



Activity Report

2022 • 2023



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Ballets jazz Montréal- VANISHING MÉLODIES – Musique de Patrick Watson- Eric Jean- Juliano Nunes et Anne Plamondon © Sasha Onyshchenko

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The RQD's Mission

The Regroupement québécois de la danse brings together and represents individuals as well as professional organizations working in dance. The organization is devoted to the advancement and recognition of choreographic art and improving practice conditions in dance.

Conjurer la (S)Cène - Photo Daphney Bradette : Interprètes Adèle Morrissette, Alice Marroquin-Éthier





Nadine Medawar © Molly Moreau

Message from the Executive Director

What an action-packed year it's been!

Our art is essential, and we're always the first to defend it: That's what we were reminded of in 2022-2023.

The RQD team was busy this year advocating in favour of dance and promoting it with the greater public and official authorities, while continuing to offer our members a unifying association life and developing the resources required to strengthen our sector.

The last 12 months were marked by several structuring projects for the sector and the RQD. The **Think Dance** advertising campaign, held from October through March, generated impressive returns. More than \$1 million was invested in this campaign, which was disseminated on 34 different platforms, generating 75 million potential views and strengthening our sector's post-pandemic recovery.

Our Québec Message for International Dance Day 2023 was viewed and shared by a record number of people, the largest in RQD history. This message of full solidarity reminded us to recognize that it is our right and privilege to practice our art openly and freely, but also our responsibility to break down existing obstacles and overcome attempts to undermine the value of dance throughout the world.

In 2023-2024, the RQD consistently and proudly advocated in favour of the dance sector and defended its needs. By holding close to a dozen meetings with public directors, ministers, municipal elected officials and three arts councils, the RQD continuously pushed authorities to recognize the value of dance, facilitate its realization, and step up their efforts to ensure its success.

Moreover, the RQD more than ever asserted its presence across Québec and supported several of our regional dance hubs so that they can continue to build a strong offer and develop audiences for dance across the province.

In the spring, the RQD launched an economic survey of the professional dance sector to gauge its post-pandemic economic health, the state of dance organizations and workers, and the contribution of dance activities to Québec's economy. The firm AppEco called upon hundreds of actors across our community, and participation in the survey was high. Bravo! The final report will be issued and presented at the beginning of 2023-2024.

In order to ensure fair and equitable representation, the RQD launched a consultation aimed at reviewing the way it consults its members and represents them. With support from Percolab, a firm specialized in governance and collective reflection, the RQD was able to gather the perspectives of its members and reflect upon a just and equitable approach to ensuring that everyone is heard. A policy in this regard will be announced to the community at the beginning of 2023-2024.

Our team also undertook preparations for updating the Master Plan for Professional Dance in Québec, a process that is set to begin in 2023-2024 and will require the entire sector's involvement.

Internally, the RQD continued to assemble a specialized and passionate team that is truly representative of our growing and diversified sector. We also renewed our database system, which will allow us to more effectively meet our members' needs.

We embark upon this new year with the intention of implementing several of our structuring projects, including an equitable consultation and representation policy, and the update of the Master Plan for Professional Dance in Québec—a major project that is vital for our sector's development, particularly in this post-pandemic context. By starting with the presentation of the report on the economic survey of the sector and the study report on inclusion in dance, the year 2023-2024 will see us gather frequently to continue our reflection on the development of our discipline and the manner in which we would like it to evolve.

I would like to thank the entire RQD team for working with a dedication and love for dance, and the members of the board of directors for their tireless efforts and consistently sage advice, and for ensuring that we work with diligence and include all perspectives. Finally, I would like to thank all the members of the RQD for their admirable work and contribution to our collective. The RQD is by you and for you. Always stay active by supporting its actions and improvement.

Your proud defender,

Nadine Medawar
Executive Director of the RQD



Fannie Bellefeuille © Isabel Rancier

A Word From the Chair

In this growth period for the Regroupement de la danse, I am proud to contribute to the extraordinary efforts deployed on your behalf by our hard-working team. In recent years, we have strived to solidify the RQD's foundations and advocate in favour of government support for our sector's recovery, and the last 12 months have been extremely productive in this regard.

To cite just a few examples: The over \$1 million media campaign targeting the public and aimed at building their interest in dance. The successful government advocacy, since Minister Roy went on to launch a \$100 million plan to consolidate, promote and propel the arts community. Let's not forget the survey launched to analyze the prevailing economic conditions across the dance sector and among its professionals, which will provide us with vital data in these times of great change and ahead of the planned update of the Master Plan for Professional Dance in Québec. What's more, the RQD was able to negotiate an attractive group insurance offer for its members, one that has been positively received by the latter. Finally, the board of directors held an in-presence meeting this year in Quebec city in order to be closer to the local community.

But the RQD has also undertaken initiatives that affect your lives in more concrete ways: A \$10,000 grant for the Prix de la danse, remitted directly to an artist; the recent establishment of year-to-year memberships, giving you greater flexibility as well as added value to your membership fee, and, a training offer that continues to be relevant to the needs of our professionals.

The RQD is a machine that never stops running, that acts rather than speaks, and does everything in its power to allow members to do their jobs under the best possible conditions. Thank you to all those who make this possible.

I would like to say, to each and every one of you, that you are important. Regardless of your membership status or fee or your experience in the community, your perspective counts. You are welcome among us, and our hope is that your stay for as long as possible. So, please do not hesitate to contact our team or your board members!. We genuinely believe that ongoing dialogue will allow us to progress.

Together.

A handwritten signature in purple ink, reading 'Fannie Bellefeuille'.

Fannie Bellefeuille
Chair of the Board of Directors

Highlights 2022-2023

- Launch of Think Dance, a \$1M advertising campaign targeting the general public, broadcast on 34 different platforms with a total of nearly 75 million impressions and over thirty artists employed to produce it, leading to the sites of over 150 organizations offering dance across Quebec.
- With over 100,000 users, the THINK DANCE website has won design awards for its creativity, content and ergonomics.
- Successful post-pandemic government representations: Minister Roy launched the \$100 million-plus plan to (“Plan pour consolider, faire briller et propulser le milieu culturel”), which secured special increases for the dance milieu to boost HR budgets, funds to support emerging artists, increases in artist grants, as well as more funds to support local and international touring, including riskierbold projects such as dance.
- Launch of the web series Danse à portée de clic composed of 9 episodes revolving around the world of webcasting, the aim being to equip dance professionals, and more broadly the performing arts, for proper use of the internet as a means of communication-presentation of artistic activities and projects.
- Review of the RQD's representation process with an external firm: a feedback survey and 5 consultation meetings with members.
- Preparations for updating the Master Plan for Professional Dance in Quebec: consulting firm hired to facilitate discussions and the process, funding applications submitted, work plan and timetable drawn up.
- Launch of an economic survey by AppEco, to analyze the economic state of the dance sector and its professionals. The survey was launched in May 2023 and will be released in early 23-24.
- Finalization of the report on the study on equity, diversity and inclusion measures in dance carried out by UQAM, in partnership with DAM, which will be released in early 23-24.
- Angélique Willkie receives \$10,000 for the Performer Award (“Prix Interprète”).

- Quebec message for International Dance Day "dance symbol of life" generating more engagement than ever on various platforms, with Nasim Lootij, Elahé Moonesi, Thibault Rajaofetra, Lakeysha Lyrykz Desmond, Diana León, Janelle Hacault, Kiasa Nazeran, Emmanuelle Martin, Marco Edouard and José Flores, choreographed by Kyra Jean Green and Nasim Lootij, ledd by Daian Siqueiros, directed by Max Machado and produced by Regroupement québécois de la danse.
- Negotiation of an offer for a group insurance program for the community, and after a survey, over 120 members confirmed that they were in a position to join.
- Creation of a list of available dance studios across Quebec in the form of an interactive map.
- Launch of RQD Web Tuesdays, a series of 9 webinars presented by the 01-Hub numérique organization, an opportunity to develop our members' skills on various digital topics.
- Implementation of a new database for simplified and rapid internal management, making member services faster and more efficient.
- Introduction of floating-year memberships, allowing members to take full advantage of their annual membership and enjoy greater flexibility.
- Simplification of the membership policy to make it easier to understand and access.
- Fewer supporting documents to simplify the enrollment process.
- New, simpler and faster online application forms.
- Eligibility for the training support program integrated into the membership form.





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Chapitre 1

Membership

Groupe insurance plan proposed to members

With the improvement of working conditions in dance chief among its concerns, the RQD presented the Medavie Blue Cross group insurance submission it negotiated for its members at the Annual General Meeting on October 28, 2023 and at an additional information session on November 2. The Medavie Blue Cross offer includes life, health and dental coverage, as well as coverage in the event of serious illness. The RQD then sent a survey to its members to find out how many people would be able to join the proposed group insurance plan and determine whether it would be feasible. More than 120 people stated their wish to join the group insurance plan, and as a result the RQD initiated steps to offer in 2023-2024.

Improved services to members following the implementation of a new CRM

Following the decision to implement a new CRM (Customer relationship manager) named Yapla, the head of membership and development services played an active part in this major change by supporting the project for the membership component as a whole, between February 2023 and June 2023. Several months of work went into this project, during which the entire membership process was reviewed in order to improve and simplify it as well as reduce application processing times.

These efforts led to the following important changes to the membership procedure:

1. Flexible annual membership established

The establishment of the Yapla tool prompted us to look at how to streamline the membership application process. One of the problematic points identified was that membership applications were submitted on a fixed date every year (June 30). For example, a member wishing to join in February still had to pay the full membership fee, even though their membership was only valid for four months. This could serve to dissuade a member from joining late in the year or cause a certain reticence owing to financial considerations.

After checking to ensure that this measure would not have an impact on our accounting or our financial year, the adoption of a flexible membership year was considered, meaning that a member joins for one year, effective on the day that their membership fee is paid, regardless of the time of year.

This flexible membership period offers several advantages:

- Better understanding of memberships among our members.
- Potential to attract new members at any time of year.
- Makes it possible to deploy our membership campaign on a year-round basis.
- Shorter processing times for membership applications, since fewer applications are received at the same time.

2. Membership policy simplified to make it more legible and accessible

Still from the perspective of simplifying the membership process for our members and ensuring that no unwanted obstacles stand in the way of dance professionals joining the RQD, a session was held with a working committee to review the membership policy. The following simplifications were made to the membership process:

- The proof of citizenship status requirement was rescinded.
- Residence in Québec is not required, except for the Dancer Training Support Program.
- Proof of residence is no longer required, since members already include their address on the application form.
 - Note that for the Dancer Training Support Program, it is still obligatory to have a Quebec medicare card.
- The number of supporting documents required was reduced for individual professional members (from five to three).
- The number of supporting documents required was reduced for apprentice members (from four to two).
- All members can now pay their membership fee by credit card.
- All members will benefit from a simplified membership renewal process, since their supporting documents will be saved under the new membership system.

In making these changes, the realities of various forms of professional dance practice were considered, and a more familiar language was used for the sector as a whole. The changes also served to simplify and clarify the membership policy across the entire sector.

All these changes thus made the membership policy clearer and easier to understand for the sector as a whole.

3. Simplified new membership forms

Along the same lines, the membership form was reviewed in an effort to shorten it and make it easier to complete. In light of all these changes, the RQD held an in-person information day and a Facebook Live session to explain the new developments to members and help them with the membership process. This initiative was well received by the community.

Offering more resources to the sector: a map of available dance studios

In an effort to offer tangible resources to the community, the RQD established a directory of rental dance studios available to dance artists. This initiative improves the offer of tools for dance artists, but it also helps the studios attract more people. This directory was drawn up in the form of a geographical map, making it visual and very easy to access. The map includes studios in Montreal, Québec and Sherbrooke, and the RQD continues to add locations to it. Since it was created on January 11, 2023, the map has been visited 12,000 times, clearly demonstrating the need for this tool.

Development of membership

Several in-person meetings were held at various learning establishments offering a professional dance program in order to promote RQD services with graduates. These meetings in Montreal and Québec were highly appreciated by teachers and students alike, and students left with all the required information on the RQD. The meetings took place at Concordia University and at UQAM, at the École de danse contemporaine de Montréal and L'École de danse de Québec. Forging ties with graduates is vital, as they are tomorrow's dance professionals. Many of them don't know about the RQD or are under the impression that they cannot join the RQD. These personal meetings helped demystify the RQD among emerging dance professionals.

The head of professional development also attended several events and shows presented by our members with the objective of gaining a better knowledge of their reality. Her visits to Québec and Marsoui were highly appreciated. These personal meetings made it possible to develop stronger ties and to explain what the RQD does and how it supports its members.

All these actions and efforts contributed to a notable rise of 11% in RQD membership compared to 2021-2022.



