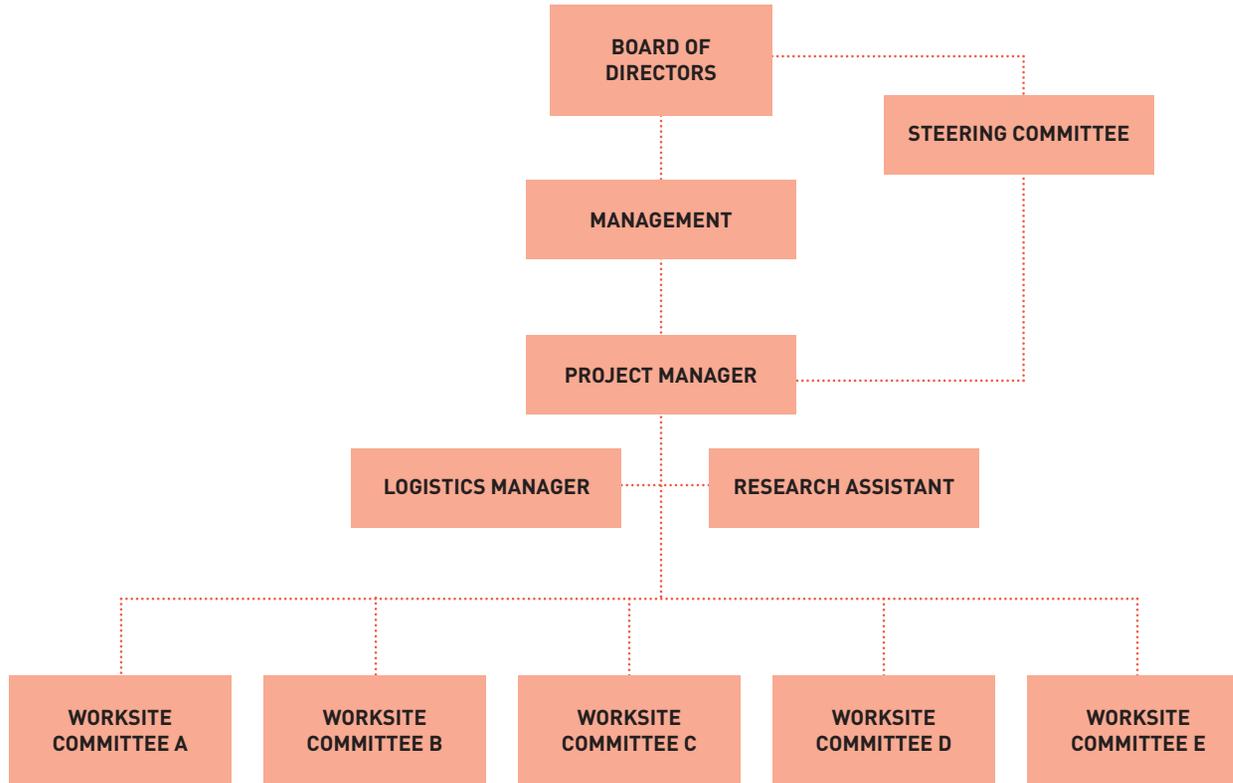
# APPENDICES

# The Grands Chantiers DE LA DANSE

## CHRONOLOGY

<b>GROUNDWORK</b>	Definition of the project; review of literature on dance; applications for funding; planning committees	January 2005 – October 2006
	Presentation of the Grands Chantiers project	October 2006
	Annual meeting of RQD members	
<b>GRANDS CHANTIERS DE LA DANSE</b>	Preliminary workshops to launch the Grands Chantiers project	December 2006 – October 2007
	Preparatory workshops for the Grands Chantiers	October 2007
	Annual meeting of RQD members	
	Hiring of a project manager for the Grands Chantiers; steering committee established	December 2007
	Development of mandates for the Grands Chantiers committees	December 2007 – March 2008
	Grands Chantiers committees established	January – March 2008
	Hiring of logistical and research resources for the Grands Chantiers	January – July 2008
	Research (in-house and external resources)	March – December 2008
	Work carried out by the Grands Chantiers committees	March – December 2008
	Presentation of the Grands Chantiers status report; procedural regulations adopted for the second États généraux de la danse	October 2008
	Annual meeting of RQD members	
	Recommendations formulated by committees	November 2008
	Submission of Grands Chantiers committee reports to steering committee	December 2008
<b>SECOND ÉTATS GÉNÉRAUX DE LA DANSE</b>	Preparation of the second États généraux de la danse professionnelle du Québec	December 2008 – April 2009
	Work of steering committee on submitted recommendations	January – March 2009
	Second États généraux de la danse professionnelle du Québec	April 22 to 25, 2009
<b>MASTER PLAN FOR PROFESSIONAL DANCE IN QUEBEC</b>	Development of the Master Plan for Professional Dance in Quebec	May 2009 – March 2011
	Work of the Master Plan follow-up committee	March 2010 – March 2011
	Presentation of the vision and layout of the Master Plan and workshops on growth-generating projects	October 2010
	Annual meeting of RQD members	
	Unveiling and dissemination of the Master Plan	June 2, 2011

## GOVERNANCE STRUCTURE



## SOME STATISTICS

### GRANDS CHANTIERS “WORKSITE” COMMITTEES<sup>1</sup>

	NO. OF PARTICIPANTS	ACTIVITIES
The Next Generation: Continuity and Change	8	12 meetings 1 round table 1 research project 22 individual interviews
Qualifications in Dance: Paradoxes and Challenges	9	10 meetings 1 brainstorming session 1 research project 4 studies
Job Conditions and Demands of the Art Form	7	12 meetings 1 round table 1 consultation 2 studies
Consolidating and Renewing the Dance [Infra]structure	13	10 meetings 2 studies
The Geography of Dance: Footholds and Mobility	10	8 meetings 2 round tables 1 research project 1 study
<b>TOTAL</b>	<b>47</b>	<b>92</b>

### OTHER TABLES AND COMMITTEES

	NO. OF PARTICIPANTS	ACTIVITIES
Consultation on advanced-level dance training in Quebec	6	7 meetings
Grands Chantiers steering committee	9	5 meetings
Master Plan follow-up committee	9	7 meetings
<b>TOTAL</b>	<b>24</b>	<b>19</b>

Over **70 people** from all areas of the practice were involved in the Grands Chantiers committees.

Over **250 community stakeholders** from across Quebec were consulted (workshops, round tables, worksite committees, research initiatives, studies).

From 2006 to 2010, **80 to 90 people** participated each year in the workshops of the annual meeting of RQD members.

Over **4,000 hours** of volunteer work went into the Grands Chantiers project.

1. “Chantier” has the double meaning of “worksite” and “major project.”

## LIST OF PARTICIPANTS IN THE **GRANDS CHANTIERS DE LA DANSE**

### 1. WORKING COMMITTEES

#### STEERING COMMITTEE

George Krump  
*Chair of the Steering Committee and Treasurer of RQD's Board of Directors;  
General Manager, Louise Bédard Danse*

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*General and Artistic Co-Director, Danse Danse (Les Productions LOMA)*

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Miriam Ginestier  
*Artistic Director, Studio 303*

Gilles Savary  
*General Manager, Fortier Danse-Création*

Daniel Soulières  
*Founder and Artistic Director, Danse-Cité*

Dominique Turcotte  
*Executive Director, L'École de danse de Québec*

#### WORKSITE COMMITTEES

##### **WORKSITE A. The Next Generation: Continuity and Change**

**CHAIR** Stéphane Labbé, *Artistic Co-Director and General Co-Director, Tangente*

**SECRETARY** Fabienne Cabado, *independent journalist, copywriter*

**MEMBERS** Daniel Bastien, *Administrative Assistant and Marketing,  
Le fils d'Adrien danse*

Julie Deschênes, *Logistics Director, Tangente*

Séverine Lombardo, *choreographer, performer and Co-Director,  
Les Sœurs Schmutt*

