

40
ans de vieillesse
REGROUPEMENT
QUÉBÉCOIS DE
LA DANSE



ACTIVITY REPORT

2024
2025

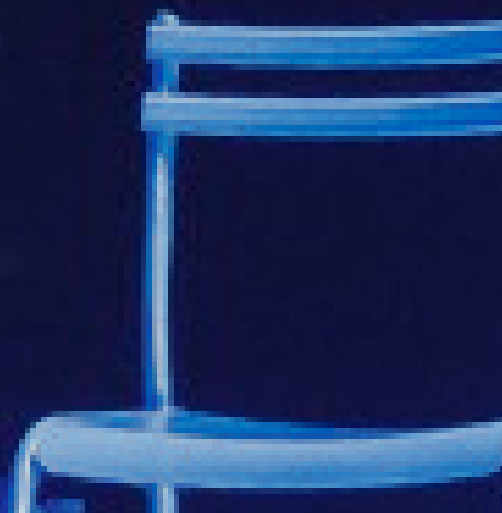


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Mission





The Regroupement québécois de la danse brings together and represents individuals as well as professional organizations working in dance, with the objectives of contributing to the advancement and recognition of choreographic art and helping improve practice conditions in dance.

Word from the Co-Presidency

The past year has once again highlighted the vitality and creativity of the entire dance community. Despite often precarious practice conditions, artists, workers, companies, organizations, and educational institutions continue to bring dance to life and shine, to nourish social dialogue, and to enrich our collective imagination. This shared strength, rooted in the diversity of approaches and voices, remains the foundation of our collective action.

It is by carrying this energy that we have been able, together, to make our concerns and needs heard. The interdisciplinary solidarity of the Front commun, with which the RQD actively participated, has made it possible to obtain an increase in the CALQ budget of \$200 million, as requested by the coalition. While, for once, we have achieved a tangible result, real equity has yet to be achieved. The RQD had clearly indicated to the authorities that this increase represented an opportunity to correct the historical imbalance affecting dance. This rebalancing should be reflected in all of the CALQ's programs. Although we do not yet have all the data, it appears that the proportion of the Council's budget allocated to dance was insufficient.

This situation cannot be separated from the broader context in which we are evolving: social changes, economic pressures, growing calls for justice and solidarity, the urgency of rethinking our ways of doing things.

These upheavals directly impact artists, organizations, and the entire dance work chain. They accentuate certain vulnerabilities, but they also open up opportunities: strengthening solidarity, inventing new modes of collaboration, and giving greater visibility to equity issues in our community.

In this context, the additional funding from the CALQ, even if it does not correct the persistent gaps, has helped avoid a major crisis. It gives us the necessary respite to consolidate our achievements and pursue structuring actions. In this regard, the numerous meetings held around the development of the new Master Plan were particularly stimulating. The quality of the discussions and the determination of the participants illustrate the strength and perseverance of our community. The findings have been made; now we must clarify our objectives, give ourselves the means to achieve them, and maintain our determination to increase dance's visibility.

Furthermore, signs from the federal government suggest a decline in its commitment to culture. If confirmed, this disengagement would be a severe blow to our sector. The RQD has already taken steps to ensure that the government honours its election promise to increase the CAC's budget by \$140 million.

There were many projects in 2024-2025, and they will be just as many in the coming year.

For all sectors of dance, in all their diversity, to fully occupy their rightful place in society, we must remain united and determined to grow our community. We can count on the unwavering commitment of our Executive Director, Parise Mongrain, as well as the remarkable work of the RQD team. We also thank the members of the Board of Directors for their rigor and commitment, as well as all those who actively participate in the working committees.

We are moving forward with you in this community, and it is a privilege for us to represent it, continuing together the effort to build a more united and equitable environment.



Sophie Corriveau
Co-President



Sylvain Émard
Co-President

Report from the Executive Director

A first cycle of activities is finally completed, and I can now embrace my role with greater clarity. The RQD, like the sector and its components, have revealed themselves over the months in all their complexity. While things are steadily accelerating, my vision is becoming clearer with humility and patience. Above all, do not add to the chaos, and above all, do not give up anything that seems right and important to us.