022_Veils of Bollywood_Rameez Karim_Vitrine Découverte_@Do Phan Hoi

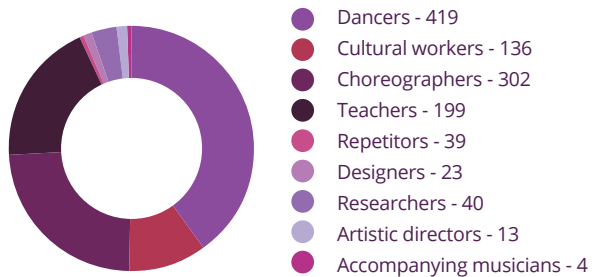
Statistics

Professional activities

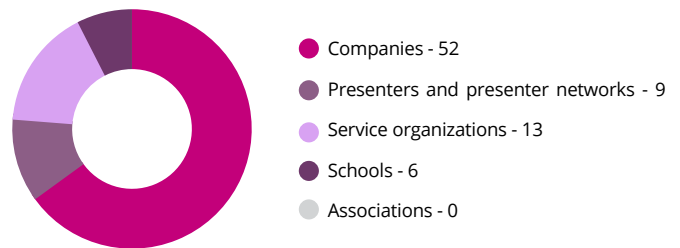
Professional corporate members	2016-2017	2017-2018	2018-2019	2019-2020	2020-2021	2021-2022	2022-2023
Companies	47	53	56	53	58	51	53
Presenters	8	9	9	10	11	9	9
Dance schools	4	4	4	4	4	5	3
Support/services organizations	9	10	11	13	13	8	13
Professional associations	0	0	0	0	0	0	0
SUB - TOTAL	68	76	80	80	86	73	78
Professional individual members							
Dancers	208	223	238	258	260	267	277
Teaching / Research	51	52	56	59	57	51	58
Creation / prod. / presentation	67	68	78	83	88	92	106
SUB - TOTAL	326	343	372	400	405	410	441
Apprentice members							
SUB-TOTAL	72	76	72	64	71	68	85
Associate members							
Dance associations	0	1	2	2	2	0	0
Cégeps offering a dance program	1	2	2	2	2	1	1
Schools offering a Danse-Étude program	2	2	2	1	0	0	2
Specialized schools	0	0	0	0	0	0	0
Presenters' network	1	1	1	1	0	0	0
Students	12	24	21	10	14	10	31
Core members	7	7	6	7	9	8	7
SUB - TOTAL	23	37	34	23	27	19	41
Honorary members							
SUB-TOTAL	13	13	13	13	13	13	13
TOTAL	502	545	571	580	602	583	658

Professional Activities

Individual members and organization representatives (most practice at least 2 activities)

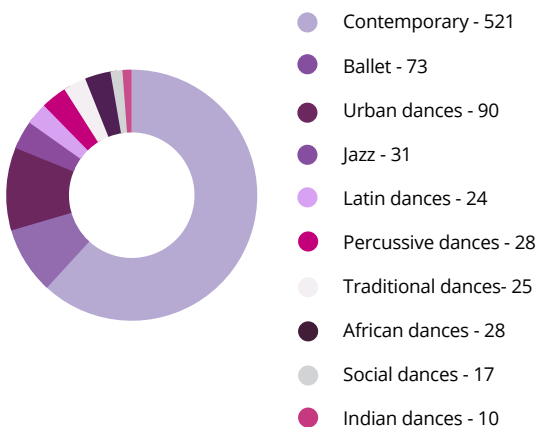


Professional corporate or associate members

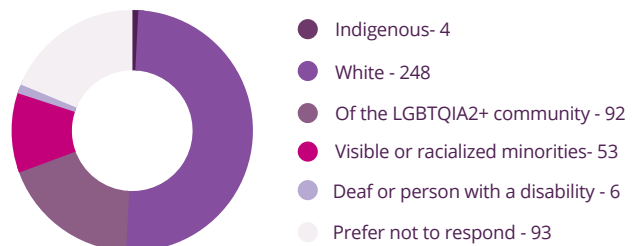


Diversity

Dance style
(Most members practice at least 2 to 5 different dance styles)



Auto-identification of individual members consider themselves as:



The diverse styles such as Latin dances, African dances or Urban dances did not observe a remarkable difference amongst our members in comparison to last year. Contemporary dance remains the most practiced style by artists and teachers that are members of the RQD.

The question of auto-identification was added in 2020 in the membership form in order to better know the diversity of our members, and to annually evaluate if the RQD's actions favour a greater inclusion. In recognizing intersectionality, members could check multiple boxes. We observe an increase in representation in people of the LGBTQIA2+ community (+27) and people of racialized or visible minorities (+13), as well as a slight increase of deaf people and with disabilities (+2).

LANGUAGES

Amongst the Regroupement, the majority of the members are francophone, while 95 are anglophone. In the team we speak French, English, Spanish, Italian, and also Arabic!

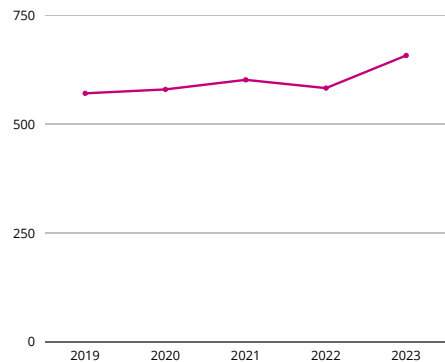
TERRITORY

In total, 82% of our members live in Montreal, 8% in Québec City, and 10% in 13 other regions across Québec... from Rouyn-Noranda to Marsoui! We can observe that there is a progressive increase in members living in other regions (+3%) in comparison to 2022.

Evolution

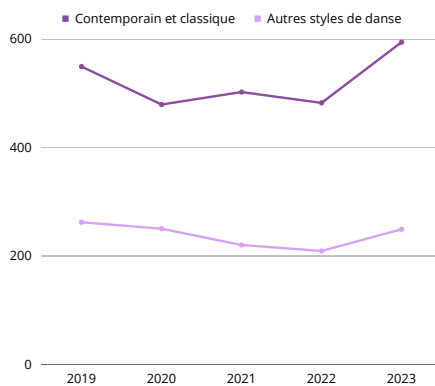
Number of members

	2019	2020	2021	2022	2023
Total of members	571	580	602	583	658



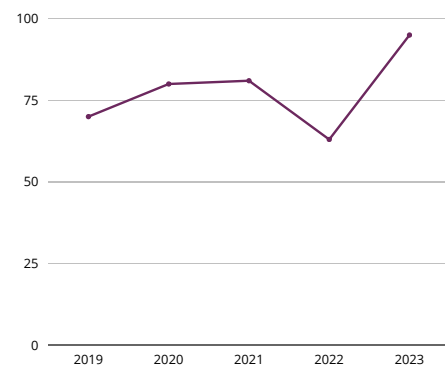
Dance styles

	2019	2020	2021	2022	2023
Contemporary and classical	549	479	502	482	594
Other dance styles	262	250	220	209	249



Anglophone members

	2019	2020	2021	2022	2023
Anglophones	70	80	81	63	95





Chemins de traverse- Atelier-1: Bijou Madawa, Alice Grandin Segal et Fatma Ouaja

Chapitre 2

Mobilization

A major actor when it comes to mobilizing Québec's professional dance community, the RQD works to encourage as many of its members as possible to better pool their ideas with the goal of sharing common concerns, consolidating gains and developing new teaching approaches based on its members' needs. In order to meet this mobilization objective, the RQD deployed actions and activities in an effort to share problems, experiences, models, tools and best practices in professional dance.

Three structuring RQD projects

This year, the RQD worked on three structuring projects:

In French only



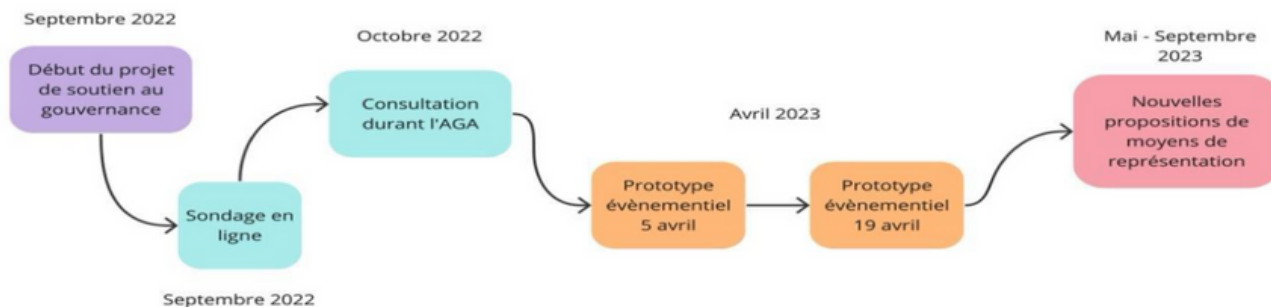
1. Promote representation and consultation at the RQD

Révision du processus de représentation et de concertation du RQD.

The RQD membership is large and varied—two factors that make it both strong and relevant. At the same time, the diversity of professions and objectives, coupled with the sheer number of Regroupement members, makes representation of the entire membership more complex.

So that all members feel heard and involved, and to help prioritize advocacy projects, the RQD sought to establish a clearer and more accurate consultation system, one that offers the platforms required to ensure this involvement. In the fall of 2002, the RQD thus reviewed its representation and consultation system. Percolab coop – an external firm hired to lead this process – and the RQD worked jointly to consult the sector on the subject. A survey was sent to members for feedback on the system and the RQD's current governance structure.

Percolab held four subsequent meetings aimed at consulting the membership about their needs in connection with representation and mobilization while trying different collective reflection practices. These discussions gave rise to several ideas. The following mobilization and representation projects were proposed: An intersectoral dance committee, a biannual forum, and the dance seasons – four annual consultation meetings divided according to sectoral subgroups. Based on all these consultations, the RQD designed a new member representation policy, which will be tabled ahead of the AGM in 2023-2024.



In French only

2. Economic survey of professional dance

In preparation for updating the Master Plan for Professional Dance in Québec, and in a post-pandemic context, the RQD sought to draw up an economic portrait of the professional dance sector with the goal of gauging the health of its organizations and workers and its professional dance activities, and putting a figure on our sector's economic impact on Québec's economy.

Thanks to funding from Minister Lacombe and the Ministère de la Culture et des communications, the RQD mandated the economic firm AppEco to conduct an economic survey of the sector and draft a report with conclusions. The survey, launched in the spring of 2023, solicited the participation of the sector's members. The latter answered the call and the rate of participation in the survey was high. The survey report will be shared and presented in the fall of 2023.

3. Update of the 2025-2030 Master Plan

The keystone upon which the entire dance community's current and future initiatives are based, the Master Plan lends dynamism to associative life and broadens representativeness in style and diversity. At the conclusion of the second Estates General of Dance in April 2009, Québec's dance community gave the RQD the task of identifying the means, actors and conditions for the successful deployment of professional dance.

In 2011, after two years of work on organizing, designing and shaping the dance community, a set of documents with important guidelines for the future of professional dance in Québec was published, with support from several partners: The 2011-2021 Master Plan for Professional Dance in Québec. Five years after its implementation, a review was completed on the strategies to prioritize, and it identified 32 actions for the years 2017-2021.

The time has come to update the Master Plan, and the RQD has undertaken preparations to launch an effective collective reflection that is representative of the community. In the spring of 2023, the RQD solicited funding for this update and met with several consulting firms before finally choosing Dynamo as its main partner for this initiative.

A preparation phase was completed to analyze the structure of the 2025-2030 Master Plan, with the development of the work schedule, and the establishment of thematic committees and a steering committee. Also contributing to the update of the Master Plan is an advisory committee made up of three members of the RQD board of directors.

The update is aimed at better understanding what was learned from the previous Master Plan for 2011-2021 so as to consolidate and structure the priorities and areas of intervention in professional dance for the next five years.

The process of updating the Master Plan for 2025-2030 will begin in 2023-2024 and will include three phases:

1. State of affairs and teachings
2. Gauging the environment
3. Improving and validating the plan

Sustainable development of the economic and artistic health of the sector as well as the equity of the entire ecosystem, will form the dominant themes of the 2025-2030 Master Plan.

Reports, studies and other documents

Digital cultural mediation guide

The RQD launched its Guide en médiation culturelle numérique (Digital cultural mediation guide), developed in collaboration with the Université du Québec à Trois-Rivières, the Conseil québécois du théâtre and En Piste.

This guide is a vital resource for digital mediation practices in dance and in the performing arts in general. Over the course of the year, the RQD held a webinar on the guide so that its authors and designers could present it.

During the webinar, a team of researchers shared tools and strategies for putting this guide into practice.

EDI study in partnership with DAM and UQAM

The RQD continued to advance the study project “The implementation of equity measures for artists and cultural workers from immigrant, racialized or Indigenous people in the dance community: best practices and challenges. »

This project, launched in 2020 following a recommendation from Diversité Artistique Montréal (DAM), is coming to an end. After several consultations with the sector over three years, researchers Ève Lamoureux and Anne-Julie Beaudin wrote the report and summary this year. The report and summary will be finalized in the summer of 2023 and its publication will be in the fall of 2023.



A-TRAVERS-MES-YEUX_@Creations-Sabrina_Emilie-Demers_Chloe-Ouellet-Payeur_Myriam-Tremblay_Angelique-Delorme



Projet A SAFE(R) SPACE / Chorégraphe Nicholas Bellefleur / Résidence offert par Cas Public / Artistes Gabrielle Roy, Brian Mendez, Noël Vézina, Jontae McCrory / Photo Nicholas Bellefleur

Chapitre 3

Consultation

1. Interdisciplinary Consultation

Sustainable development and culture: The RQD on LeSAUT'S Mission Circle

To ensure that the dance sector plays an active role in the fight against climate change, the RQD is now part of the Mission Circle initiative undertaken by LeSAUT, a national hub at the interface between climate and culture in Canada that is actively working to influence climate policy at the national level.

Audience development

The RQD co-presented a pair of panel discussions on audience attendance, in collaboration with Orchestras Canada, CAPACOA, and other partners:

[Performing Arts in Canada: What Are Audiences Telling Us?](#)

[Performing Arts in Canada: Where Are the Audiences?](#)

Each discussion drew more than 500 participants (please click on the links below to listen to the recordings). The guest speakers, with their presentation documents on hand, were [Eric Nelson](#), Client Engagement Officer at TRG Arts; [William César Lareau](#) from Synapse C; [Benjamin Broucke](#), Project Director at Tourism, Heritage and Culture, Government of New Brunswick; [Elise Boileau and Oliver Mantell](#) of the Audience Agency; [Emilie Bossard](#) of the Nanos Research Group; and [Alan Brown](#), Managing Principal of Wolf Brown. A wealth of data was shared during the recorded presentations.