Katya Montaignac, *performer, teacher and member,  
La 2e Porte à Gauche*

Pierre-Paul Savoie, *Artistic Director and General Manager, PPS danse*

Andrew Turner, *choreographer and performer*

##### **WORKSITE B. Qualifications in Dance: Paradoxes and Challenges**

**CHAIR** Lucie Boissinot, *Artistic and Program Director, LADMMI*

**SECRETARY** Benoît Pelletier, *freelance writer*

**MEMBERS** Susan Alexander, *Administrative Director, Ballet Divertimento*  
Hélène Blackburn, *choreographer and Artistic Director, Cas Public*  
Christine Charles, *rehearsal director, Co-Administrator of the Dance  
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Alain Dancyger, *Executive Director, Les Grands Ballets Canadiens  
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Florence Figols, *choreographer and lecturer, Contemporary Dance  
Department, Concordia University*

Dominic Simoneau, *Professional Development Coordinator, RQD*

Mario Veillette, *choreographer and teacher*

### CONSULTATION on advanced-level dance training in Quebec

- CHAIR** Marie Beaulieu, *Director of the Dance Department, UQAM*
- SECRETARY** Benoît Pelletier, *freelance writer*
- MEMBERS** Lucie Boissinot, *Chair of the "Qualifications in Dance: Paradoxes and Challenges" worksite committee; Artistic and Program Director, LADMMI*  
 Didier Chirpaz, *Artistic and Program Director, École supérieure de ballet contemporain de Montréal*  
 Silvy Panet-Raymond, *Professor, Contemporary Dance Department, Concordia University*  
 Dominique Turcotte, *Executive Director, L'École de danse de Québec*

### WORKSITE C. Job Conditions and Demands of the Art Form

- CHAIR** Sophie Michaud, *rehearsal director*
- SECRETARY** Ariane Fontaine, *writer*
- MEMBERS** Sylvie Fortin, *Professor and Director of Graduate Studies, Dance Department, UQAM*  
 Sylvain Lafortune, *performer and teacher*  
 Julie Marcil, *performer and teacher*  
 Georges-Nicolas Tremblay, *performer and choreographer, Schème danse*  
 Jamie Wright, *performer and teacher*

### WORKSITE D. Consolidating and Renewing the Dance [Infra]structure

- CHAIR** Kathy Casey, *Administrator, RQD; Artistic Director, Montréal Danse*
- SECRETARY** Mayi-Eder Inchauspé, *Deputy General Manager, PPS Danse*
- MEMBERS** Erin Flynn, *performer and choreographer*  
 Francine Gagné, *General Manager and Artistic Director, Circuit-Est centre chorégraphique*  
 Frédérick Gravel, *choreographer and member, La 2e Porte à Gauche*  
 Steve Huot, *General Manager and Artistic Director, La Rotonde – centre chorégraphique contemporain de Québec*  
 Pierre MacDuff, *Board Member, Fondation Jean-Pierre Perreault*  
 Laurent Montpetit, *Administrative Director, Van Grimde Corps Secrets*  
 Yves Rocray, *General Manager, LADMMI*
- CONSULTANTS** Pascale Daigle and Pierre-Olivier Saire, DS 20|07<sup>1</sup>

### WORKSITE E. The Geography of Dance: Footholds and Mobility

- CHAIR** Clothilde Cardinal, *General and Artistic Co-Director, Danse Danse / Productions LOMA*
- SECRETARY** Benoît Pelletier, *freelance writer*
- MEMBERS** Paule Beaudry, *Executive Director, La danse sur les routes du Québec*  
 Marc Boivin, *performer and teacher*  
 Guy Cools, *dance dramaturge*  
 Deborah Dunn, *Artistic Director, Trial and Eros*  
 Tessa Goulet, *Assistant Executive Director, Compagnie Marie Chouinard*  
 Carol Prieur, *performer*  
 Philip Szporer, *filmmaker, teacher and critic*  
 Isabelle Van Grimde, *Executive and Artistic Director, Van Grimde Corps Secrets*

### "MEMORY SITE": Creating a Dance Genealogy and Memory Web

- LEADER**  
 Catherine Lavoie-Marcus
- FOLLOW-UP COMMITTEE**  
 Michèle Febvre and Philip Szporer

- INDIVIDUALS CONSULTED**  
 Marie Beaulieu  
 Myriam Belzile  
 Amy Bowring (Dance Collection Danse)  
 Pierre Chartrand  
 Éline Delorimier  
 Linde Howe-Beck  
 Pierre Lapointe  
 Marie-Josée Lecours (ESBCM's Bibliothèque de la danse Vincent-Warren)  
 Linda Rabin  
 Jeanne Renaud  
 Annie Rodrigue (ESBCM's Bibliothèque de la danse Vincent-Warren)  
 Geneviève Salbaing  
 Vincent Warren

1. This worksite resulted in the following publication:  
*Étude sur les défis et les besoins économiques du secteur québécois des arts et des lettres* (DS 20|07, 2008).

## 2. PARTICIPANTS IN ROUND TABLES AND DISCUSSIONS

### ORGANIZATIONS

Académie de ballet Studio Christy (Christy Turgeon), Académie Dansetout (Christiane Dufort Pires), Académie de danse d'Outremont (Myriam Belzile, Irène Galesso), Académie de danse de l'Outaouais (André Laprise), Académie "Les joies de la danse" de Port-Cartier (Bruno Degarie), Band of Bless (Dana Michel), BAnG! de brut (Norman Marcy), Bouge de là (Hélène Langevin), Cas Public (Hélène Blackburn, Compagnie Danse Nyata Nyata (Zab Mabougou, Karla Étienne), Compagnie De Brune (Lynda Gaudreau), Compagnie Flak (José Navas), Compagnie de la Tourmente (Marie-Julie Asselin), Conseil des arts de Montréal (Sylviane Martineau), Les Cousines Iraola (Patricia Iraola), Daniel Léveillé danse (Daniel Léveillé), Danse Cadence (Pierre Chartrand), Danse Carpe Diem (Emmanuel Jouthe), Danse-Cité (Daniel Soulières), Danse Danse (Pierre Des Marais), David Pressault Danse (David Pressault), Défaut de fabrication (Jean-Sébastien Lourdais), Diagramme Gestion culturelle (Danielle Demers), École de danse Espace danse (Marcelle Turgeon), École de danse Quatre Temps (Annie Fraser), École de danse Suzie Paquette (Suzie Paquette), Ensemble Folklorique Les Farandoles de Chicoutimi inc. (Ariane Blackburn), Ensemble folklorique Mackinaw (Caroline Saint-Martin), Et Marianne et Simon (Catherine Tardif), Les Grands Ballets Canadiens de Montréal (Alain Dancyger, Pierre Lapointe), Krea Movo (Lucie Carmen Grégoire), Le fils d'Adrien danse (Harold Rhéaume, Daniel Bastien), Fondation Jean-Pierre-Perreault (Pierre MacDuff), Fou Glorieux (Louise Lecavalier), LADMMI, School of Contemporary Dance (Josée Gaulin), La La La Human Steps (Édouard Lock), Louise Bédard Danse (Louise Bédard, Georges Krump), Mandala Sitù danse (Mélanie Haché, Marie-Gabrielle Ménard), maribé – sors de ce corps (Marie Béland), Maison de la culture Côte-des-Neiges (Luce Botella), Maison de la culture Pointe-aux-Trembles (Maryse Dumouchel), Maison de la culture Villeray-Saint-Michel-Parc-Extension (Claude Morissette), Mayday Danse (Mélanie Demers), Mia Maure Danse (Jacques Brochu, Marie-Stéphane Ledoux), Montréal en orbite (Bernard Lagacé), PPS Danse (Pierre-Paul Savoie, Mayi-Éder Inchauspé), Production Laps (Marie-Andrée Gougeon), Programmation culturelle municipale, Direction du développement culturel de la Ville de Montréal (Marie-Odile Melançon), Réseau d'enseignement de la danse (Johanne F. Saint-André), Regroupement québécois de la danse (Dominic Simoneau), Rubberbandance Group (Victor Quijada), Les Sœurs Schmutt (Élodie Lombardo), Salle Pauline-Julien (Diane Perreault), Schème Danse (Eric Potvin), Sinha Danse (Roger Sinha), Studio 303 (Miriam Ginestier), Sylvain Énard Danse (Maya Daoud), Tangente (Dena Davida, Georgine Vaillant), Transformation Danse (Catherine Viau), Trial and Eros (Deborah Dunn), Wants and Needs Danse (Andrew Tay), and [ZØGMA], collectif de folklore urbain (Mario Boucher, Frédérique-Annie Robitaille)