It was therefore a time of uncertainty that our organization navigated in 2024-2025, a sensitive time during which issues multiplied at all levels of the government. Highlight of the season: the Front commun's relentless battle, which defied predictions. We were able to significantly increase the base funding allocated to the CALQ, giving it greater predictability. Its budget, now increased to \$200 million, should benefit all of the CALQ's regular programs for the next three years, which should, in principle, provide some respite for the cultural sector, which has been hit by rising costs and many other issues. From the outset, we opposed the Ministry of Culture and Communications' desire to undertake a review of the CALQ's programs, seeing it as a diversionary tactic. Instead, we agreed to an exercise in pooling concerns and, eventually, solutions aimed at the entire field of the performing arts. This exercise, which is sometimes laborious given the disciplinary specificities, has been carried out since May 2025 by two consultation tables, one of which is dedicated to festivals.

This process, in which we are actively participating, should culminate in the fall of 2025 with the submission of a series of recommendations to Minister Lacombe. We are pleased that his mandate at the ministry has been renewed, because, in addition to the Front commun's requests, we had the opportunity to present the critical situation in our sector to him and to the CALQ, last March.

We then highlighted the many accomplishments of the sector, proudly demonstrating what you are capable of, and we then addressed several serious pitfalls, ranging from the clearly insufficient funding of higher education institutions (which also face obstacles such as immigration, cruelly hampering the recruitment of students), to the inexplicable decline in the protection of performers by the CNESST.

At the federal level, the year was marked by significant political instability, which led to elections. We welcomed Steven Guilbeault's return to the Department of Canadian Identity and Culture. As the calendar of events dictated, pre-budget interventions, i.e. the submission of a brief and a meeting with his office, could only take place during the current fiscal year.

Furthermore, we maintain close and constructive collaboration with the management of the Canada Council for the Arts, which has enabled us to monitor certain changes requested in their funding allocation process.

These include the re-establishment of peer juries, which has been done, and the transmission of jury comments, which has been partially resolved.

On the municipal side, the City of Montreal had begun developing its new Cultural Development Policy. After the first draft was published, we joined forces with the CQT to submit a joint brief signed by several disciplinary associations. Given the insufficient funding granted by the City to the Conseil des arts de Montréal and considering that culture is a distinctive element widely promoted by the City to extol its merits, our main request concerns a substantial increase in its budget to reach \$30 million by 2030.

The final version of the Policy was posted online last June with little fanfare. While "culture is one of the pillars of Montreal's identity," as it reads, the least we can say is that this policy, deemed unambitious and lacking in measures likely to concretely improve the lot of artists, cultural workers, and dance organizations, will certainly not be the pillar of our sector's development. Our disappointment is total. While we mourn the collapse of dance in Toronto (let's not be afraid of words), we should brace ourselves against the real estate speculation train, because it is heading straight for us. Public policies must be aligned to shield against the cascading disasters they themselves cause.

Just as we did for the CALQ, we must now defend our local institution, the Conseil des arts de Montréal.

I express here my strong desire to transpose our defense of dance to other municipalities in Quebec. To do this, I am once again reaching out to members who reside outside of Montreal who will be able to support me in our targeted actions.

This entire political climate required a great deal of flexibility, autonomy, and proactivity from the team. Despite time constraints and unexpected changes, the team was able to mobilize effectively. I would like to recognize their work and thank each and every one of them for their dedication to the organization and its members and for their ability to meet these challenges with fervor. You are my foundation. I would like to warmly thank the Co-pPresidents, Sophie and Sylvain, for their availability and their great commitment. You are my sherpas.

Each of our interventions must be rooted in the reality of the field. In this sense, our ability to represent you relies on the information we have and the analyses we can draw from it. The dance community is a champion! Many thanks for all your survey responses and for our valuable conversations! They are translated into compelling arguments that we will use wisely. However, since nothing is perfect, we are currently trying to implement a data collection system for fellows and organizations applying to certain funding programs that are difficult to study through one-time surveys.

The indispensable contribution of the members of the Board of Directors was also decisive in the organizational and sectoral progress recorded this year. I am so grateful to them!