Pan-Canadian Meeting of Arts Service Organizations (ASO)

The RQD attended and helped design the inaugural meeting of all the service organizations in culture across Canada, which ran from January 22 to 24, 2023. More than 50 representatives of organizations gathered to discuss the role of ASOs in the development of the arts. Organized by Mass Culture, this meeting allowed ASOs to share advocacy methods, along with inclusion and member mobilization practices.

The RQD at the Business/Arts' Canadian Arts Summit

Some 50 arts organizations gathered last week to discuss the changes and actions required to manage the current crisis, renew funding sources, focus on EDI in audience development, and help bring about structural changes in the arts that will favour the sector's sustainable development.

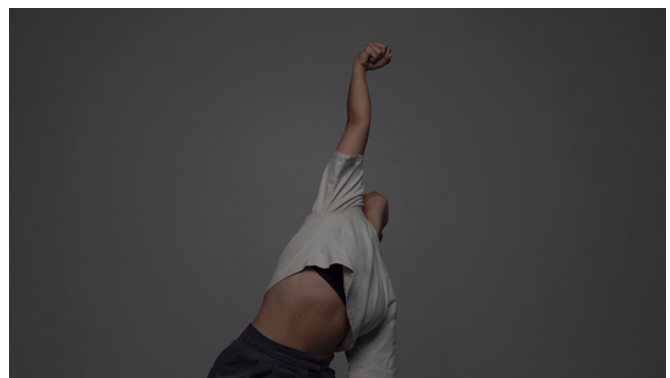
Sound advice was shared by our counterparts and the guest conference speakers, including:

On audiences:

- Creating and offering social spaces in our performance venues to attract more audiences.
- Asking who is not coming to our shows and why.
- Staging more than just receptions to raise funds and broaden invited audiences.
- Creating a programming club that includes members of potential communities and brings suggestions to the team.
- Becoming a partner of the [Canoo application](#), which offers free tickets to new newcomers, who have proven to be loyal spectators.

On labour:

- Creating memories within our teams to foster a stronger sense of belonging.
- Conducting loyalty interviews with current employees: Don't wait until they leave to ask for feedback.
- Look for excellence rather than perfection.



La disparition des choses, Marie-Philippe-Sonnette/Justine-Latour

2. Consultation within the dance community

Next CALQ strategic plan

As part of the development of its next strategic plan for 2023-2027, the Conseil des Arts et des Lettres du Québec (CALQ) asked to consult the RQD about the priorities of dance organizations over the next two years and the main strategic issues anticipated for the CALQ: the required transformations, emerging artists, access to the arts and foreign markets, and sustainable development.

The RQD consulted the community in an effort to consolidate all the messages to convey during representations with the CALQ. Six different groups were created to gain a perspective on the activities specific to each:

1. Presenters
2. Artists and individual requests
3. Emerging artists
4. Atypical organizations
5. Production companies
6. Dance for young audiences

Several conclusions and priorities were put forward and communicated to the CALQ, including concerns about sustainable development policies that are not realistic for our sector and that would prevent us from touring on a worldwide scale, a reality that is already increasingly difficult and over which we have little control.

The community actors stated that they wanted to see a CALQ that is always flexible, adaptable and open in its approach, and receptive, as it was during the pandemic. Other common threads included precarity, the need to add administrative and HR resources, the sustainability of works, and greater transparency.

As for priority issues, several actors raised the subjects of touring support, accessibility for regional audiences and artists, and the risks taken by multidisciplinary presenters disseminating dance, particularly by companies whose missions are not supported. The most onerous costs cited were HR, rents, and touring in Québec. Finally, it was abundantly clear that significant increases are necessary, that the level of funding for dance is 20 years behind schedule, and that basic support and ceilings must be increased to allow this fledgling sector to continue to grow and thrive.

The solutions proposed for atypical organizations included giving organizations the option to define their own mandates by making mandate-related grant criteria more flexible, allowing organizations to name their missions and be evaluated accordingly.

The presentation to the CALQ was very well received, and the discussion was productive.



Touring committee

A committee of companies meeting on the subject of tour funding this year met on several occasions to summarize the priorities and issues to communicate to public funders. The RQD joined this committee and contributed to the advancement of this subject and to related actions.



GLITCH, ©David Wong, Gabrielle Surprenant-Lacasse, Joël-Flores, Martine Gignac-Girard, Chloé-Quellé-Poyeur

Development of dance across the province

The RQD this year mobilized over a significant part of the province to consult local actors in the sector in an effort to understand their realities. The RQD was present at Furies in Marsoui and at the Festival Tournant des Laurentides, the Festival de danse contemporaine de Sherbrooke and the Festival DansEncore in Trois-Rivières.

In addition, all RQD events in the past two years have been presented in hybrid mode to ensure inclusion of the entire sector across the province. The RQD also approached all the regional dance festivals this year to discuss issues to raise with the Canada Council for the Arts, whose support for our regional festivals decreased this year.

Information session on the Act respecting the professional status of artists S-32.1 (abbreviated title)

On Tuesday, May 30, 2023, an online information session was held concerning important amendments to the Act respecting the professional status of artists, known as Bill S-32.1. Co-facilitated by Pascale Bureau, advisor for the socioeconomic condition of artists and cultural workers at the MCCQ, and Sophie Préfontaine, experienced arts-sector lawyer, this session drew some 50 members.

One of the takeaways from this information session is that Bill S-32.1 includes important amendments, not least the obligation, on the part of a recognized association of artists, to fairly represent its members. It also confers new powers on the Tribunal administratif du travail, notably the power to ensure that collective agreements are respected and take measures in the event of psychological harassment at work, as well as the new power conferred on the Minister of Culture and Communications to regulate minimal conditions applied to a cultural sub-sector. The session was enriched by questions from members, which sparked considerable interest and raised important concerns related to working conditions for dance artists—a subject the RQD will continue to raise with its members and public authorities in order to come up with the best and most efficient solutions for the sector. The fragility of artists' working conditions was clearly a priority issue for the sector as a whole, including its employers, and work will continue in this area in 2023-2024.

Meetings with the community in Québec

The RQD this year held meetings with organizations and artists in Québec to learn more about their realities and the issues they face. A visit to the Maison pour la danse (MPD) allowed the RQD team to meet several organizations housed there and to invite members of *l'Artère* to a unity-building lunch.

Also, our board of directors held one of their in-person meetings in Québec city this year, in order to be closer to the local dance community and have the chance to meet with the professionals on the ground.

Furthermore, in partnership with the DSR and the MPD, the RQD presented this year a 5 à 7 for dance during RIDEAU in Québec so that presenters could more easily discover our artists. It was a successful event!



Breadth- Compagnie: Ballet Ouest de Montréal- Chorégraphe: Kunal Ranchod- Interprètes: Samantha Vissani, Eljay Timmanjen, Meimi Hasegawa, Claudia Colonna, Frédérique Rosso- Photo: Ballet Ouest



Compagnie: Ballets Jazz Montréal - Pièce: Les Chambres des Jacques - Chorégraphe : Azure Barton- Photographe: Sasha Onyshchenko

Chapitre 4

Representation

As the voice and ardent defender of the professional dance community in Québec, the RQD plays a key role vis-à-vis the cultural sector, the three levels of government, and public funders. The RQD works hard to ensure open and transparent communication with its members by detailing all of its actions in the newsletter titled RQD en action, specifically actions in defence of our actors that help improve the conditions under which we operate and further develop our sector.

Labour shortage

Our sector is facing a serious labour shortage, much like the rest of the cultural sector. Although we've made this situation abundantly clear to governments in the past year, and though this has been a familiar refrain across the cultural sector for years, we are currently experiencing the repercussions of this crisis, which has put some of our organizations at risk. The RQD thus sent an urgent appeal for help to the Minister of Culture and Communications, Ms. Nathalie Roy, calling for immediate action. The government responded with an investment of \$29 million in the Conseil des arts et des lettres du Québec (CALQ) to mitigate the labour shortage among organizations that receive operating and specific programming support. The RQD was also part of the Coalition La Culture, le cœur du Québec (CCCQ) steering committee, which developed a human resources action plan for the arts and presented it to the governments.

- The CALQ also invested \$7 million over three years to increase support for projects showcasing emerging artists with an immigrant background, Indigenous artists or artists living with a disability.

Call for support for dance: Open letter in the media in early 2024

As part of the #ThinkDance campaign, the RQD published an open letter titled "La danse est dans une situation critique au Québec" (Dance is in a critical situation in Québec) in various media describing the precarious situation facing our dance artists and organizations.

The letter appealed to the greater public to get out and support Québec's professional dance sector, and asked the government to continue listening to our needs in order to ensure the dance sector's recovery.

COVID-19 recovery

Following advocacy efforts undertaken by the RQD and its counterparts in the arts throughout the year, the MCC launched the Plan pour consolider, faire briller et propulser le milieu culturel (Plan to consolidate and promote the arts community and allow it to thrive), which included the following announcements from the CALQ:

- Increase of \$29 million over three years for mission support and specific programming, including \$22 million in 2022-2023 to support the resumption of activities and address the issue of labour retention and higher labour costs.
- Increase in touring envelopes over three years, with an additional \$1 million per year for tours in Québec and an additional \$1 million per year for international projects. The objective is to encourage bold and innovative projects (which includes in the dance discipline).
- \$10 million increase in annual financing of the grant program for artists over three years. This increase will make it possible to support a greater number of projects by emerging artists, first-time grant recipients, and graduates of advanced training schools in the arts. An annual target of at least 20% was set for emerging artists. These increases will also do more to meet the needs of artist-entrepreneurs.

Dance spaces increasingly difficult to find

Last year, the RQD drafted a letter to the former Minister of Culture and Communications, Minister Roy, denouncing Place des arts' decision to evict the CCOV from its premises—the only such premises available to the community, a space central to the development of creations in our sector.

In addition, the RQD requested that an infrastructure development strategy be created in partnership with the government to ensure that the necessary and adequate spaces are available for dance, across the entire province.

This year, the RQD pursued this strategy by supporting other organizations being forced to vacate their premises, and it also warned Montréal's Direction de la culture about the issue of increasingly hard-to-find dance spaces across the city. The RQD plans to continue its efforts to mobilize public authorities in 2023-2024 so that a sustainable long-term infrastructure strategy can be developed for the sector on a province-wide level.

Problematic application deadlines, inadequate festival funding from the Canada Council for the Arts

The RQD brought to the attention of the Council the problem of overlapping touring support deadlines and the impact of this issue on our members, obliging them to submit their applications twice before receiving a decision from the Canada Council. Our companies finally received their decisions, before having to resubmit their applications, following our actions. This is an ongoing problem, and the RQD continues to work with the Council on finding a lasting solution.

The RQD also drew the Canada Council's attention to the fact that regional dance festivals did not receive their funding this year under the Public Outreach program. These festivals, all of which do not receive mission support, could go under in the absence of these funding envelopes. This advocacy work is being carried out with the Council, and the RQD continues to engage in constructive discussions aimed at ensuring that these festivals are not disadvantaged due to their nature.

Several representations to the CALQ

The RQD this year held several meetings with the Conseil des arts et des lettres du Québec (CALQ). In the summer, the RQD held its annual meeting with the CALQ to review the previous season and inform the CALQ about needs for the upcoming season. The following subjects were discussed: Higher operating costs and their impact on the capacity of our organizations; the shortage of skilled labour; the success of certain programs launched during the pandemic; the importance of sustaining investment in regional dance development; the impact on our organizations of deferred evaluation dates for operating support; and the need for dance spaces and infrastructure.

The RQD also raised the possibility of holding an information session with our members on the CALQ's Programmation spécifique (specific programming), which gives organizations the flexibility of submitting a program of activities of their choice, at a convenient time for them.

Pilot program for mid-career choreographers

The RQD sent a letter to the CALQ to propose a pilot project meant to meet the needs of mid-career choreographers managing a growing list of administrative tasks. After sending the letter, the RQD met with the CALQ to discuss possible courses of action. The CALQ then asked to meet a few mid-career choreographers to improve their understanding. These discussions are ongoing.

More investments in the arts & Human Resources Action Plan: Open letter from La Coalition, La culture, le cœur du Québec

The RQD signed an open letter published on September 13, 2023 in *Le Devoir* by the Coalition, La culture, le cœur du Québec, which represents more than 100,000 cultural workers. Due to the pandemic's destructive effects on Québec's arts sector, the signatories want to see the government double arts funding, from 1% to 2% of the province's total budget. In addition, given the growing need for human resources in the arts sector, the Coalition presented to the government a working document for the human resources action plan (in French) aimed at solidifying organizational structures and improving working conditions in the sector. The Coalition will continue to advocate for increased human resources funding with the concerned ministries as part of its efforts to improve working conditions across the arts sector.

Reaction to the budget

Following the budget announcement, the RQD, in collaboration with other members of the Coalition's steering committee, co-drafted a joint press release in response to the province's 2023 budget announcement. The Coalition La culture, le cœur du Québec applauded the new investments announced by the Minister of Finance and Minister of Culture to promote the development of the arts in Québec. However, it deplored the lack of investment and support for labour and organizations in the arts. The Coalition asked for the adoption of concrete measures that meet the needs of the community, notably in terms and training for artists and cultural workers. The press release may be viewed here.