### INDIVIDUALS

Nathalie Blanchet, Christiane Bourget, Nathalie Buisson, Ginelle Chagnon, Christine Charles, Karine Cloutier, Dany Desjardins, Pascal Desparois, Jean-François Déziel, Johanne Dor, Hélène Duval, Hinda Essadiqi, Michèle Febvre, Erin Flynn, Marie Claire Forté, Sylvie Fortin, Lucie Grégoire, Roger Hobden, Maria Kefirova, Sophie Lavigne, Gaétan Leboeuf, Hélène Leclair, Nancy Leduc, Lina Malenfant, Dana Michel, Line Nault, Émilie Poirier, David Rancourt, France Roy, Helen Simard, Sonya Stefan, Philip Szporer, Danièle Turcotte, Nicole Turcotte and Jamie Wright

## 3. CONSULTANTS AND RESEARCHERS

Marc Belleau (CURA-HEC), Line Côté (RH Conseil), Pascale Daigle (DS 20|07), Myriam Grondin, Nicole Lacelle, Pascale Landry (CURA-HEC), Catherine Lavoie-Marcus (RQD), Anouk Leblanc-Dominguez (RQD), Pierre Morin (Pierre Morin Formation inc.) and Pierre-Olivier Saire (DS 20|07)

## 4. PARTNERS

CURA	Johanne Turbide, Francine D'Entremont and Christine Harel
CALQ	Yvan Gauthier, Stéphan La Roche, Lyne Lanthier and Mireille Baril
CAM	Sylviane Martineau
CCA	Anne Valois and Louise Gagné
CQRHC	Louise Boucher
MCCCF	Christiane Barbe and Renée Côté

## LIST OF PARTICIPANTS IN THE **SECONDS ÉTATS GÉNÉRAUX DE LA DANSE PROFESSIONNELLE DU QUÉBEC**

### 1. WORKSHOP PARTICIPANTS

#### ORGANIZATIONS

Académie de ballet Sona Vartanian (Sylviane Junod), Académie de danse de l'Outaouais (André Laprise), Académie de danse d'Outremont (Irène Galessio), Agora de la danse (Francine Bernier, Christiane Dinelle, Louise Duchesne, Marie-Josée Beaubien), Atelier Danse Manon Hotte/Cie Virevolte (Manon Hotte), Ballet Divertimento (Susan Alexander), Bibliothèque de la danse Vincent-Warren (Marie-Josée Lecours), Les Ballets Jazz de Montréal – BJM Danse (Pascale Corrêia, Melisande Simard), Bouge de là (Hélène Langevin), Canadian Dance Assembly (Shannon Litzenberger), Cas public (Hélène Blackburn, CÉGEP St-Laurent (Véronique Dupuis, Paule Martineau), Dancer Transition Resource Centre – DTRC (Parise Mongrain, Sonya Carreau), Circuit-Est centre chorégraphique (Francine Gagné), Coleman Lemieux & compagnie (Laurence Lemieux, Georges Lemieux), Compagnie Danse Nyata Nyata (Karla Etienne), Compagnie de danse Sursaut (Suzanne Savaria), Compagnie Flak (Annie Delisle), Compagnie Marie Chouinard (Marie Chouinard, Tessa Goulet), Compagnie O Vertigo (Alain Bolduc, Gilles Doré), Créations Etc. (Priscilla Lapointe, Marie-Andrée Thollon), Daniel Léveillé danse (Amélie Gauthier), Danse Danse Inc. (Clothilde Cardinal, Pierre Des Marais), Danse-Cité (Daniel Soulières, Elisabeth Paradis), Diagramme Gestion culturelle (Danielle Demers, Véronique Fontaine, Christine Curnillon, Valérie Parent, Claire Piétin, Camille Rohner), École supérieure de ballet contemporain de Montréal – ESBCM (Alix Laurent, Marc Bélanger, Didier Chirpaz), Ezdanza (Roger Hobden, Edgar Zendejas), Festival des arts de Saint-Sauveur (Bernard Lagacé, Jacynthe St-Pierre), Festival TransAmériques (Marie-Hélène Falcon, Caroline Lussier, Lucie Juneau), Festival Transatlantique Montréal – Quartiers danses (Rafik Sabbagh), Fondation Jean-Pierre Perreault (Marc Boivin), Fortier Danse-Création (Gilles Savary, Philippa Favreau), La danse sur les routes du Québec (Paule Beaudry, Luce Couture, Marie-Fannie Guay), La La La Human Steps (Andrea Bordman, Peter McFarlane, Jean-Hugues Rochette, Édouard Lock), La Rotonde, Centre chorégraphique contemporain de Québec (Steve Huot), LADMMI, School of Contemporary Dance (Hélène Leclair, Yves Rocray, Lucie Boissinot, Soraya Ouldali), Le Carré des Lombes (Danièle Desnoyers, Suzanne Beaucaire), L'École de danse de Québec (Lyne Binette, Dominique Turcotte, Kathleen Timmony), Le fils d'Adrien danse (Harold Rhéaume, Daniel Bastien), Le Jeune Ballet du Québec (Françoise Vaussenat), Les Grands Ballets Canadiens de Montréal (Louise Fugère, Michelle Proulx, Alain Dancyger), Louise Bédard Danse (Louise Bédard, George Krump), Margie Gillis Dance Foundation (Margie Gillis), Montréal Danse (Kathy Casey, Claire Ranger), PAR B. L. EUX (André Malacket, Benoît Lachambre), PPS Danse (Pierre-Paul Savoie, Mayi-Eder Inchauspé), Lydie Revez, Fleurette Paquin), Réseau d'enseignement de la danse (Johanne F. Saint-André), Rubberbandance

Group (Maryse Boulanger), Sinha Danse (Roger Sinha), Société de la Place des Arts de Montréal (Sophie Labelle), Studio 303 (Miriam Ginestier), Sylvain Énard Danse (Sylvain Énard, Maya Daoud), Système D / Dominique Porte (Dominique Porte), Tangente (Stéphane Labbé, Dena Davida, Julie Deschênes), Transformation Danse (David Pressault, Catherine Viau), Université du Québec à Montréal – UQAM, département de danse (Ginette Prévost), Van Grimde Corps Secrets (Isabelle Van Grimde, Laurent Montpetit), and [ZØGMA], Collectif de folklore urbain (Mario Boucher, Frédérique-Annie Robitaille)

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Manijeh Ali, Myriam Allard, Judith Allen, Guillaume Bard, Michèle Bastien, Marie Béland, Martin F. Bélanger, Johanna Bienaise, Martin Bisson, Anik Bissonnette, Nathalie Blanchet, Ève Boissonnault, Dominique Bouchard, Sylvie Bouchard, Diane Boucher, Maryse Boulanger, Christiane Bourget, France Bourque-Moreau, Rae Bowhay, Annick Brault, Daniel Campeau, Marilou Castonguay, Caroline Charbonneau, Louis-Martin Charest, Christine Charles, Pierre Chartrand, Tony Chong, Martin Choquette, Karine Cloutier, Guy Cools, Sophie Corriveau, Lina Cruz, Sarah Dell'Ava, Karine Denault, Gabrielle Desgagnés, Jean-François Déziel, Louise Dubeau, Roxane Duchesne-Roy, Julie Duguay, Deborah Dunn, Hélène Duval, Rosalie Famelart, Michèle Febvre, Florence Figols, Nicolas Filion, Marie Claire Forté, Edith Gagné, Geneviève Gagné, Annie Gagnon, Bruno Gagnon, Catherine Gaudet, Lynda Gaudreau, Carole Girard, Caroline Gravel, Frédérick Gravel, Kyra Green, Lucie Carmen Grégoire, Annik Hamel, Chris Hand, Nicole Harbonnier, Rachel Harris, Patricia Iraola, Audrée Juteau, Sasha Kleinplatz, Merryn Kritzingner, Karsten Kroll, Sylvain Lafortune, Alan Lake, Mijanoue Lalonde, Chantal Marie Lamirande, Evelyne Langlois-Paquette, Catherine Larocque, Josianne Latreille, Caroline Laurin-Beaucage, Karine Ledoyen, Jean-François Légaré, Normand Legault, Elise Legrand, Manon Levac, Élodie Lombardo, Séverine Lombardo, Izabella Marengo, Frédéric Marier, Lucy M. May, Victoria May, Hélène Melançon, Marie-Gabrielle Ménard, Sophie Michaud, Isabel Mohn, Katya Montaignac, Sonia Montminy, Ismaël Mouaraki, Marie-Eve Nadeau, Mamata Niyogi-Nakra, Brice Noeser, Maya Ostrofsky, Julio Cesar Otero, Marie-Josée Paradis, Alexandre Parenteau, Thea Patterson, Susan Paulson, Julie Pichette, Marie-Soleil Pilette, Eric Potvin, Angélique Poulin, Jacques Poulin-Denis, François Prud'Homme, David Rancourt, Caroline Raymond, Michel Raymond, Héloïse Rémy, Esther Robitaille, Myriam Saad, Dominique Sarrazin, Karine Simard, Geneviève Smith-Courtois, Liliane St-Arnaud, Marilyne St-Sauveur, Magali Stoll, Elizabeth Sullivan, Sebastien Talbot, Andrew Tay, Eddy Toussaint, Lise Tremblay, Myriam Tremblay, Georges-Nicolas Tremblay, Marie-Marthe Tremblay, Peter Trosztmer, Nicole Turcotte, Annie Vallières, Ariane Vega, Mario Veillette, Katie Ward, Sarah Williams, Christine Williams, Jamie Wright, Ian Yaworski

**OBSERVERS**

Canada Council for the Arts (Francine Lalonde D'Entremont, Ariane Fontaine, Louise Gagné, William Lau, Anne Valois), La caravane de Phoebus (Sylvain Bleau), City of Montréal (Yves Dumas), Conférence internationale des arts de la scène – CINARS (Alain Paré, Audrey Cadillon), Conseil de la Culture des régions de Québec et de Chaudières-Appalaches (Suzanne Mercier), Conseil des arts et des lettres du Québec (Stephan La Roche, Marie Daveluy, Lyne Lanthier, Mireille Martin), Conseil des arts de Montréal (Sylviane Martineau), Catherina Farina, Department of Canadian Heritage (Nathalie Lussier), Fédération culturelle canadienne-française (Natalie McNeil, Sylvain Aumont, ), Ministère de la Culture, des Communications et de la Condition féminine (Marie-Christine Côté, Renée Côté, Julien Lépine, Gaétan Patenaude), Ministère de l'Éducation, du Loisir et du Sport (Sonia Bergeron), Evelyne Langlois Paquette, Virginia Petranto, Société pour la promotion d'événements culturels du Haut-Richelieu (Evelyne Boudreau), Réseau indépendant des diffuseurs d'événements artistiques unis – RIDEAU (Marlène Morin)

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Marc Belleau, Lödvi Bongers, Maude Bouchard, Robert Gagné, Marie Lamoureux, Laurent Lussier, Éveline Mailhot-Paquette, Benoît Pelletier, Victorine Senthiles and Emmanuelle Sirois

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Françoise Bonnin, Pascale Daigle, Robert Gagné, Myriam Grondin and Pierre Rousseau

**OVERVIEW COMMITTEE LEADER**

Nicole Lacelle

**CHAIR AND SECRETARY OF THE PLENARY SESSION**

Nicole Lacelle and Robert Gagné

**2. PARTNERS****AGORA DE LA DANSE:**

Francine Bernier, Christiane Dinelle, Mathieu Sénécal and Martin Brisson

**CIRCUIT-EST CENTRE CHORÉGRAPHIQUE:**

Francine Gagné, Mathieu Chartrand and Dominique Bouchard

**UQAM (DANCE DEPARTMENT):**

Marie Beaulieu, Thérèse Bouchard and Paul Béland

**3. RQD TEAM**

Lorraine Hébert

*Executive Director*

Judith Lessard Bérubé

*Events and Communications Coordinator*

Anouk Leblanc-Dominguez

*Events and Communications Research Officer*

Dominic Simoneau

*Professional Development Coordinator*

Laurence Delaunoy

*Executive Secretary*

Claudia St-Georges

*Financial and Administrative Director*

Yolande Guérard

*Accountant*

Priscilla Guy

*Administrative Assistant*

Sophie Préfontaine

*Project Manager (Grands Chantiers de la danse)*

Élise Chouinard

*Project Assistant (Grands Chantiers de la danse)*

Catherine Lavoie-Marcus

*Research and Communications Assistant (Grands Chantiers de la danse)*

Ève Marchand

*Logistics Supervisor (second États généraux de la danse)*

# Useful Statistics ON DANCE IN QUEBEC

## DANCE PERFORMANCES WITH PAYING AUDIENCES IN 2009<sup>1</sup>

There were **788 dance** performances in Quebec in 2009, representing **4.6%** of all performing arts performances. A total of **272,057 people** attended dance performances (3.7% of total attendance in the performing arts). Compared to the previous year (2008), there was a **2.2% increase in dance performances** and a **10.3% drop in revenues**, which can be partly explained by a **4.7% decrease in available tickets**.

### KEY STATISTICS FOR DANCE PERFORMANCES WITH PAYING AUDIENCES IN 2009 – GENERAL

Performances	788
Available tickets	397,676
Attendance	272,057
Venue occupancy (%)	68.4
Average attendance per show	345
Undistributed tickets (%)	32
Attendance with complimentary tickets (%)	10
Paid attendance (%)	58
Ticket revenues excluding taxes (\$)	8,485,515
Average ticket revenues per paying audience member (\$)	36.55
Venues used	111

### KEY STATISTICS FOR DANCE PERFORMANCES WITH PAYING AUDIENCES IN 2009 – BY ORIGIN

#### Quebec productions

Performances	586
Total attendance	187,689
Venue occupancy (%)	66.1
Ticket revenues excluding taxes (\$)	5,671,794
Average ticket revenues per paying audience member (\$)	31.51
Ticket revenues (%)	66.8

#### Productions from outside Quebec

Performances	202
Total attendance	84,368
Venue occupancy (%)	74.2
Ticket revenues excluding taxes (\$)	2,813,721
Average ticket revenues per paying spectator (\$)	41.23

### KEY STATISTICS FOR DANCE PERFORMANCES WITH PAYING AUDIENCES IN 2009 – SHOWS FOR CHILDREN AND YOUTH

Performances	94
Total attendance	23,256
Attendance with complimentary tickets (%)	7.9
Average attendance per show	247
Venue occupancy (%)	67.3
Venue occupancy with paying audiences (%)	62
Venues used	33
Ticket revenues excluding taxes (\$)	149,821
Average ticket revenues per paying audience member (\$)	7.9
Average ticket revenues per show (\$)	1,594

### KEY STATISTICS FOR DANCE PERFORMANCES WITH PAYING AUDIENCES IN 2009 – ACCORDING TO VENUE SIZE

	Small (- than 400 seats)	Medium-sized (400-700 seats)	Large (700 + seats)
Performances	389	191	208
Total attendance	37,115	45,698	189,244
Venues used	53	34	53
Ticket revenues excluding taxes (\$)	409,893	803,305	7,272,317

1. Information taken from "La fréquentation des arts de la scène au Québec en 2009" (Fortier, 2010).

## NUMBER OF DANCE PRODUCTIONS (2004–05 TO 2008–09)<sup>2</sup>

(FOR DANCE ORGANIZATIONS FUNDED BY CALQ)

The number of dance organizations funded by CALQ rose from 29 to 33 between 2004 and 2009.

A total of 33 organizations presented 100 dance performances in 2008–09, which represented a 20-percent increase over 2006–07 (83) and an 88-percent increase over 2005–06 (53). There was also a significant increase in audience numbers.

	2004-2005	2005-2006	2006-2007	2007-2008	2008-2009
<b>PERFORMANCES</b>	676	666	859	887	1,064
<b>ATTENDANCE</b>	299,323	272,908	353,555	361,743	475,493

## AUDIENCES IN AND OUTSIDE QUEBEC (2004–05 TO 2008–09)<sup>3</sup>

(FOR DANCE ORGANIZATIONS FUNDED BY CALQ)

Performances in 2008–09 (1,064) drew audiences totalling 475,493 (45% in Quebec and 55% outside Quebec).

Audience percentages for previous fiscal years (2004–05 to 2007–08) were 60% and 40% respectively.