Meeting with the new team working under Minister Lacombe, the Minister of Culture and Communications

The RQD presented its projects and objectives to Minister Lacombe's office, along with the issues facing the professional dance sector and its expectations concerning the arts budget for 2023. At the same time, the RQD requested funding to conduct an economic study on the professional dance sector in Québec, and that funding was received.

Pre-budget consultations

The RQD submitted to the federal government and the provincial government budget recommendations and requests for 2023. Among the priorities cited: improved financial and social supports for professional dance and better structural funding for dance organizations, including significant increases earmarked for labour retention.

Working group on attendance in the performing arts (GTFAS)

The Minister of Culture and Communications, Mathieu Lacombe, met with members of the GTFAS to learn more about our work and our needs. The GTFAS also took the opportunity to cite the priorities and concerns of the performing arts in relation to the 2023 provincial budget.

In addition, the GTFAS this year requested funding from all official authorities to conduct the second edition of the study on attendance in the performing arts. This funding was confirmed and steps to launch the survey began at the end of the year.

The GTFAS this year also convened for a strategy session aimed at prioritizing actions and activities for the year 2023-2024. Discussions covered the evolution of work done by the GTFAS, the new realities specific to the dissemination of the performing arts, and the need for frequent evidence-based data. The GTFAS will continue to work on the priority areas of action during the course of the year.

Financial supports for all workers in dance: Canada Performing Arts Workers Resilience Fund (FRTSSSC)

The RQD announced the launch of the support program for professional artists and cultural workers in the performing arts in Canada, established by the Artists' Foundation, financed by the government of Canada for purposes of allowing dance artists to receive timely funding. The RQD continued to follow up with the Foundation to ensure that dance is well represented in funding applications.

The RQD on the Measure 111 committee

Our digital development head for strategies and partnerships, Aurélie Lauret, was part of the committee assigned to review measure 111 of the digital plan for culture issued by the Ministère de la Culture et des Communications (MCC). Measure 111 aims to establish an action plan concerning data on Québec cultural content, and the committee submitted its recommendations to the MCC so that it could establish standards for online cultural content descriptions across all sectors of culture. This committee thus responded to a willingness to jointly develop, with the performing arts community, a common standard for describing Web-based information on the latter.

Roundtable on the dance training system (TCFFD)

The roundtable directed by the Ministère de la Culture et des Communications, which includes several dance teaching professionals and organizations, met several times this year to work out an action to table before the Ministère. The work achieved by all members of the roundtable was centered around the actions required to effectively move forward on this issue and come up with guidelines for a dance training system that ensures safe and sustainable continuity in professional dance.

Participation in the Portrait qualitatif de la situation des personnes LGBTQ+ dans le milieu culturel au Québec

The RQD participated in the survey conducted by David Myles of the INRS, responding to all the researchers' questions on the subject, specifically as it relates to the dance sector. This joint research effort aims to identify the main institutional actors concerned by the inclusion of LGBTQ+ people working in Québec's arts community. The next steps, for the INRS, will be to survey members of the LGBTQ2I+ community working in the arts.

Renewal of the CADAC

The RQD met with Canadian Arts Data / Données sur les arts du Canada (CADAC) prior to the launch of their new forms so as to share the sector's needs and the issues concerning the older forms. The RQD also shared with the members all the information related to the deployment of the new system.

Social prescribing in dance and the arts

The RQD met with several arts organizations across the country to gauge the sector's interest in consolidating and mapping information on the arts and social prescribing. The dance sector is actively involved in this practice, and the RQD is intent on making sure that the sector continues to act as a model on the issue and helps to diversify our professionals' revenue streams. These meetings took place in the wake of a discussion with the Canadian Institute for Social Prescribing (CISP), which would be prepared to act as a partner in the project. Moreover, the RQD submitted an application for funding to Heritage Canada for purposes of having it support such a study, which would allow the dance sector and the arts sector as a whole to act as a frontrunner in the practice of social prescribing.

This would also give the RQD tools to advocate in favour of increased dance-sector funding from government authorities, due to its contribution to the health care community.

Working models that promote balance and health for everyone

The RQD was invited to a meeting between several professional dance organizations and actors in Canada, initiated by Balancing Act, for purposes of sharing initiatives and practices that promote optimal working conditions and thereby facilitate work-life balance.

With the participation of the RQD, Balancing Act **plans to put forward a collective consultation project under which such a consolidation of practice models would be published in order to provide resources to dance organizations in support of their efforts.**

RQD participation in the EDI conference

The Université du Québec en Outaouais invited RQD Executive Director Nadine Medawar to participate in the conference titled Equity, Diversity and Inclusion in the Cultural Sector: The Role of Cultural Organizations (EDI) in order to represent the dance sector on a panel and share EDI practices across the sector and at the RQD.

The RQD thus attested to the management and the challenges presented by these issues in sectoral and organizational contexts.



Compagnie: Ballets Jazz Montréal-Pièce: Ten Duets on a Theme of Rescue-
Chorégraphe : Crystal Pite- Photographie: Sasha Onyshchenko



Yannice_Ouellet_Krystina_Dejean_Mariana_Frandsen-

Chapitre 5

Communications

The communications team worked with a sustained focus on relaying relevant information to the dance sector throughout the course of the year. Topics shared via the RQD's multiple communications platforms included updates from the political sphere and on efforts to promote the discipline and RQD members, along with information on RQD training activities and classes, digital technology, resources, equity, and other developments related to the RQD's mission.

1. Newsletters

During the course of the year, the RQD published 16 newsletters, sent mainly every two weeks. With 117 articles and reports, the newsletters served mainly to promote our members and the dance sector through segments titled Échos du milieu and Sur le vif. The Dance Agenda was used to communicate details concerning shows, training activities, classes, webinars and roundtables. Employment offers, calls for projects, studios for rent and other advertisements were shared via the billboard.

Meanwhile, our political newsletter, le RQD en action, continued to thrive. It featured articles on political actions taken by the RQD to improve the sector, together with announcements on financial support available to artists, invitations to relevant sectoral meetings, details on the resumption of activities, mobilization efforts, and so forth.

Subscribers	Number of newsletters	Number of articles and briefs	Open rate	Average clicks per newsletter
3021	16	191	9%	240

This year, all the newsletter's performance indicators rose slightly, with an increase in the number of subscribers and articles published.



Chorégraphe et interprète : Amandine Garrido (enfant Maela Racine) Photos EMMANUELLE ROBERGE

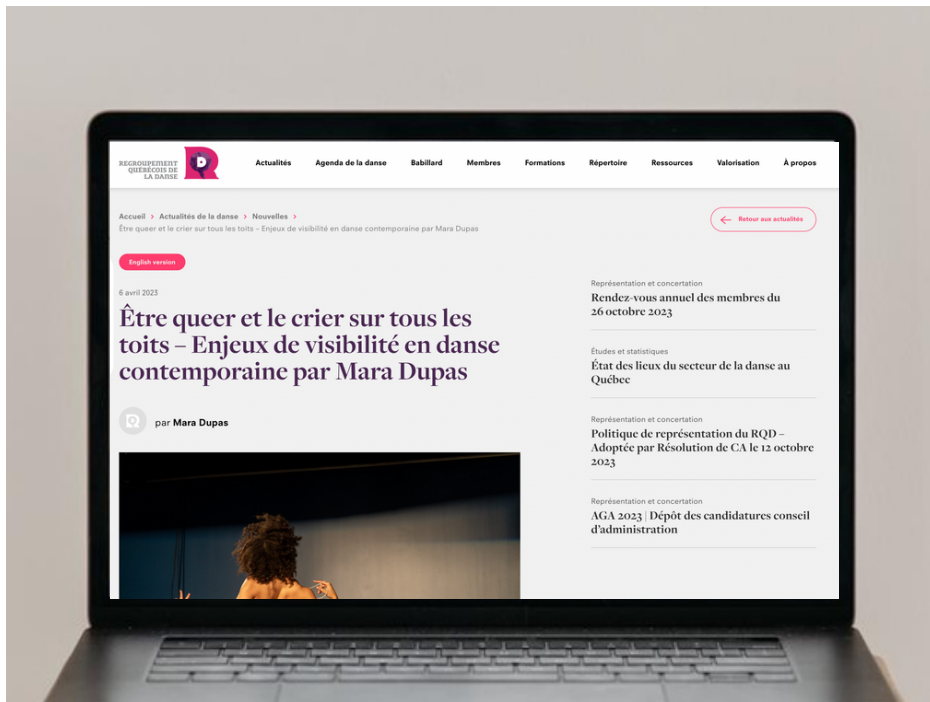
2. The RQD on the Web

2.1. Québec Danse portal

The Québec Danse portal recorded **92,380** users, including 11,385 recurrent users and 80,995 new users, with **374,613** pages viewed in 2022-2023.

Most visited sections between July 1, 2022 and June 30, 2023	Publications	Pages viewed
Membership Directory	436 entries	93 209
Homepage	-	57 384
Billboard	681 advertisements	21 582
Dance Agenda	836 events	8 652

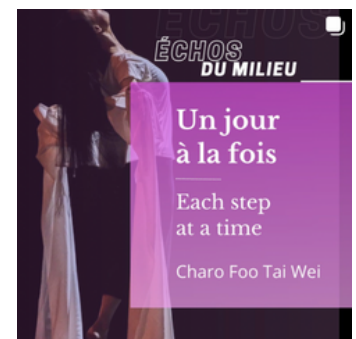
In 2022-2023, the number of pages viewed increased by **7%** compared to the previous year. In its ongoing search for news and updates, the RQD shared **253 articles** and press releases on its newswire.



Pexels © Pavel Danilyuk



Les Ballets Jazz de Montréal



Charo Foo Tai Wei © David Wong

2.2 Social media

This year, Facebook and Twitter were used mainly to share important information in connection with political developments and issues specific to the dance sector. Instagram was used to promote the discipline by posting photos of members and sharing details on the RQD's active involvement in the sector with our subscribers via photos and videos.

In addition, the RQD took steps through social media to promote diversity in dance and lead the fight against racism and discrimination. It marked Black History Month and Asian Heritage Month by publishing texts, artist videos and a variety of other content.

The number of RQD social media subscribers continued to increase on Facebook (+ 29%), Instagram (+12%) and Twitter (+0.7%). The scope and engagement rate also increased, with more audience and partner interactions and comments.

Social Media	Subscribers	Publications	Scope (people reached)	Engagement (interactions)
Facebook	8 197	291	159 856	19 147
Twitter	2 305	159	84 743	765
Instagram	2 211	27	15 141	1 193
LinkedIn	536	168	14 375	2 852

3. The RQD in the Media

The RQD's actions in 2022-2023 mainly concerned political or dance promotion subjects:

Subjects	Media	Date
Nous ne voulons pas survivre, nous voulons vivre	Le Devoir	September 13, 2022
Place à l'émotion, new RQD campaign created by Featuring	Grenier	October 13, 2022
Les Prix de la danse de Montréal announces the winners of the 2021-2022 season	Lien Multimédia	November 23, 2022
La danse est dans une situation critique au Québec (in French)	Le Journal de Montréal	January 2, 2023
Un guide sur la médiation culturelle numérique (in French)	Artcena	March 28, 2023
La danse québécoise n'a plus les moyens de ses ambitions (in French)	Le Devoir	April 29, 2023
La danse à un tournant (in French)	Le Devoir	April 29, 2023
Les arts de la scène sortent la tête de l'eau (in French)	La Presse	May 30, 2023

RQD press releases issued in 2022-2023:

- The RQD pays tribute to Françoise Riopelle
- In collaboration with Circuit-Est, the RQD pays tribute to Jeanne Renaud
- Launch of Think Dance
- RQD group insurance plan
- Official documentation Annual General Meeting
- Prix de la danse de Montréal - Prix INTERPRÈTE 2022
- Launch of La danse à portée de clic
- La Coalition – Québec budget 2023
- Message marking International Dance Day 2023



Festival_Furies_Crédit_Moise_Marcoux_Chabot

Chapitre 6

Promotion of the Discipline

1. Québec message marking International Dance Day: the most popular in the history of the RQD

In response to an invitation from the Regroupement québécois de la danse (RQD), some 10 artists delivered a message of solidarity aimed at giving free reign to the language of the body and asserting the right of dance professionals worldwide to do so in conjunction with the 2023 International Dance Day (IDD). This year's message was the most widely disseminated across all platforms, generating the highest number of views and shares in the history of all RQD IDD messages.

Québec's message was all about celebrating dance as a symbol of life. This video pays tribute to and draws inspiration from the Iranian artists who are using dance as a vehicle for resistance and protest, even though this art form is prohibited in their country. Dance unifies us and reflects our shared humanity. It belongs to each and every one of us, and each of us can stake a claim to it. This video is a love letter and a message of support for those who passionately love dance and are willing to risk everything to practice it.

Québec message marking International Dance Day, with Nasim Lootij, Elahé Moonesi, Thibault Rajaofetra, Lakeysha Lyrykz Desmond, Diana León, Janelle Hacault, Kiasa Nazeran, Emmanuelle Martin, Marco Edouard and José Flores, choreographed by Kyra Jean Green and Nasim Lootij, directed by Damian Siqueiros, created by Max Machado and produced by the Regroupement québécois de la danse.

Below is the message from the RQD's Executive Director for IDD 2023, which was greatly appreciated by the community:

To celebrate this beautiful International Dance Day, we wished to gather here to recall that we are a part of a large, wonderful, generous community that is rich in humans, in intelligence, and in resilience.

"You know, we saw each other two years ago, forced to separate from each other, not being able to embrace or dance together. And it certainly impacted us; it impacted our body and our muscle memory in a much deeper way than we are conscious of. Today, we recognize this right that we have, this privilege of being able to practice our art, openly, and freely. Our community became tighter knit in the last 3 years.