	2004-2005	2005-2006	2006-2007	2007-2008	2008-2009
<b>ATTENDANCE IN QUEBEC</b>	178,288	158,495	213,813	201,584	214,279
<b>ATTENDANCE OUTSIDE QUEBEC</b>	121,035	114,413	139,742	160,159	261,214

## NUMBER OF SHOWS OUTSIDE QUEBEC FROM 2003–04 TO 2007–08<sup>4</sup>

(FOR DANCE ORGANIZATIONS FUNDED BY CALQ AS PART OF THE TOURING PROGRAM OUTSIDE QUEBEC)

### BY CONTINENT

	2003-2004	2004-2005	2005-2006	2006-2007	2007-2008	TOTAL 2003-2008
Americas	143	105	60	116	141	565
Asia	12	12	26	16	16	82
Europe	164	146	146	206	350	1,012
Oceania	5					5
<b>Total</b>	<b>324</b>	<b>263</b>	<b>232</b>	<b>338</b>	<b>507</b>	<b>1,664</b>

### COUNTRIES WHERE TOURING IS MOST DEVELOPED

	2003-2004	2004-2005	2005-2006	2006-2007	2007-2008	TOTAL 2003-2008
Germany	12	24	14	55	32	137
Canada (outside Quebec)	78	60	56	55	81	330
United States	61	37	4	45	42	189
France	61	39	34	99	86	319
Italy	28	7	16	11	79	141
United Kingdom	1	28	8	10	65	112
Other	4	8		16	18	46

2. Taken from "Statistiques principales des organismes de production en danse, soutenus par le Conseil des arts et des lettres du Québec, Québec, 2004-2005 à 2008-2009" (Observatoire de la culture et des communications du Québec, 2011), cited in *Les Nouvelles du RQD*, February 2011.

3. Ibid.

4. Tables based on data provided by the dance and music section of the Conseil des arts et des lettres du Québec (2011).

## EXPENSES AND REVENUE (2004–05 TO 2008–09)<sup>5</sup>

(FOR DANCE ORGANIZATIONS FUNDED BY CALQ)

### EXPENSES

The total expenses of these organizations (\$29,740,019) rose most sharply in 2008–09: a 14% increase compared to the previous fiscal year (2007–08). Marketing costs accounted for 70% of this increase.

	2004-2005	2005-2006	2006-2007	2007-2008	2008-2009
Production Costs	14,923,937	15,469,596	16,691,816	18,455,498	20,800,715
Administrative Costs	5,536,397	5,425,357	5,051,617	5,418,795	6,283,398
Marketing Costs	1,958,675	1,977,602	1,982,223	2,114,061	2,655,906
<b>Total Expenses</b>	<b>22,419,009</b>	<b>22,872,555</b>	<b>23,725,656</b>	<b>25,988,354</b>	<b>29,740,019</b>

### REVENUE

Operating revenue (39.2% of total revenue in 2008–09) progressively increased from 3% to 20% over the 5 fiscal years in question. Private funding (12% of revenue) was only minimally increased. Since 2007–08, there has been a drop in “donations and sponsorships” and an equivalent increase in “other” sources of income. Public funding, which represents close to half of all revenue, remained relatively stable: in 2008–09, approximately 50% of revenue came from the Quebec government, 40% from Canada and 8% from municipalities.

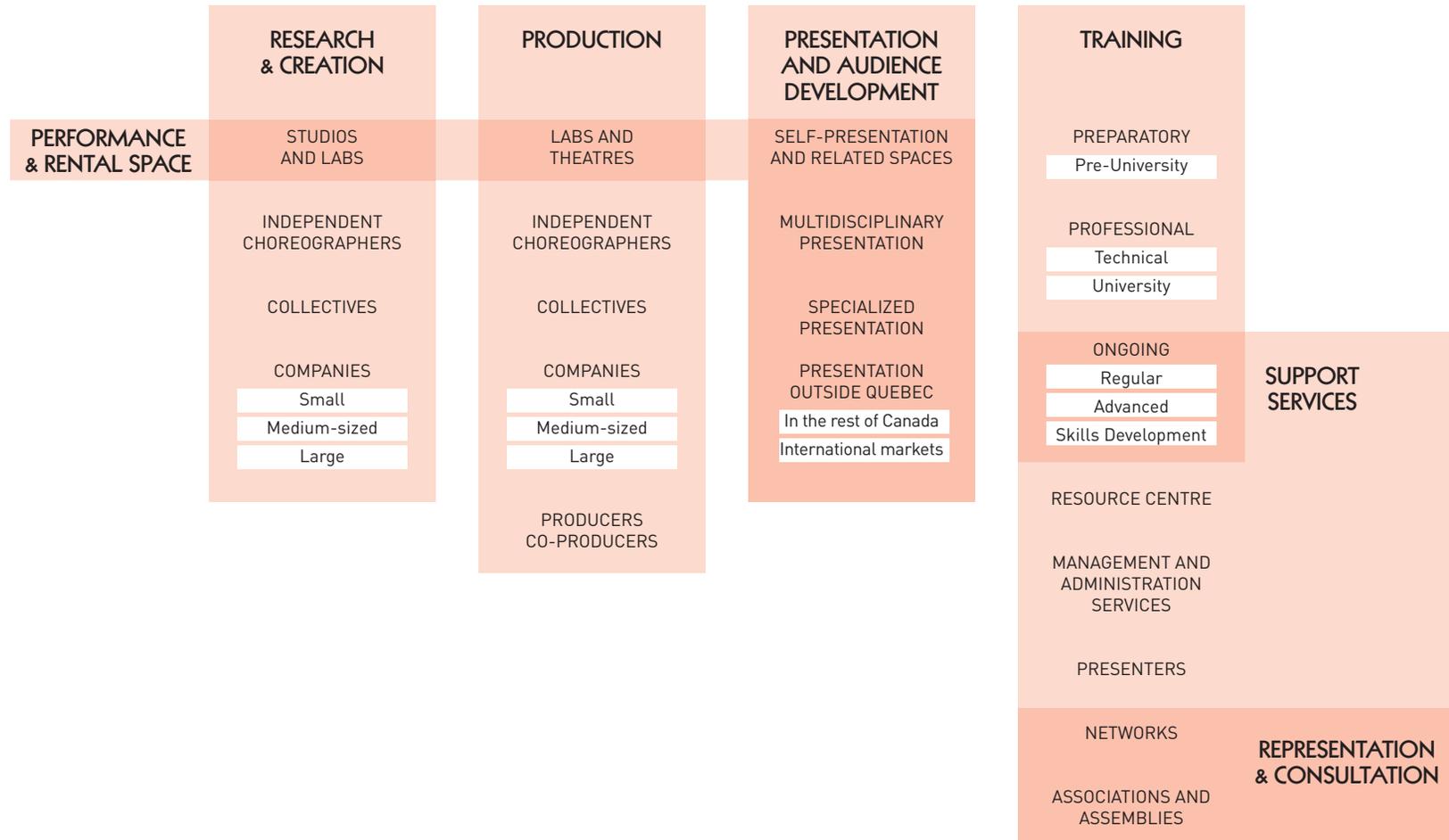
	2004-2005	2005-2006	2006-2007	2007-2008	2008-2009
Operating Revenue	7,632,439	7,859,833	8,612,780	10,402,163	12,264,709
Private Funding	2,815,755	2,777,850	3,149,369	3,527,912	3,785,537
Public Funding	12,093,097	12,139,109	12,658,633	13,368,659	15,040,658
<b>Total Revenue</b>	<b>22,541,291</b>	<b>22,776,792</b>	<b>24,420,782</b>	<b>27,298,734</b>	<b>31,090,904</b>

Despite much higher rates of production and presentation (and related costs), amounts available for wages, fees and administrative overhead remained the same.

5. Taken from “Statistiques principales des organismes de production en danse, soutenus par le Conseil des arts et des lettres du Québec, Québec, 2004-2005 à 2008-2009” (Observatoire de la culture et des communications du Québec, 2011), cited in *Les Nouvelles du RQD*, February 2011.

# Structure of the Dance Sector / Professional Dance Organizations IN QUEBEC

## STRUCTURE OF THE DANCE SECTOR



## LIST OF PROFESSIONAL DANCE ORGANIZATIONS IN QUEBEC

### 61 DANCE COMPANIES<sup>1</sup>

LEGAL NAME | ARTISTIC DIRECTOR(S) | YEAR FOUNDED

#### 36 SMALL COMPANIES

PRODUCTION BUDGET UNDER \$250,000

Ah Ha Productions | Andrew De Lotbinière Harwood | 2000  
Ballet Flamenco Arte de España | Lina Moros | 1998  
Ballet Ouest | Claude Caron | 1984  
Code Universel Quebec | Daniel Bélanger | 2003  
Coleman, Lemieux & Compagnie | Laurence Lemieux, Bill Coleman | 2000  
Compagnie de la Tourmente | Marie-Julie Asselin | 2004  
Corpuscule Danse | France Geoffroy | 2000  
Création Caféine | Estelle Claretton | 1999  
Danse Carpe Diem | Emmanuel Jouthe | 1995  
Danse K par K | Karine Ledoyen | 2005  
David Pressault Danse | David Pressault | 1999  
Destins croisés | Ismaël Mouaraki | 2003  
Ensemble folklorique Mackinaw | Martin Côté, Caroline Saint-Martin | 1995  
Et Marianne et Simon | Catherine Tardif | 2001  
Ezdanza | Edgar Zendejas | 2006  
Fleuve – Espace Danse | Chantal Caron | 2009  
Grand Poney | Jacques Poulin-Denis | 2009 (*interdisciplinary*)  
Jocelyne Montpetit Danse | Jocelyne Montpetit | 1990  
L'Astragale | Claire Mayer | 1993  
La 2e Porte à Gauche | Marie Béland, Rachel Billet, Catherine Gaudet, Frédéric Gravel, Katya Montaignac | 2003  
La Otra Orilla | Myriam Allard | 2007  
Les Productions de la Gorgone | Guylaine Savoie | 2000  
Les Sœurs Schmutt | Élodie Lombardo, Séverine Lombardo | 2004  
Les Sortilèges | Jocelyn Parent | 1966  
Louise Bédard Danse | Louise Bédard | 1990  
Lucie Grégoire Danse | Lucie Grégoire | 1986  
Manon fait de la danse | Manon Oigny | 1999  
maribé – sors de ce corps | Marie Béland | 2005  
Mayday | Mélanie Demers | 2007  
Productions Fila 13 | Lina Cruz | 2003  
Productions LAPS | Martin F. Bélanger | 2004  
Système D / Dominique Porte | Dominique Porte | 1999  
Trial & Eros | Deborah Dunn | 2002  
Tusket | Tammy Forsythe | 1996  
Van Grimde Corps Secrets | Isabelle Van Grimde | 1992  
ZØGMA, collectif de folklore urbain | Mario Boucher, Frédérique-Annie Robitaille, Dominic Desrochers | 2001

#### 18 MEDIUM-SIZED COMPANIES

PRODUCTION BUDGET BETWEEN \$250,000 AND \$500,000

Bouge de là | Hélène Langevin | 1988  
Compagnie Flak | José Navas | 1995  
Daniel Léveillé danse | Daniel Léveillé | 1991  
Danse-Cité | Daniel Soulières | 1982  
Dave St-Pierre inc. | Dave St-Pierre | 2004  
Fortier Danse-Création | Paul-André Fortier | 1981  
Fou Glorieux | Louise Lecavalier | 2006  
Le Carré des Lombes | Danièle Desnoyers | 1984  
Le fils d'Adrien danse | Harold Rhéaume | 1999  
Lynda Gaudreau/Compagnie De Brune | Lynda Gaudreau | 1992  
Margie Gillis Dance Foundation | Margie Gillis | 1981  
Montréal danse | Kathy Casey | 1986  
PPS Danse | Pierre-Paul Savoie | 1989  
Rubberbandance Group | Victor Quijada | 2005  
Sinha Danse | Roger Sinha | 1995  
Sursaut compagnie de danse | Francine Châteauvert | 1985  
Sylvain Énard Danse | Sylvain Énard | 1990  
Zab Maboungou/Compagnie Danse Nyata Nyata | Zab Maboungou | 1993

#### 7 LARGE COMPANIES

PRODUCTION BUDGET OVER \$500,000

Cas public | Hélène Blackburn | 1989  
La compagnie Marie Chouinard | Marie Chouinard | 1986  
La La La Human Steps | Édouard Lock | 1982  
Les Ballets Jazz de Montréal – BJM Danse | Louis Robitaille | 1972  
Les Grands Ballets Canadiens de Montréal | Gradimir Pankov | 1957  
O Vertigo Danse | Ginette Laurin | 1981  
Par B.L.eux | Benoît Lachambre | 1996

1. Companies that received funding from at least one of the arts councils between 2005 and 2009 (operating or project grants from CAM, CALQ or CCA).

## 9 SPECIALIZED PRESENTERS / EVENTS<sup>2</sup>

LEGAL NAME | ARTISTIC DIRECTOR(S) | YEAR FOUNDED

Agora de la danse | Francine Bernier | 1989  
 CorresponDanse | Lydia Wagerer | 2004  
 Danse Danse | Clothilde Cardinal, Pierre Des Marais | 1998  
 Festival des arts de Saint-Sauveur | Anik Bissonnette | 1992  
 Festival International de Danse Encore | Claire Mayer | 1991  
 Festival TransAmériques | Marie-Hélène Falcon | 2007  
 La Rotonde, Centre chorégraphique contemporain de Québec | Steve Huot | 1996  
 Studio 303 | Miriam Ginestier | 1989  
 Tangente | Dena Davida, Stéphane Labbé | 1980

## 6 DANCE SERVICE AND SUPPORT ORGANIZATIONS<sup>3</sup>

LEGAL NAME | DIRECTOR(S) | YEAR FOUNDED

Circuit-Est centre chorégraphique | Francine Gagné | 1987  
 Dancer Transition Resource Centre (DTRC) | Garry Neil (*President*) | 1985  
 Diagramme Gestion culturelle | Danielle Demers | 1991  
 Fondation Jean-Pierre Perreault | Sophie Préfontaine | 1984<sup>4</sup>  
 L'Artère, Coopérative de danseurs professionnels du Québec | 2003  
 Réseau d'Enseignement de la Danse (RED) | Johanne F. Saint-André | 1998

2. Organizations that received funding from at least one of the arts councils (CAM, CALQ or CCA) between 2005 and 2009.

3. Ibid.

4. Formerly devoted to the creation, production and dissemination of contemporary dance performances (1984 to 2009), the FJPP became a dance service and support organization in 2010.

## 3 PROFESSIONAL DANCE ASSOCIATIONS

LEGAL NAME | DIRECTOR(S) | YEAR FOUNDED

Association québécoise des enseignants de la danse à l'École (AQEDÉ) | Suzanne Gagnon (*President*) | 2010  
 La danse sur les routes du Québec (DSR) | Paule Beaudry | 1997  
 Regroupement québécois de la danse (RQD) | Lorraine Hébert | 1984

## 5 ADVANCED-LEVEL DANCE TRAINING SCHOOLS

LEGAL NAME | DIRECTOR(S) | YEAR FOUNDED

Contemporary Dance Department, Concordia University | Michael Montanaro (*Department Director*) | 1979  
 Dance Department, UQAM | Hélène Duval (*Department Director*) | 1979  
 École de danse de Québec (EDQ) | Kathleen Timmony (*Executive Director*) | 1988  
 École supérieure de ballet contemporain de Montréal (ESBCM) | Anik Bissonnette (*Executive Director*) | 1976  
 LADMMI, School of Contemporary Dance | Yves Rocray (*General Manager*), Lucie Boissinot (*Artistic and Program Director*) | 1984