We came together, we showed each other resilience, as we faced one of the biggest challenges that made us vulnerable, and that continues to test us to this day. But we at times also lost the sense of solidarity. The fears that took over us, also shadowed us from the collective. We witnessed each other worrying about our achievements, our furniture, our employees, our creations, our investments, our health, our lives. We, for a moment, forgot that we were stronger together, and united.

Let's take this as a lesson. That we will never let our fears, the external challenges that come our way, weaken or divide us.

The Québec message for International Dance Day of 2023 expresses solidarity to its highest degree. When we think of all the ones risking their lives to dance, we realize that we are so very fortunate to be able to fight for our art, to demand it to be at its greatest, without fearing our physical safety.

Therefore, if we could gaze forward, let's remember that yes, we are privileged to have the freedom to dance, to express ourselves through our bodies, but that the scream of silence never resides in us. Our privilege is accompanied by a responsibility to rule out barriers, to demand recognition for artists' rights, and to overcome all forms of devalorization of dance.

Our art is essential, and we are the first ones in line to defend it."



Artistes : Nasim Lootij, Elahé Moonesi, Thibault Rajaofetra, Lakeysha Lyrykz Desmond, Diana León, Janelle Hacault, Kiasa Nazeran, Emmanuelle Martin, Marco Edouard et José Flores, chorégraphiée par Kyra Jean Green et Nasim Lootij, dirigée par Damian Siqueiros, réalisée par Max Machado et produite par le Regroupement québécois de la danse.

2. RQD PERFORMER Award

(“Prix INTERPRÈTE”)

Le Prix de la danse de Montréal (PDM) 2022, in the PERFORMER category, presented by the Regroupement québécois de la danse and the Caisse Desjardins de la Culture, was awarded to artist Angélique Willkie.

The jury sought to recognize this exceptionally generous artist's masterful body of work, which speaks to an unwavering commitment to the discipline dating back more than 40 years. The jury stated as follows: *“On stage, Angélique Willkie possesses the magnetic, channeled and astonishing power to leave you breathless, and she shares it with humility and unshakable confidence. From her words, gestures and chants emanate a fluidity, maturity and incomparable vulnerability.”*

Her onstage presence and aplomb are unique. Angélique Willkie transcends palpable, undeniable and plural experiences. Her rich multidisciplinary career, and her commitment as a dramatist and teacher are reflected in her performance. Her influence on the careers of European artists was emulated here in Québec.”

By presenting the PERFORMER award, which comes with a cash prize of \$10,000, the RQD rewards dance performers for the quality of their performance, the rigour of their approach, and their commitment to creation and the development of professional dance in Québec.



Angélique Willkie © Kevin Calixte

3. Recognition of members

The RQD works daily to promote dance and its members. It pays special attention to ensuring that its communications are representative of the full diversity of its members' practices and development as well as their cultural, organizational, generational and territorial realities.

This year, the RQD used the following tools to heighten its members' profiles and their visibility:

- *The Members' Directory*
- *The Dance Agenda*
- *The newsletter segments titled On the spot and Echos of the sector.*
- *Articles drafted and published on the RQD website to promote our members and their artistic development in dance.*
- *Invitations to Empower Hour sessions*
- *Numerous photos and videos posted on the Québecdanse portal, in newsletters and on Facebook, Instagram, Vimeo and YouTube accounts.*

3.1. Empower Hour (“À vous la parole”)

The RQD continued to hold its “*Empower Hour*” meetings. These meetings are a further opportunity to gather and listen to one another, and learn and grow together.

The RQD’s “*Empower Hour*” sessions give members and workers in the sector an opportunity to share their information and realities, and enrich our collective development.

Participants were invited to discuss various subjects, including the fight waged and the approaches taken by Iranian dance artists, Conseil des arts et des lettres du Québec (CALQ) programs for creation-production organizations, and the contribution of Afrodescendant artists to Québec’s dance scene.



3.2. Think Dance: Inauguration of the Campaign to promote professional dance

In April 2022, thanks to a \$929,800 M financial support of package from Culture and Communications Minister Nathalie Roy, the RQD announced its inclusive project [Ici, on danse: A campaign to promote professional dance](#) at all levels of the sectoral ecosystem and across all dance genres. This initiative aims in part to increase the consumption and practice of dance, foster public interest in developing the dance reflex, and highlight dance works and schools.

The subsequent months were dedicated to the campaign strategy and the production of promotional tools, and to preparations and film shoots.

Launched on October 3, 2022, the [Think Dance](#) campaign was intended to mobilize a sector around its audiences. With consultations, curatorships and calls for artists, Think Dance spared no effort to galvanize professionals across the discipline to take part in this collective promotional initiative.

Stakeholders across the entire sector – La Danse sur les routes du Québec, the Réseau d’enseignement de la danse, dance companies, artists, cultural workers and other partners close to the discipline – came together in solidarity for the sole purpose of encouraging the general public to fall in love with dance.

Images of the campaign broadly reflect the various dance styles practiced in Québec, from contemporary to waacking, Indigenous hoop dancing and the traditional jig. This variety aspires to show Quebecers that dance belongs to all of us.

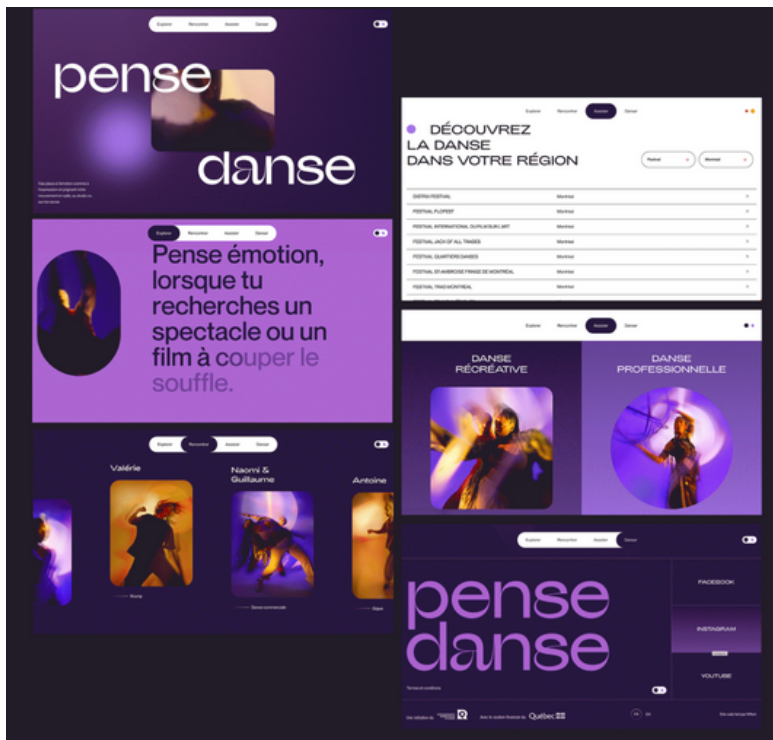
Regional and national media coverage was extensive, with 20 media mentions of Pense danse, the RQD and/or Nadine Medawar, and 5,953,254 media mentions (approximate scope), coverage in five Québec regions, 15 mentions in print media (Le Devoir, Le Journal de Montréal, etc.), three mentions on television (TVA, Nouvelles, etc.) and two mentions on the radio.

The [website](#), for its part, drew 101,453 users across the world, predominantly in the Americas (North America), Europe and Asia.

The website received an award from the awwwards in recognition of its design, creativity, content and ergonomomy.

A communications kit has also been created and distributed amongst the sector to 269 presenters and 293 schools contacted.

The end of the campaign was highlighted by International Dance Day 2023 and a survey that reflected its success with 7,5/10 for appreciation of the campaign, and a high score of 13% of notoriety.



pense danse



O2 (YanaKM5) = Kerwin Barrington-Sarah Dell'Ava

Chapitre 7

Disciplinary Development

1. Ecoresponsibility

Dance professionals, increasingly, are looking at what they can do to mitigate the environmental footprint in connection with their activities and protect the environment within the framework of their occupation. In solidarity, the RQD sought to supply the sector with tools and hold meetings in an effort to discuss the steps that can be taken to promote ecoresponsibility:

The RQD continued to develop its Trousse sur les pratiques écoresponsables en danse (Kit on ecoresponsible practices in dance), which it released last year. Geared towards the dance and performing arts communities –

this kit offers information, tools and tips aimed at facilitating the understanding of environmental issues and allowing everyone to take action in support of the planet, one act at a time.

The RQD is also consulting the sector and consultants in the field on the upcoming eco-responsibility criteria of the Conseil des arts et des lettres du Québec. It is also making representations to the funder to ensure that these criteria do not disadvantage the presentation and touring of dance, a real continued concern in our sector.



Amandine Garrido dans *Tierra mi cuerpo* © Emmanuelle Roberge

2. Digital Component

The year 2022-2023 marked the start of an important reflection by the RQD on the elaboration of a digital development strategy centered around five areas of action:

- Strengthen the knowledge and use of digital technology among members of the RQD team.
- Heighten awareness of the values and advantages of digital culture in the dance community among RQD members.
- Give dance professionals the information and the tools they need to meet the challenges associated with digital technology.
- Oversee the emergence of structuring projects related to digital technology within the dance community.
- Use digital tools to overcome obstacles to geographic remoteness.

2.1. Strengthen the knowledge and use of digital technology among members of the RQD team

Yapla and Asana

In order to digitize our everyday work management tools, the disciplinary department first developed a management guide and tool aimed at evaluating its staff's digital competencies and helping them acquire new competencies.

The RQD thus acquired workflow management software (Asana) for purposes of easily and effectively managing everyday work projects and activities, as well as a new CRM (Customer Relationship Management) for the simplified and timely digital management of its membership network (Yapla). This tool will centralize RQD membership data while simplifying the registration process for training activities, membership registration,

the management of events and related communications, updates to the main RQD website (www.quebecdanse.org), and our organization's accounting and administration activities.

The implementation of the Yapla CRM took place in several stages:

- Configuration of the membership component (migration of the active RQD membership database in 2022/2023, configuration of membership application forms, training of the membership team).
- Use of the new Yapla tool to conduct the 2023-2024 membership campaign.
- Adaptation of the pages into subfields of the RQD graphic charter.
- Establishment of the Zapier tool to connect certain pages of the RQD website to Yapla.
- Configuration of the reimbursement form for the Dancer Training Support Program.
- Configuration of the accounting component.
- Configuration of the Yapla newsletter tool.

The different teams underwent training sessions throughout the implementation of the tool so that they would be autonomous in relation to the project. The use of Yapla will allow the RQD to finally improve the quality of its online services.

It bears recalling that the RQD installed a CRM thanks to a \$30,094 grant from the CCA – Digital Generator – Stream 2, which allowed it to receive support from a technological advisor, together with financing for the data migration from the former RQD website hosting system to the new Yapla database.

2. 2. Heighten awareness of the values and advantages of digital culture in the dance community among RQD members

A digital resources directory has been available on the RQD website since September 2021 (<https://www.quebecdanse.org/ressources/ressources-numeriques>). Continuously updated with new content, this directory addresses the need to centralize resources in the digital realm and facilitate the search for information.

The subjects covered (webcasting, digital strategies, discoverability of digital content, digital marketing, CRM, social media, cybersecurity, digital copyrights) provide a macro view of the various digital transformation issues that organizations in the dance community – and more broadly in the arts – face on a daily basis. Other contributions will gradually be added to our platform in order to create a space for learning resources in information and communications technologies.

2. 3. Give dance professionals the information and the tools they need to meet the challenges associated with digital technology.

The “Mardis Web du RQD” (RQD Web Tuesdays)



With the goal of sharing digital literacy among dance professionals, the RQD offered its members the Mardis Web activity, a series of nine webinars presented in a synchronous manner on the first Tuesday of every month by the company 01 Hub numérique. These online activities provided an opportunity to share with our members various topics in connection with the use of digital tools and devices in professional practice settings, and to highlight various aspects concerning the impact of digital technologies on everyday work activities. Subjects included the planning and management of social media networks, the discoverability of Web content, workflow management tools such as Airtable, marketing strategies in a digital transformation context, optimization of website discoverability via Google Analytics, Google Ads, Search Engine Optimisation and SEM (Search Engine Marketing), and cybersecurity. Presented on the Zoom platform, the Mardis Web events were a success. For this reason, the RQD intends to renew this activity for its members in the years to come.

Danse à portée de clic Web series



The RQD disciplinary department created a comprehensive nine-episode Web series on webcasting with the goal of offering tools to dance professionals, and more broadly performing artists, on the proper use of the Internet as a means of communication-presentation of activities and artistic projects. Following the artistic careers of choreographers Emmalie Ruest and Stéphanie Fromentin and their Web-sharing activities, this Web series offers valuable advice on the definition, planning and completion of a project to disseminate a show, a training activity or any other dance activity on the Web. Presented on the platform at <http://danseaporteedeclic.ca>, each episode consists of a filmed conversation with one or several professionals from the dance community, or with technology professionals or professionals specialized in the management and dissemination of digital projects. Methodological tools and resources were offered, together with capsules and searchable resources via the project microsite. The nine episodes – which were appreciated by the dance community – were also disseminated on the RQD's social media networks starting in December 2022.

The RQD received an \$85,000 grant from the CALQ, under its "Exploration and Digital Deployment" program, to develop and implement this digital project.