# List of Multidisciplinary Presenters, Events and Presentation networks

IN QUEBEC<sup>1</sup>

## 28 MULTIDISCIPLINARY PRESENTERS AND EVENTS

LEGAL NAME | ARTISTIC DIRECTOR(S) | YEAR FOUNDED

Auditorium d'Alma | Manon Pitote | 1974  
Centre culturel de l'Université de Sherbrooke | Mario Trépanier | 1964  
Centre des Arts de Baie-Comeau | Louis Morin | 1992  
Comité des spectacles de Dolbeau-Mistassini | Audrey Jobin | 1980  
Corporation de développement culturel de Trois-Rivières | Martin Veillette | 1997  
Créations Etc. (Festival Vue sur la Relève – 1994) | Marie-André Thollon | 1979  
Diffusion Saguenay | Jacinthe Achard | 2010  
Les Escales Improbables | Sylvie Teste | 2004  
Maison de ballet-théâtre Le Reflet | Francyne Themens | 1994  
Montréal, arts interculturels (MAI) | Régine Cadet | 1997  
OFFTA | Jasmine Catudal | 2007  
Salle de spectacles de Sept-Îles | David Laferrière | 1993  
Salle Pauline-Julien | Diane Perreault | 1995  
Segal Centre for the Performing Arts | Bryna Wasserman | 2004  
Société de la Place des Arts | Michel Gagnon | 1963  
SPEC du Haut-Richelieu | Guy Boulanger | 1989  
Spect'Art Rimouski | Jacques Pineau | 1991  
Théâtre Centennial | Luce Couture | 1967  
Théâtre de la Ville | Anne-Marie Provencher | 1990  
Théâtre du Bic | Benoît Vaillancourt | 1989  
Théâtre du Cuivre | Jacques Matte | 1968  
Théâtre du Rift | Jean-Jacques Lachapelle | 2005  
Théâtre Hector-Charland | Claude De Grandpré | 1999  
Théâtre La Chapelle | Jack Udashkin | 1990  
Théâtre La Rubrique | Benoît Lagrandeur | 1979  
Théâtre Lionel-Groulx | Manon Fortin | 1986  
Usine C | Danièle De Fontenay | 1978  
Valspec | Claudéric Provost | 1977

## 9 MAIN DANCE PRESENTATION NETWORKS

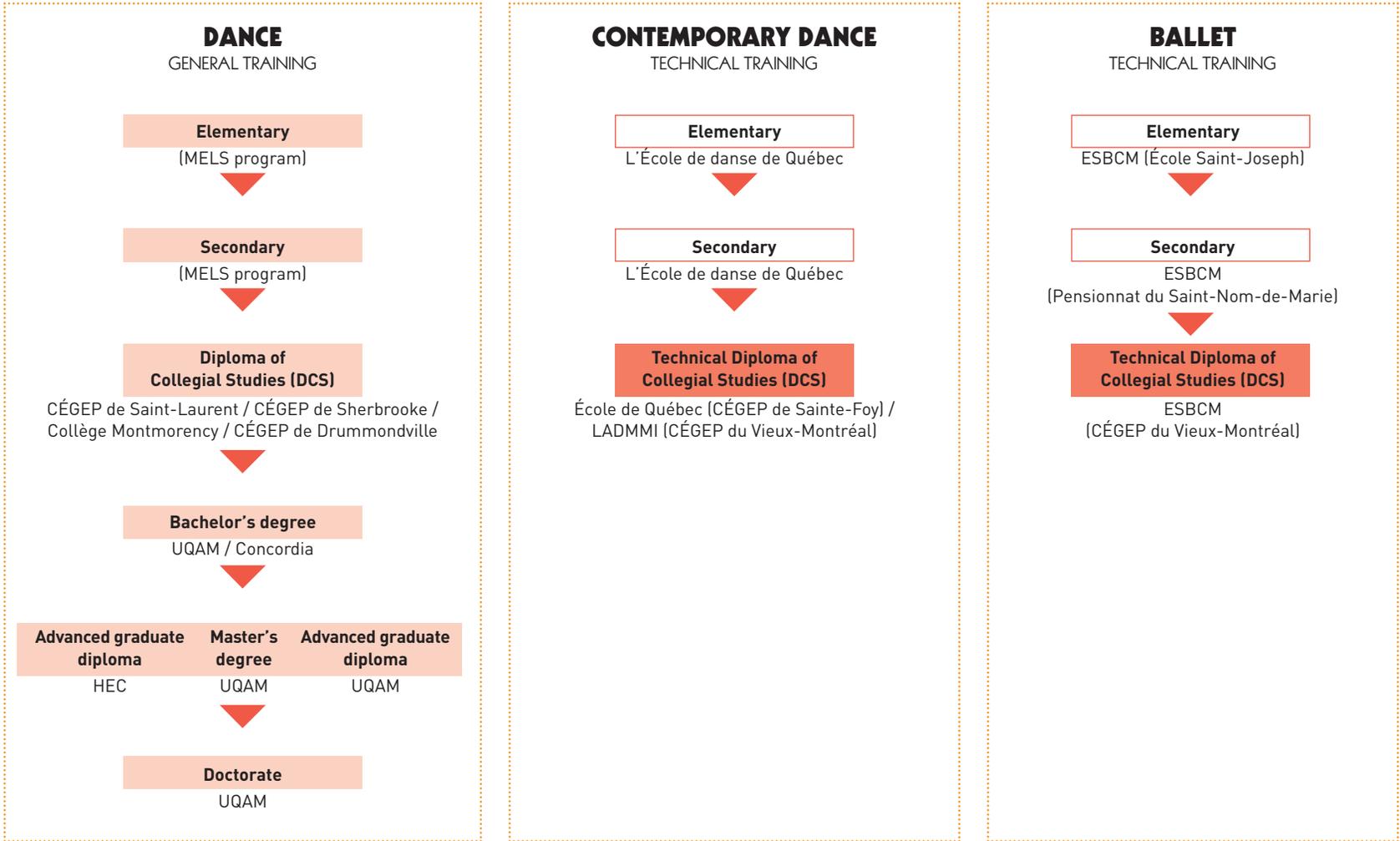
LEGAL NAME | DIRECTOR | YEAR FOUNDED

Accès culture network | 2007<sup>2</sup>  
Association des diffuseurs culturels de l'Île de Montréal (ADICIM)  
| Micheline Bélanger (*President*) | 1991  
La danse sur les routes du Québec (DSR) | Paule Beaudry | 1997  
Objectif Scène | 2004  
Réseau Centre | Carole Kipling | 1999  
Réseau des grands espaces | Julie Basque | 2006  
Réseau des Organismes de Spectacles de l'Est du Québec (ROSEQ)  
| Solange Morrissette | 1978  
Réseau indépendant des diffuseurs d'événements artistiques unis (RIDEAU)  
| Colette Brouillé | 1984  
Réseau Scènes | Manon Morin | 1987

1. List compiled by the Regroupement québécois de la danse.

2. The early stages of Montreal's cultural presentation network date back to 1980. In 2007, it officially became the Accès culture network.

# Initial Dance Training IN QUEBEC



MELS	(Ministère de l'Éducation, du Loisir et du Sport)
MCCCF	(Ministère de la Culture, des Communications et de la Condition féminine)
MELS + MCCCF	

# List of Dance Resource Centres

## (SPECIALIZED AND GENERAL)<sup>1</sup>

In addition to this initial dance training system, there are some 20 specialized training schools supported by the MCCCCF or Canadian Heritage.

### 21 SPECIALIZED DANCE TRAINING SCHOOLS

#### LEGAL NAME | CITY

Académie Les Joies de la danse | Port-Cartier  
 Académie de ballet du Saguenay | Chicoutimi  
 Académie de danse de Baie-Comeau | Baie-Comeau  
 Académie de danse de Forestville | Forestville  
 Académie de danse de l'Outaouais | Gatineau  
 Ballet classique du Haut-Richelieu inc.  
 | Saint-Jean-sur-Richelieu  
 Centre d'art la Maison Jaune | Quebec City  
 Centre de musique et de danse de Val-d'Or | Val-d'Or  
 Compagnie danse Nyata Nyata | Montreal  
 Corpus Rhésus Danse inc. | Trois-Rivières  
 École de ballet classique de Havre-Saint-Pierre  
 | Havre-Saint-Pierre  
 École de ballet de Sept-Îles | Sept-Îles  
 École de ballet Suzanne-Maltais-Gagnon | Jonquière  
 École de danse de Québec | Quebec City  
 École de danse Élédanse inc. | Lévis  
 École de danse l'Astragale | Trois-Rivières  
 École de danse les Farandoles | Chicoutimi  
 École de danse Quatre-Temps | Rimouski  
 École Florence Fourcaudot | Chicoutimi  
 Ensemble folklorique Mackinaw inc. | Drummondville  
 Le Prisme culturel | Saint-Bruno

### 15 RESOURCE CENTRES

#### SCHOOLS AND UNIVERSITIES

Université du Québec à Montréal (UQAM) libraries  
 Université de Montréal (UdM) libraries  
 Concordia University Contemporary Dance Department and libraries  
 Université Laval libraries  
 LADMMI, School of Contemporary Dance  
 Bibliothèque de la danse Vincent-Warren (ESBCM)

#### INSTITUTIONAL AND GOVERNMENT CENTRES

Bibliothèque et Archives nationales du Québec (BAnQ)  
 National Film Board (NFB) and Montreal CineRobotheque  
 Musée de la civilisation du Québec  
 Musée d'art contemporain de Montréal  
 Radio-Canada  
 Cinémathèque québécoise

#### COMPANIES AND ORGANIZATIONS

Marius-Barbeau Documentation Centre  
 Tangente  
 Regroupement québécois de la danse (RQD)

1. Table based on data from the Institut national de la recherche scientifique (2011). *Observatoires culturels et secteur de la danse au Québec : Paramètres et modalités d'un observatoire de la danse*, Regroupement québécois de la danse, p. 50.