2. 4. Oversee the emergence of structuring projects related to digital technology within the dance community

Wikidata workshops

To support the professional dance community with its digital adoption, the RQD published descriptive data in relation to its active members on Wikidata, the international knowledge platform. This activity, carried out with support from CAPACOA, the Canadian Association for the Performing Arts, paved a digital path to discoverability for Québec's dance community. From October 2021 to June 2022, some 600 Wikidata items were created, one for each member of the RQD. A total of eight Wikidata workshops were offered to our members to help them discover, understand and use Wikidata. Featuring no fewer than 570 people, this publication is now available to the community: <https://w.wiki/5myt>

The mandate given the RQD's Digital Development Agent (DDA)

As part of a digital transformation program established in 2019 by the Ministère de la Culture et des Communications du Québec, under measure 120 of the Plan culturel numérique du Québec (PCNQ – Québec digital cultural plan), the RQD hired a Digital Development Agent for the dance sector, responsible for working in concert with the Réseau national des agents de développement numérique (RADN – National network of digital development agents) on innovative digital projects across the arts sector. The agent's activities included collaborations on three Wikis Jams, along with forums and online workshops with the RADN on discoverability, cybersecurity, open data, funding programs for digital projects in the arts, the transfer of digital competencies, and technology watch in connection with new technologies and devices implemented across Québec's professional arts community.

Our DDA thus took part in various workshops and meetings held by the RADN and communicated the results of these activities to the RQD team on a regular basis.

2. 5. Use digital tools to overcome obstacles to geographic remoteness

Partnership with the UQTR

The partnership with the UQTR on knowledge-sharing around digital cultural mediation continued in 2022. Following a qualitative study on cultural and digital mediation in the performing arts published on December 9, 2021, (the RQD participated in this study),

the RQD on March 20, 2023 hosted a webinar given by Professor Hervé Guay of the Laboratoire de recherche sur les publics de la culture (Université du Québec à Trois-Rivières). The webinar was titled Guide des bonnes pratiques en médiation culturelle numérique (Guide to best practices in digital cultural mediation). The UQTR organized this event in partnership with the RQD, the Conseil québécois du théâtre, and En Piste. Please click on the following link to view the qualitative study published by the UQTR:

<https://crilcq.org/mediation-culturelle-et-numerique-dans-les-arts-de-la-scene/etude-qualitative-sur-la-mediation-culturelle-et-numerique-dans-les-arts-de-la-scene>

Actions in favour of discoverability of artists and dance works on the Web

Under the project aimed at sharing the RQD Agenda and the DSR calendar, the two partner organizations called upon Culture Creates to support their objective of sharing data on dance events. To facilitate the open sharing of this data, the RQD studied the idea of using the artsdata.ca platform, an open knowledge graph dedicated to the performing arts. This open-data platform offers numerous advantages. Chief among them, DSR and the RQD, by informing the knowledge graph, pooled their efforts to produce data for the dance sector. This knowledge-sharing, in turn, offers the advantage of being more cost-efficient than the establishment of an API (Application Programming Interface).

The RQD has thus taken steps to integrate structured data on several pages of its main website, including the component concerning the membership directory, the Dance Agenda, and the home page. As of December 23, 2022, the Activis agency (which manages our main website) finalized the integration of the structured data. The validation and verification tool (<https://validator.schema.org/>) was used to confirm the proper integration of the results.

3. Equity, diversity and inclusion

Defending and promoting equity, diversity and inclusion (EDI) is fundamental to the Regroupement québécois de la danse.

In keeping with this commitment, we strive to improve our internal practices and take concrete action to foster reflection on the issues of decolonization, discrimination and systemic racism in the arts, and to strengthen inclusion and ethical professional relations within the dance community and beyond.

This year, RQD continued to implement the recommendations put forward by its Continuous Action Council on Inclusion (CACI), with almost 50% of the 48 recommendations completed.

Also, the RQD has begun phase 2 of the translation of its website [Quebecdanse.org](https://quebecdanse.org), and communicates all its mailings in both French and English. All RQD events are also offered with simultaneous interpretation in English and/or sign language, as required.

The RQD also ensures that EDI issues are well addressed in its interdisciplinary meetings with the cultural sector, and is invited to conferences on the subject to share its experience and actions.

In addition, the study on EDI in dance recommended by Diversité artistique de Montréal (DAM) continued to be completed by UQAM researchers Ève Lamoureux and Anne-Julie Baudin. This project in partnership with UQAM's Community Services was launched in 2020, and the researchers proposed an initial report and synthesis of the study, which were reviewed by DAM and the RQD this year. The report and synthesis will be finalized in summer 2023 and released in fall 2023.



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Chapitre 8

Professional Development

1. Report on Training Activities

Continuing professional training and development plays an essential role in the career of any dance professional, particularly in times such as these, when they must adapt quickly to change. Once again, RQD training activities contributed to the development of competencies among artists and cultural workers across the dance sector.

Thanks to support from the Conseil de la formation continue Arts et culture de l'Île-de-Montréal (CFC), together with financial support from the government of Québec and Compétence Culture, the sectoral workforce committee for the arts, the RQD offered a total of **178 training activities**, both online and in person.

These activities covered all the competencies whose development was deemed a priority, based on recent surveys and RQD-led consultation activities with the dance community, and on the review of available studies, notably the Étude des besoins de formation continue de la chaîne Danse (Study of ongoing professional training needs in dance) conducted by Compétence Culture and Daigle/Saire (January 2020), Compétence Culture's Diagnostic des ressources humaines du secteur culturel au Québec (Diagnosis of human resources in Québec's arts sector - June 2018), and the exploratory study titled Pratiques et usages du numérique chez les professionnels de la danse (Practices and uses of digital technology among dance professionals) conducted by Nadia Seraio (2018).

In 2022-2023, the RQD offered the following activities:

- **14** group training activities
- **30** individual training activities, including 29 Coup de pouce projects
- **50** technical classes in Montreal
- **30** technical classes in Québec
- **24** technical classes in Sherbrooke
- **30** technical classes in the Laurentians

Individual activities always draw considerable interest:

- **34** professionals benefitted from the Coup de pouce custom training program.
- **8** artists received personalized support in connection with presentation
- Close to **32** group training hours were given.

ATTENDANCE AT TRAINING ACTIVITIES	2021-2022	2022-2023
Number of training hours	692,5 hrs	839 hrs
Number of participants	937	934

An additional 35 activities were presented in 2022-2023, compared to 2021-2022, but the overall number of participants was the same for the two years. A decrease in the rate of participation in our training activities was observed, therefore. This can be attributed mainly to the technical classes, which drew fewer participants, despite the pandemic-related health restrictions being lifted (please see the comment in Part 1.1).



@DavidWong

1.1 RQD technical classes: An instrument for promoting the development of dance at the regional level

Professional training classes contribute to the sector's vitality. This is especially true in regional areas, where the RQD's local collaborators – L'Artère, art de la danse et du mouvement in Québec, Compagnie de danse Sursaut in Sherbrooke, and Danse Laurentides – view these classes as essential for the retention of talent within their respective communities and the establishment and consolidation of professional dance within their respective regions.

As is the case each year, RQD classes received financial support from the government of Québec – within the framework of Services Québec's Mesure de formation de la main-d'œuvre (MFOR) – and from Compétence Culture, the sectoral workforce committee for the arts.

TECHNICAL CLASSES IN MONTREAL	Number of hours	Number of participants
Technical classes in Montreal 13 teachers: Nindy Banks, Emmanuelle Bourassa-Beaudoin, Charles Brecard, Marie Claire Forté, Peter Jasko, Marianne Gignac-Girard, Laurie-Anne Langis, Victoria Mackenzie, Alexandre Morin, Nicolas Patry, Luca Patuelli, Dominique Porte, Gabrielle Surprenant-Lacasse	77,5 hrs	342
MULTI-REGIONAL TECHNICAL CLASSES		
Technical classes in Québec Six teachers: Charles Brecard, Annie Gagnon, Véronique Giasson, Peter Jasko, Alexandre Morin, Arielle Warnke St-Pierre	60 hrs	206
Technical classes in Sherbrooke Five teachers: Charles Brecard, Annie Gagnon, Peter Jasko, Alexandre Morin, Arielle Warnke St-Pierre	48 hrs	129
Technical classes in the Laurentians Six teachers: Charles Brecard, Annie Gagnon, Véronique Giasson, Peter Jasko, Alexandre Morin, Arielle Warnke St-Pierre	60 hrs	95
Total	245,5 hrs	772

Although the pandemic is over and the health restrictions have been lifted, and though the sector's activities have resumed, attendance at classes decreased again in Montreal, from an average of eight (8) participants per class in 2021-2022 to seven (7) in 2022-2023. The same holds true for Québec, where the average dropped to seven (7) participants per class, compared to 10 in the previous year. Participation in Sherbrooke and in the Laurentians remained stable.

While the situation is exceptional in the case of Québec, attendance in technical classes in Montreal continued its slow but steady decrease, which first began in 2017-2018, when there were 1,237 participants, for an average of 13 participants per class. The rate of participation in Montreal-based classes gradually decreased by 46% over five years, therefore, and is 54% lower than it was in 2013-2014, the year in which it reached an historic peak of 1,775 participants, for an average of 15 per class.

Our initiatives – diversifying the styles offered, generalizing “drop-ins”, maintaining the lowest rates in the sector, offering multiple promotional channels, and implementing the recommendations of our advisory committees – have not sufficed to stop the decline in attendance in RQD classes given in Montreal.

This may be explained by the fact that since the RQD classes were created in 2005, the offer of professional dance training classes in Montreal has improved significantly, and a multitude of classes are now available to dance professionals. Today, that offer is rich, inclusive and diversified. Dancers' training habits seem to have changed as well.

1.2 RQD training activities: Indispensable to the growth of knowledge and competencies among dance professionals

ONLINE TRAINING ACTIVITIES	Group training	Personalized coaching	Number of participants
DISCIPLINARY AND INTERDISCIPLINARY COMPETENCIES			
Complete a “cine-dance” project (theory module 1): history and theories Sophie Préfontaine	3 hrs		11
Complete a “cine-dance” project (theory module 2): contracts, rights and management Marlene Millar	3 hrs		6
Complete a “cine-dance” project (theory module 3): performance (touring) networks and platforms Sony Stefan	3 hrs		7
Complete a “cine-dance” project (theory module 4): curatorial practices Priscilla Guy	3 hrs		3
Complete a “cine-dance” project (practice module 1): exploration based on analog and digital domestic tools Priscilla Guy	10 hrs		7
Complete a “cine-dance” project (practice module 2): exploration of cameras in movement, from the drone to the GoPro camera Claudia Chan Tak et Jonathan Gaudreault	10 hrs	20 h	7
Complete a “cine-dance” project (practice module 3): exploration with HD cameras Kim-Sanh Châu	10 hrs		11
Complete a “cine-dance” project (practice module 4): mapping video, Vjing and choreography Priscilla Guy et Antoine Quirion Couture	10 hrs		9
Complete a “cine-dance” project (practice module 5): exploration with a Bolex analog camera and film Sonya Stefan	10 hrs		3
Partner work stage: Level I Sylvain Lafortune	21 hrs		12
MANAGEMENT COMPETENCIES			
How to effectively organize your affairs: best practices and digital tools Mickaël Spinnhirny et Éric LeBlanc	3 hrs	31.5 hrs	7
Taxation for independent workers in dance Guerlane Noël, CPA, LL. M. Fisc., TEP	12 hrs		11
PERFORMANCE (TOURING) COMPETENCIES			
Develop performance (touring) strategies: personalized support program Suzanne Beaucaire		60 hrs	8
RELATED COMPETENCIES			
Understanding issues of inclusion and cultural appropriation in the arts Evanne Souchette	12 hrs		26

CUSTOM TRAINING ACTIVITIES

Coup de pouce (29 training activities)

392 hrs

34

24 trainers: Leonie Alain, Yaëlle Azoulay, Suzanne Beaucaire, Charlotte Beaussier, Frédéric Boisrond, Cynthia Boudreau, Marilou Castonguay, Catherine Chagnon, Marianne Chapdelaine, Phan Hoi Do, Jérémie Fiset, Sylvie Gamache, Fernando Gonzalez, Marie-Andrée Gougeon, Tessa Goulet, Caroline Gravel, Nicole Jacobs, Josée Kleinbaum, George Krump, Thomas Roy-Bourdages, Mickaël Spinnhirny, Stefania Skoryna, Danielle Thibault and Elio Abi Younes

TOTAL**110 hrs****483.5 hrs****162**

2022_Caramel Fleur de Sel_@Do Phan Hoi

The labour shortage continued to affect the RQD's professional development department in 2022-2023. During half of the year, its current operations were managed by one full-time employee and one part-time employee.

In spite of these difficulties and the high volume of activities offered – five group training activities, 12 Coup de pouce projects, and 18 more technical classes in 2022-2023 than in 2021-2022 – the RQD rose to the challenge with diligence and continued to offer quality services to its members in an effort to meet their professional development needs.

1.3 Joint training activities

To offer dance professionals a wide variety of training activities that meet their needs, the RQD again broadened its initial programming by offering nine (9) activities led by other promoters:

- Québec Presenting Networks and my Positioning, with La danse sur les routes du Québec (La DSR).
- Production of video capsules to promote cultural activities, with the Société des musées du Québec (SMQ).

- Becoming an organization “cyber sain et sauf” (in French), with the Regroupement des centres d'artistes autogérés du Québec (RCAAQ).
- Dance Dramaturgy Reading Club, with Studio 303.
- Adapter ses activités culturelles : porte d'entrée au milieu scolaire (in French), with the Regroupement des artistes en arts visuels (RAAV).
- Structures juridiques pour les collectifs d'artistes (in French), with the Regroupement de pairs des arts indépendants de recherche et d'expérimentation (REPAIRE).
- La fiscalité des OBNL (in French), with the Regroupement de pairs des arts indépendants de recherche et d'expérimentation (REPAIRE).
- Guy Cools: Dramaturgy workshop, with Circuit-Est.
- Keys to understanding Aboriginal dances for a better development of audiences , with La danse sur les routes du Québec (La DSR).

In the same spirit of transversality, the RQD in 2022-2023 offered the training activity entitled Comprendre les enjeux de l'inclusion et de l'appropriation culturelle dans les arts (Understanding issues of inclusion and cultural appropriation in the arts – in French) to professionals with the Regroupement de pairs des arts indépendants de recherche et d'expérimentation (Repaire), the Société des musées du Québec (SMQ), the Regroupement des centres d'artistes autogérés du Québec (RCAAQ), Illustration Québec (IQ) and the Conseil québécois du théâtre (CQT).

2. Dance Training Support Program

Since 1994, this RQD program has been helping active professional dancers defray part of the cost of their regular training, whether they are in a rehearsal or performance period, unemployed, or on employment insurance. This program is an indispensable tool for supporting the continuing professional training of these artists, sustaining their employability, and improving their socioeconomic conditions.

In the past two years, the RQD team has worked extremely hard to make this program more inclusive, accessible and adapted to the current needs of dance artists. The redesign of the program was completed in 2022-2023:

- The application for the program is completed in conjunction with the RQD membership application or renewal form.
- There is now only one reimbursement scale, regardless of the training form: Half of the cost of classes (50%) is reimbursed, as is the case for stages and subscriptions.
- Individual or professional corporate members who receive training support from their employer on a regular basis (financial support or classes) are eligible for the program and can apply to be reimbursed for training activities not covered by their employer.

Further improvements were made to the program in 2021-2022 and remain applicable:

- Choreographers and rehearsal directors are eligible, as are dancers.
- For new members of the RQD, there is no longer a waiting period to benefit from the program.
- Members with apprentice status for more than two years are no longer required to acquire a different membership status to access the program.
- Apprentice members can be reimbursed for all types of dance training.
- Individual and professional corporate members can join the program by completing 200 hours of paid work, rather than 300 hours.
- Online and in-person training programs, given anywhere in the world, are eligible for reimbursement.
- The maximum refundable amount per year is \$600 for an apprentice member and \$700 for an individual member or a professional corporate member.

2. 1. Results for 2022-2023

SUPPORT PROGRAM – RESULTS	2021-2022	2022-2023
Number of program applications received	178	264
Number of members who received a reimbursement	159	224
Number of claims processed	355	406
- Technical classes	2 249	2 497
- Stages	87	165
- Subscriptions	228	227
Number of choreographers who received a reimbursement	77	107
Number of rehearsal directors who received a reimbursement	8	9
SUPPORT PROGRAM – AMOUNTS REIMBURSED	2021-2022	2022-2023
Technical classes	\$28,805	\$31,521
Stages	\$12,769	\$24,857
Subscriptions	\$22,906	\$25,209
Total	\$64,481	\$81,587

In 2022-2023, a significant increase in the number of program applications was noted, together with an increase in the number of members who received a reimbursement and the total amount of reimbursements, compared to 2021-2022. The improvement and adjustment of the program bore fruit, thereby proving that there are real needs in this area.

Reimbursements increased by \$17,106 compared to 2021-2022. Better yet, this increase was almost 26% higher than the highest amount ever spent in the history of the program (\$64,854 in 2018-2019), immediately prior to the pandemic.

In addition, the number of members who joined the program grew by 48%, and the number of members who received financial support under the program increased by 41% compared to 2021-2022. The reimbursement total increased by 27%. The average reimbursement per person was comparable to that of previous years. We can confirm, beyond doubt, that the program benefitted and was suitable to a greater number of members.

Overall, choreographers and rehearsal directors, after being integrated into the program in 2021, joined in greater numbers in 2022-2023—a further indication that the decompartmentalization of the program was necessary.



Research Event, Nicolas Patry, Hanna Sybille Müller, credit photo, Montréal danse

2. 3. Number of classes reimbursed, based on training techniques

SUPPORT PROGRAM – REIMBURSEMENTS PER TECHNIQUE	2021-2022	2022-2023
Acrobatics for dancers	14	7
Martial arts	52	26
Ballet	46	94
Butoh	1	0
Capoëira	10	10
Physical fitness training	537	479
Contact-improvisation	0	227
Contemporary	241	0
Continuum	99	31
African dance	1	1
Ritual dance	30	0
Social dance	17	38
Urban dance	44	271
Essentrics	1	0
Flamenco	54	70
Jig	14	8
Gyrotonic	129	125
Interdisciplinary	0	14
Jazz	51	20
Perfmax	26	150
Pilates	251	258
Qi Gong	163	135
Somatics techniques	16	20
Voice and movement	25	0
Yoga	338	501
Other (not identified)	89	12
Total	2 249	2497

As is the case almost every year, yoga, physical fitness training, Pilates and contemporary dance were among the training classes favoured by RQD members applying for a reimbursement. Joining this “select” club in 2022-2023 was urban dance—a testament to the significant efforts by the RQD to ensure greater diversity within its membership and open the sector to new practices.

Also worth noting was an increased interest in African dance and the return of Perfmax – a training and physical preparation method developed specifically for dancers – as techniques practiced by users of the Dancer Training Support Program.

3. Health and safety resources for dancers

3.1. CNESST coverage

Under the *Regulation respecting the implementation of the Agreement on the professional dance training program* and the resulting agreement between the CALQ and the CNESST, dancers who are members of the RQD and are accepted into the Dancer Training Support Program benefit from CNESST protection when an accident occurs during supervised in-person training offered within Québec and outside of a work contract.

Under this framework, the CALQ is deemed to be the employer and pays the CNESST contributions, whereas the RQD

acts as the intermediary between the dancers and the government corporation by keeping a registry of each injury, responding to requests for information from dancers, and completing the employer notices before transmitting them to the CNESST and the CALQ.

In 2022-2023, three (3) dancers filed a claim with the CNESST under the Dancer Training Support Program, for a total of 108 beneficiaries and 140 claims since the regulation came into force in 2006.

4. Supports, involvement, and consultations

4.1 The RQD supports high-benefit projects undertaken by two of its members

In order to contribute by every means at its disposal to the professional development of dance artists and workers, the RQD does not hesitate to support initiatives with promising impacts for a specific segment or a segment with high potential for the greatest possible number of people.

Support for an alternating training program

The company Parbleux – associated with several structures and major companies in the dance community, including the RQD – is actively working to develop an alternate learning program whose objective is to facilitate the recruitment, training and retention of cultural workers within the performing arts community.

Geared to students, artists in the process of retraining, and seasoned workers interested in broadening their horizons, this program aims to give them an extended paid learning period.

This period will be composed of a continuing professional training curriculum covering a wide spectrum of competencies (production, administration, communications, development, etc.), in conjunction with an immersion in a work environment.

As the collective promoter of dance sector training, the RQD supports Parbleux's efforts to search for and solicit funding.

Collaboration on a touring project for emerging dancers

Established by La danse sur les routes du Québec (the DSR), the Traverser program is part of the CALQ program titled *Initiatives structurantes en circulation des spectacles de la relève au Québec*. Traverser helps four (4) emerging artists, companies or collectives complete a tour of six (6) performance venues run by partner-presenters. Participants have access to training activities and personalized coaching on developing their artistic and production competencies, and on market development and cultural mediation.

The RQD helped design and publicize the call for candidacies. It will play a part in designing the individual artist training program as well as provide support and help recruit coaches.

4.2 The RQD: An integral part of the Plan d'action pour les ressources humaines en culture 2023-2028 (Action plan for human resources in the arts for 2023-2028)

In response to an appeal by Compétence Culture – one of the 29 sectoral workforce committees in Québec, formally recognized under the Act to promote workforce skills development and recognition, and the only sectoral workforce committee in the arts – the RQD integrated Culture en action, a vast consultation operation aimed at coming up with concrete solutions to labour problems and producing a Plan d'action pour les ressources humaines en culture 2023-2028. This ambitious plan includes 93 actions revolving around four (4) strategic orientations. It will serve to guide the arts sector's efforts to ensure that its labour force is diversified and benefits from a true social safety net, along with better working conditions and a sustained level of qualification.

The Grand atelier automnal

The professional development director and the executive director of the RQD attended the final gathering of Culture en action, held on November 24 and 25, 2022. During the workshops that were presented, participants were given a mandate to prioritize the actions set out in the preliminary version of the Action Plan, which included the following priorities.

4.3 The RQD advocates for the dance sector with authorities financing and coordinating the professional development offer in the arts

Contribute to changes in grant management

In March 2023, the Ministère de l'Emploi et de la Solidarité sociale informed us that effective on April 1,

2023, funding for continuing professional training in the arts will no longer be provided under the Mesure de formation de la main-d'œuvre (MFOR – Workforce Training Measure Program) offered by Services Québec (formerly Emploi-Québec), but would henceforth be remitted under a new program administered by Compétence Culture.

The sectoral workforce committee for the arts created this new program with diligence in the spring of 2023. Dubbed "Intervention-Compétences", it ensures the maintenance and continuity of funding for ongoing professional training in the arts.

The RQD's professional development director closely monitored its development, taking part in consultation activities offered by Compétence Culture to ensure that Intervention-Compétences meets the specific needs of artists and cultural workers in our sector as fully as possible. He was thus able to express his recommendations for defining, implementing and operating the new program. He also commented on the draft document for the Guide de reddition de comptes du programme (Program accountability guide) to ensure its consistency and clarity.

Ensure that professional development issues in dance are recognized and receive funding

The Conseil de la formation continue Arts et culture de l'Île-de-Montréal (CFC) was created with the goal of prioritizing the continuing professional training needs within its limits, jointly coordinating the management of the financial envelope remitted by Services Québec, representing the different sectors of Montréal's arts community with the funder, and ensuring collaboration between the parties.

As a CFC member as well as the provincial and sectoral representative, the executive director of the RQD sits on the BD as a director responsible for the dance sector, to ensure that its continuing professional training needs are known and that they are considered in negotiations with funding agencies and receive their fair share of funding. It is for the same reasons, for all intents, that the RQD executive director chose to sit on the BD of Compétence Culture in 2022-2023.

Meanwhile, the professional development director in 2022-2023 sat on a CFC committee responsible for reviewing the process of sharing Services Québec's financial envelope between the different artistic disciplines. The committee looked at fairer and more equitable distribution methods, based on verifiable and quantifiable criteria, with a view to presenting them to the CFC.

Strengthen ties between dance training promoters

The representation of professional development issues in dance at the provincial level first requires significant consensus-building work that the RQD, as sectoral representative for dance, has led in a conscientious and assiduous manner with other CFC-member organizations promoting dance training (Studio 303, Circuit-Est, Danse à la carte, Montréal Danse and La danse sur les routes du Québec).

In this regard, the work of the professional development director serves in part to stimulate dialogue between dance promoters, better recognize their respective work, ensure an evermore equitable distribution of the funds they receive, and offer professionals in our sector a training offer that is as relevant, complementary and as diversified as possible.



Photographie; Ryley Remedios - Chorégraphe; Fannie Côté - Danseurs; Sandrine Vachon et Dominic Caron



Titre : Le Lac où les cygnes se baignent- Compagnie : Ballet Ouest de Montréal- Chorégraphe : Claude Caro- Interprètes : Samantha Vissani, Samantha Rivard, Frédérique Rosso, Sylvia Berman, Sophie Qin, Audrey Winters - Photo : Productions Terranion

Chapitre 9

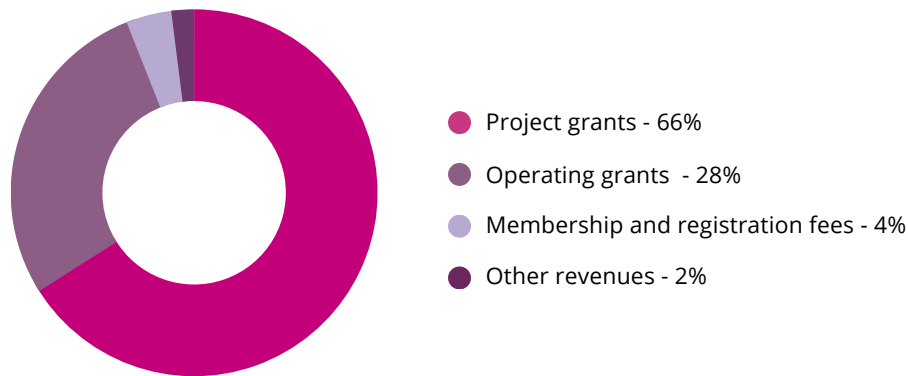
Administration

1. Finances

1.1. Revenues

The RQD closed out the year 2022-2023 with total revenues of \$2,095,004, an increase of 118% over the previous financial year. This significant increase can be attributed mainly to the grants received for non-recurrent projects, notably the Think Dance campaign.