# List of Agencies and Organizations REFERRED TO IN THE MASTER PLAN

## FULL NAMES

Accès culture network  
 L'Annexe, Centre de services artistiques de Québec  
 Arrimage Corporation culturelle des Îles-de-la-Madeleine\*  
 Canadian Heritage  
 CanDance Network  
 Conseil de la culture de la Gaspésie  
 Conseil de la culture de l'Estrie\*  
 Contemporary Dance Department, Concordia University  
 Culture Lanaudière\*  
 Culture Mauricie\*  
 Culture Montréal\*  
 Dance Collection Danse  
 Dance Current  
 Dance Department, UQAM  
 Diagramme Gestion culturelle  
 Direction de la culture et du patrimoine, City of Montréal  
 Emploi-Québec  
 En piste, Circus arts national network  
 MCCCCF regional branch – Abitibi-Témiscamingue  
 MCCCCF regional branch – Bas-Saint-Laurent  
 MCCCCF regional branch – Centre-du-Québec  
 MCCCCF regional branch – Chaudières-Appalaches  
 MCCCCF regional branch – Côte-Nord  
 MCCCCF regional branch – Estrie  
 MCCCCF regional branch – Gaspésie-Îles-de-la-Madeleine  
 MCCCCF regional branch – Lanaudière  
 MCCCCF regional branch – Laurentians  
 MCCCCF regional branch – Laval  
 MCCCCF regional branch – Mauricie  
 MCCCCF regional branch – Montérégie  
 MCCCCF regional branch – Montreal  
 MCCCCF regional branch – Nord-du-Québec  
 MCCCCF regional branch – Outaouais  
 MCCCCF regional branch – Quebec City  
 MCCCCF regional branch – Saguenay-Lac-Saint-Jean  
 Ministère des Finances (Quebec)  
 Ministère du Travail (Quebec)  
 Observatoire de la culture et des communications du Québec  
 Secrétariat à la jeunesse  
 Secrétariat permanent à la condition socioéconomique des artistes (MCCCCF)  
 U.Dance

## ACRONYMS AND ABBREVIATIONS

ACS Attestation of Collegial Studies  
 ADÉSAM Association des écoles supérieures d'art de Montréal  
 ADICIM Association des diffuseurs culturels de l'Île de Montréal  
 AQEDÉ Association québécoise des enseignants de la danse à l'école  
  
 BAnQ Bibliothèque et Archives nationales du Québec  
  
 CAL Conseil des arts de la Ville de Longueuil  
 CALQ Conseil des arts et des lettres du Québec  
 CAM Conseil des arts de Montréal  
 CAPACOA Canadian Arts Presenting Association /  
 Association canadienne des organismes artistiques  
 CAS Conseil des arts du Saguenay  
 CCA Canada Council for the Arts  
 CCL Conseil de la culture des Laurentides\*  
 CCRQCA Conseil de la culture des régions de Québec et de  
 Chaudière-Appalaches\*  
 CDA Canadian Dance Assembly  
 CDCCQ Conseil de développement culturel du Centre-du-Québec\*  
 CEGEP Collège d'enseignement general et professionnel /  
 General and vocational college  
 CHRC Cultural Human Resources Council  
 CINARS Conférence internationale des arts de la scène /  
 International Exchange for the Performing Arts  
 CJE Carrefour jeunesse-emploi  
 CLD Centre local de développement  
 CLE Centre local d'emploi / local employment centre  
 CMCC Conseil montréalais de la Culture et des Communications\*  
 CPMT Commission des partenaires du marché du travail  
 CQAM Conseil québécois des arts médiatiques  
 CQM Conseil québécois de la musique  
 CQPV Conseil québécois du patrimoine vivant  
 CQRHC Conseil québécois des ressources humaines en culture  
 CQT Conseil québécois du théâtre  
 CRC Conseil régional de la culture  
 CRCAT Conseil de la culture de l'Abitibi-Témiscamingue\*  
 CRCBSL Conseil de la culture du Bas-Saint-Laurent\*  
 CRCCCN Conseil régional de la culture et des communications de la Côte-Nord\*  
 CRCO Conseil régional de la culture de l'Outaouais\*  
 CRÉ Conférence régionale des élus  
 CRCSLSJ Conseil régional de la culture du Saguenay-Lac-Saint-Jean\*

CSST	Commission se la santé et de la sécurité du travail du Québec	OCCQ	Observatoire de la culture et des communications du Québec
CURA	Community-University Research Alliances	ORAM	Outiller la relève artistique montréalaise / Providing Tools for Emerging Artists
DCS	Diploma of Collegial Studies	RAIQ	Regroupement des arts interdisciplinaires du Québec
DDCIS	Direction du développement des compétences et de l'intervention sectorielle	RCM	Regional County Municipality
DFAIT	Department of Foreign Affairs and International Trade	RED	Réseau d'enseignement de la danse
DPIMT	Direction de la planification et de l'information sur le marché du travail	RIASQ	Réseau intercollégial des activités socioculturelles du Québec
DRES	Direction de la recherche, de l'évaluation et de la statistique	RIDEAU	Réseau indépendant des diffuseurs d'événements artistiques unis
DSDMO	Direction du soutien du développement de la main-d'œuvre	ROSEQ	Réseau des Organismes de Spectacles de l'Est du Québec
DSR	La danse sur les routes du Québec	RQD	Regroupement québécois de la danse
DTRC	Dancer Transition Resource Centre		
ESBCM	École supérieure de ballet contemporain de Montréal	SSHRC	Social Sciences and Humanities Research Council
		SQDM	Société québécoise de développement de la main-d'œuvre
FCCQ	Fédération des chambres de commerce du Québec	TCFJRQ	Table de concertation des forums jeunesse régionaux du Québec
FDMT	Fonds de développement du marché du travail		
FDRCMO	Fonds de développement et de reconnaissance des compétences de la main-d'œuvre	UDA	Union des artistes
FQRSC	Fonds de recherche sur la société et la culture (Quebec)	UQAM	Université du Québec à Montréal
FRIJ	Fonds régional d'investissement jeunesse		
HEC	Hautes études commerciales de Montréal		
HRSDC	Human Resources and Skills Development Canada		
INRS	Institut national de la recherche scientifique		
LFT	Labour Force Training Measure		
M.A.L.	Mouvement pour les arts et les lettres		
MAMROT	Ministère des Affaires municipales, Régions et Occupations du territoire (Quebec)		
MCCCCF	Ministère de la Culture, des Communications et de la Condition féminine (Quebec)		
MDEIE	Ministère du Développement économique, de l'Innovation et de l'Exportation (Quebec)		
MELS	Ministère de l'Éducation, du Loisir et du Sport (Quebec)		
MESS	Ministère de l'Emploi et de la Solidarité sociale (Quebec)		
MFA	Ministère de la Famille et des Aînés (Quebec)		
MICC	Ministère de l'Immigration et des Communautés culturelles (Quebec)		
MRI	Ministère des Relations internationales (Quebec)		
MSSS	Ministère de la Santé et des Services sociaux (Quebec)		

\* Agencies identified with an asterisk correspond to the Conseils régionaux de la culture (CRCs).

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