Revenue Distribution 2022-2023



Public Funding to the RQD

	TOTAL 2021-2022	Multi-year operations	Recurrent projects	Punctual projects	TOTAL 2022-2023	Variation
FEDERAL	\$233,045				\$334,064	43%
Canada Council for the Arts	\$232,064	\$188,500		\$24,931	\$213,431	-8%
Canadian Heritage	- \$			\$120,633	\$120,633	100%
Other grants	\$981			- \$	- \$	-100%
PROVINCIAL	\$599,870				\$1,602,109	167%
Conseil des arts et des lettres du Québec	\$430,158	\$357,610		\$123,925	\$481,535	12%
Emploi-Québec	\$91,907		\$119,179		\$119,179	30%
Compétence Culture	\$50,000		\$50,000		\$50,000	0%
MCCQ	\$27,805			\$951,395	\$951,395	3322%
MUNICIPAL	\$35,000				\$35,000	0%
Conseil des arts de Montréal	\$35,000	\$35,000			\$35,000	0%
TOTAL	\$867,915	\$581,110	\$169,179	\$1,220,884	\$1,971,173	127%

The RQD's financial situation remained stable in 2022-2023, thanks to public support in the form of operating grants (28%) and the project-specific grants made available in response to the pandemic. These projects included La Danse à portée de clic, a series of informational^[TD1] and instructional videos on various aspects of Webcasting, and the project to promote professional dance in Québec, intended in part to support our sector's recovery.

Out of the total amount of \$213,431 from the Canada Council for the Arts (CCA), the sum of \$188,500 was earmarked for the year 2022-2023 under the basic grant for the 2020-2024 cycle. In order to implement its digital strategy and integrate its new database, the RQD was able to use a portion (\$24,931) of the \$30,795 received in 2021-2022 from the CCA's Strategic Innovation Fund.

In 2022-2023, operating support from the Conseil des arts et des lettres du Québec (CALQ) remained at \$320,100, accounting for 17% of the organization's public funding. In addition, a non-recurrent grant of \$75,020 for the period from July 1, 2022 to June 30, 2024 was awarded to the RQD under the government of Québec's Plan pour consolider, faire briller et propulser le milieu culturel (Plan to consolidate and promote the arts community and allow it to thrive); some 50% (\$37,510) was earmarked for the year 2022-2023. Added to this sum was the recurring grant of \$55,000 from the CALQ to fill the position of cultural development agent for digital technology. A sum of \$46,000 was used during the course of the year, while the remaining \$9,000 will be used in 2023-2024.

In order to offer its Dancer Training Support Program, the RQD also received a non-recurring grant of \$47,982 for the 2021-2022 and 2022-2023 financial years, \$35,987 of which was attributed for the year 2022-2023. In addition, a portion (\$41,938) of the \$85,000 grant that the RQD received in 2021-2022, under the Exploration and Digital Deployment program, was used.

To complement the support received from Compétence Culture to finance the position of professional development coordinator, the RQD also benefited from the support of Emploi-Québec, thereby covering 89% of the expenses incurred for training activities. The difference was made up thanks to a contribution from partners and participants.

The RQD also received financial assistance from the Ministère de la Culture et des Communications. A sum of \$929,200 was received to conduct the "Think Dance" national promotional campaign. A portion of this grant (\$901,395) was used during the 2022-2023 financial year.

Additionally, multi-year support from the Conseil des arts de Montréal (CAM) remained stable at \$35,000 for the tenth consecutive year.

Support From Levels of Government



RQD OWN-SOURCE REVENUE

	2021-2022		2022-2023		
	Amount	% own-source revenue	Amount	% own-source revenue	Variation
Membership fees	\$52,925	58%	\$59,368	48%	12%
Registration for continuing professional training activities	\$12,795	14%	\$17,131	14%	34%
Exchanges and sponsorships in cash, services and donations	\$18,851	21%	\$16,796	25%	62%
Revenue in interest and miscellaneous	\$6,983	8%	\$16,796	14%	141%
TOTAL	\$91,554	10%	\$123,831	6%	35%

The RQD posted a significant increase of 35% in own-source revenue for the year 2022-2023. This increase may be attributed to several factors, notably the 12% increase in revenue from membership fees compared to the previous financial year. In addition, registration for continuing professional training activities also increased significantly (34%).

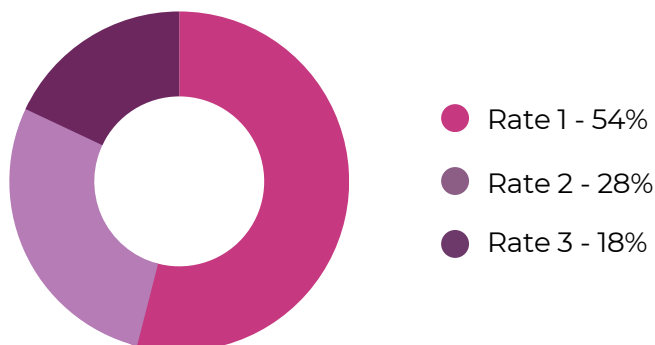
Sponsorship revenue also increased by 25% during this period, thanks to contributions from partners involved in our training activities and in the "Think Dance" campaign. Finally, revenue in interest also rose significantly (141%), due mainly to our short-term investments.

Distribution of Membership Fees According to Rate

Individual Members

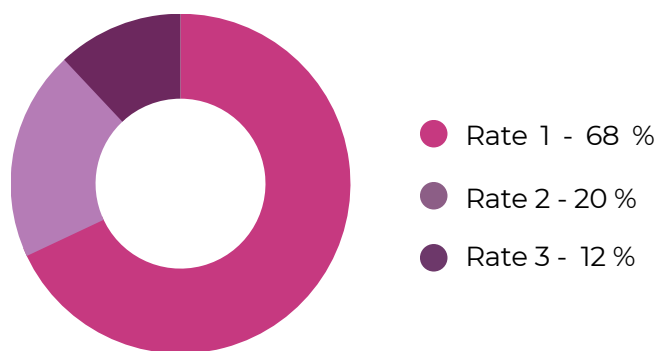
Professional Individual Members				
Rate	Amount	Nb of members	Total	%
Rate 1	\$90	56	\$4,953	19 %
Rate 2	\$70	106	\$7,420	28 %
Rate 3	\$50	279	\$13,950	53 %
		441	\$26,323	100 %
Apprentice Members				
Rate	Montant	Nb de membres	Total	%
Rate 1	\$70	2	\$140	5 %
Rate 2	\$50	14	\$700	24 %
Rate 3	\$30	69	\$2,070	71 %
		89	\$2,220	100 %

Individual Members



Corporate Members

Membres corporatifs professionnels			
Rate	Nb de membres	Total	%
Rate 1	38	\$20,030	68 %
Rate 2	17	\$5,850	20 %
Rate 3	26	\$3,670	12 %
	81	\$29,550	100 %



1. 2. Expenses

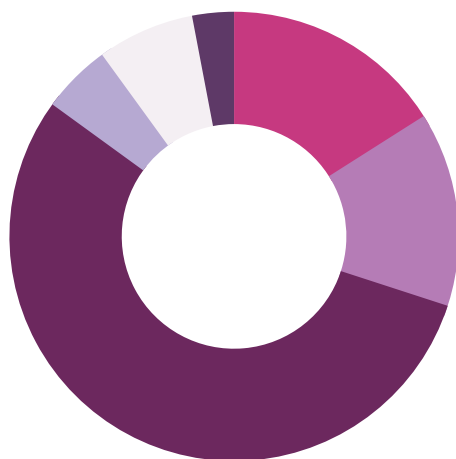
Distribution of Expenses Based on RQD Areas of Activity

Distribution of expenses based on areas of activity	2021-2022	2022-2023	Variation
Administration	\$276,080	\$345,833	25%
Professional development	\$233,588	\$285,932	22%
Communications and promotion of the discipline	\$187,511	\$1,159,507	518%
Association life	\$112,100	\$112,347	0%
Development of the discipline	\$67,910	\$142,365	110%
Representation and consensus-building	\$6,580	\$63,591	866%
Totaux	\$883,769	\$2,109,575	138%

Administrative expenses increased by 25%, due mainly to professional fees incurred to conduct the economic survey of the dance sector. What's more, an increase in salary costs was noted, owing to the hiring of a new financial and administrative management resource.

There was a considerable increase in expenses related to communications and the promotion of the discipline, specifically due to the Think Dance campaign.

Expenses related to professional development, the development of the discipline, and representation and consultation also rose considerably because of projects that were added to our activities, for example digital development projects, and the creation of a mobilization position for purposes of developing mobilization strategies and proposing potential inroads for reflection and actions apt to serve the RQD's representation and consultation initiatives.



- Administration - 16 %
- Professional development- 14 %
- Communications and promotion of the discipline- 55%
- Development of the discipline - 5%
- Association life - 7%
- Representation and consensus-building - 3%

1. 3. Report on results

The RQD closed out the year 2022-2023 with a deficit of \$14,571. This deficit may be attributed to an increase in expenses for a few projects, such as digital development, and for human resources. Added to this deficit is an opening balance of \$29,258 including amortization of capital assets. This brought unrestricted assets to \$44,888, representing 2% of the 2022-2023 budget. The Board of Directors approved the allocation of \$30,000 to the Strategic Initiatives Fund - Planning and Implementation and the use of the Dance Promotion Campaign allocation (\$55,825), bringing restricted assets to \$250,400 and RQD total net assets to \$299,002.



A-TRAVERS-MES-YEUX. @ Creations-Sabrina_Emilie-Demers, Chloé-Ouellet-Payer, Myriam-Tremblay, Angélique-Delorme.

2. Human resources

En ce qui concerne les ressources humaines, le RQD a connu quelques départs et a eu le plaisir d'accueillir de nouveaux membres exceptionnels. En août 2022, un tout nouveau poste en mobilisation a été créé, et en novembre 2022, le poste de direction des finances et de l'administration a été pourvu.

The RQD Team

- **Nadine Medawar**, Executive Director
- **Thérèse Ghobriel**, Director of Finance and Administration (starting on November 14, 2022)
- **Daniel Bastien**, Director of Professional Development
- **Aurélien Lauret**, Head of digital development strategies and partnerships (until February 28, 2023)
- **Flavio Cardellicchio**, Head of Digital Cultural Development (starting on June 12, 2023)
- **Cherylle Abessolo**, Head of Development and Member Services
- **Sarah Johnston**, Head of Communications (until November 11, 2023)
- **Jade Gros**, Head of Communications
- **Amélia Etame**, Head of Communications (starting on April 3, 2023)
- **Victoire Gillet**, Head of Mobilization (August 24, 2022 to March 28, 2023)
- **Rodrigue Boko**, Head of Mobilization (starting on March 20, 2023)
- **Lise Fayard**, Professional Development and Administrative Assistant (until September 16, 2022)
- **Carmen St-Cyr**, Professional Development and Administrative Assistant (starting on September 28, 2022)



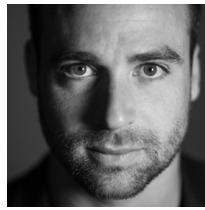
O@David Wong

3. Board of Directors

3.1. Composition



Fannie Bellefeuille
President
General Director
RUBBERBAND



Nicolas Zemmour
Vice-President
Director,
choreographer
ZemmourBallet



Jean-François Duke
Vice-President
Dancer



George Krump
Treasurer
Cultural Manager
and Advisor



Nasim Lootij
Secretary
Dancer,
choreographer,
instructor



Lük Fleury
Artistic and
Executive
Director BIGIGO



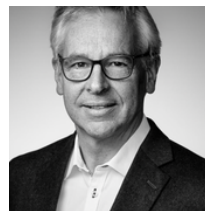
Soraida Caron
Choreographer



Vladimir "7Starr"
Laurore
Dancer,
choreographer,
instructor



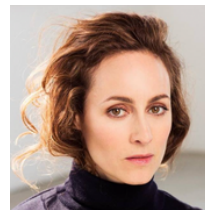
Nicolas Filion
Development Agent,
Anne Plamondon
Productions



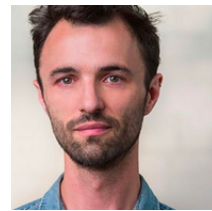
Marc Lalonde
Executive Director,
Les Grands Ballets
Canadiens



Jérémy Verain
Artistic Director,
CONTACTS - Artist
Residencies



Anne Plamondon
Choreographer,
dancer, teacher and
curator



Jacques Poulin-
Denis
Artistic and Executive
Director
Grand Poney

3.2. BOD Committees

Board and Management Succession Committee

The Board and Management Succession Committee's principal mandate is to promote the short- and medium-term succession of directors on the BOD and oversee the establishment of the mandates conferred on the president. It also reviews the composition of the BOD so as to include other viewpoints, both experience-based and divergent, and ensure that the committee is more representative of the different dance communities. The committee thereby contributes to the organization's healthy development by demonstrating an inspired and inspiring level of solidarity and commitment.

Governance and General Regulations Committee

The Governance and General Regulations Committee ensures that the organization implements best practices in governance. To achieve its objectives, it periodically reviews the organization's member representation structure and ensures that its general regulations include all the guidelines required for the proper operation of the organization and its decision-making mechanisms.

Committee on the Recovery and Critical Economic Status of the Sector

The Committee on the Recovery and Critical Economic Status of the Sector identifies priority actions aimed at promoting the dance community's short-, medium- and long-term recovery across Québec, with special attention on ensuring that all RQD members are represented. It also works to design spaces for exchanges, reflections and collective debates between members and to advise the RQD on the establishment of those spaces, thereby lending dynamism to the RQD's association life to enhance the growth and health of the disciplinary ecosystem.

RQD Strategic Plan Committee

The Strategic Plan Committee ensures the effective deployment of the RQD's strategic planning project and acts as an advisory resource for management and an information resource for the BOD.

Master Plan Committee

The Master Plan Committee is responsible for defining the procedure and identifying the consultants working to support the update of the 2025-2030 Master Plan for Professional Dance in Québec. This committee aims to advise, improve and validate the different phases of this project.

The Regroupement québécois de la danse thanks its partners

Financial partners



Conseil
des arts
et des lettres
du Québec



Canada Council
for the Arts

Conseil des arts
du Canada



Performer Award Partner