Administratively, we had a lot to accomplish, and even more so over the next three fiscal years. Several policies needed to be created or revised. Of particular note was the establishment of the Governance Committee, chaired by Ms. Louise Harel, who successfully led several projects. Subdivided into three groups, this committee worked on updating the Bylaws, developing the draft policy aimed at promoting civility and eliminating discrimination and other forms of violence (a draft that should be adopted in its second or third version in winter 2026), and then ensuring that a succession plan was identified and planned for the Board of Directors.

Let us highlight the process initiated at the beginning of the summer with the support of COCo – Centre des organismes communautaires. This approach aims to reflect on the progress and obstacles encountered in terms of inclusion, in particular by examining our governance model. Its expertise will inform the work of the Equity, Diversity, Inclusion and Accessibility (EDIA) committee, established at the same time.

This committee, which has a budget and real autonomy, aims to help us strengthen ties with people who, too often, have had to work on the margins or suffer violence because of their differences. The RQD is committed to highlighting and recognizing persistent inequalities in order to promote fairer and more inclusive practices. These efforts aim to have a positive impact on the entire community and help reduce the divisive dynamics that still exist. It is with this in mind that Daniel Bastien, Head of Professional Development, and I have developed the 2025–2026 training offering.

We warmly invite members and non-members alike to revisit with us the foundations of living together, through a process of individual and collective introspection.

Another committee addressed adjustments to the Dance Training Support Program Policy, which continues to cause irritation due to the chronic lack of funding. Furthermore, we observe that the direct and indirect costs of regular training for dancers are increasing significantly, which threatens access to this activity, which is inherent to the practice of dance.

Stephania Suarez Zelaya and I subsequently revised the Membership Policy to make it perfectly (or almost) consistent with all the rules in place, including the Bylaws. Then, Cyrille Commer and I adjusted the membership fee scale, taking into account the need to streamline finances. We had to abolish the solidarity levels introduced during the pandemic and correct certain inequities.

This action was undertaken at the same time as the gradual introduction of new services starting in 2025–2026. First, present the signing of a three-year service agreement with the firm NOVUM. Considering the cases brought to my attention in the last year that would have required the intervention of legal experts, we deemed it appropriate to offer our professional members (individual and corporate) workplace conflict mediation services and legal advice and support services in certain areas of law.

The RQD is now proudly present at the Maison pour la danse in Quebec City. This is our new anchor in this community, which has grown admirably.

We also renewed our lease at the Strathearn Centre, managed by the City of Montreal, without a rent increase for the next three years thanks to the generous and much-appreciated support of the City's Culture Department.

We cannot ignore the fact that, like many cultural organizations located in urban centers, we are facing a growing homelessness crisis. The time and skills required to manage unforeseen situations must not be overlooked and will likely require collective learning to ensure the safety of teams and provide a humanitarian response to the population in distress.

Finally, a few words about the Dance Master Plan. As you may have noticed, the process was revised at our request, and Daisy Boustany, who took over, brilliantly rose to the challenge. The objectives were to foster a process that would result, without rushing, in a limited list of realistic, relevant, meaningful, and inclusive measures, while ensuring that voices that had been silent until now could finally be heard. As you read this, the Plan will be in its second version being drafted by our colleagues Gabriel Thériault and Anne Viau.

This is under the watchful eye of the Master Plan Committee whose generous and rigorous work I would like to highlight. The Plan aims to implement a number of projects, which, clearly, must be achieved by and through dialogue, which must absolutely include communities that have been left out for too long.

Today, we are already well into the 2025–2026 fiscal year. The season began with programs and projects in which you invested your precious talents. Throughout 2024–2025, we highlighted several points: contrary to certain preconceived ideas and certain advanced statistics, dance does indeed have audiences, many of whom are loyal; the reach of the works and artistic interventions goes far beyond ticketing data; and the individuals who make up our sector convey humanist values that are more than salutary in the current global context. All of this argues for the continuation of the RQD's work. There is still much to do, and your Regroupement will be there to support you.



Parise Mongrain
Executive Director

Chapter 1

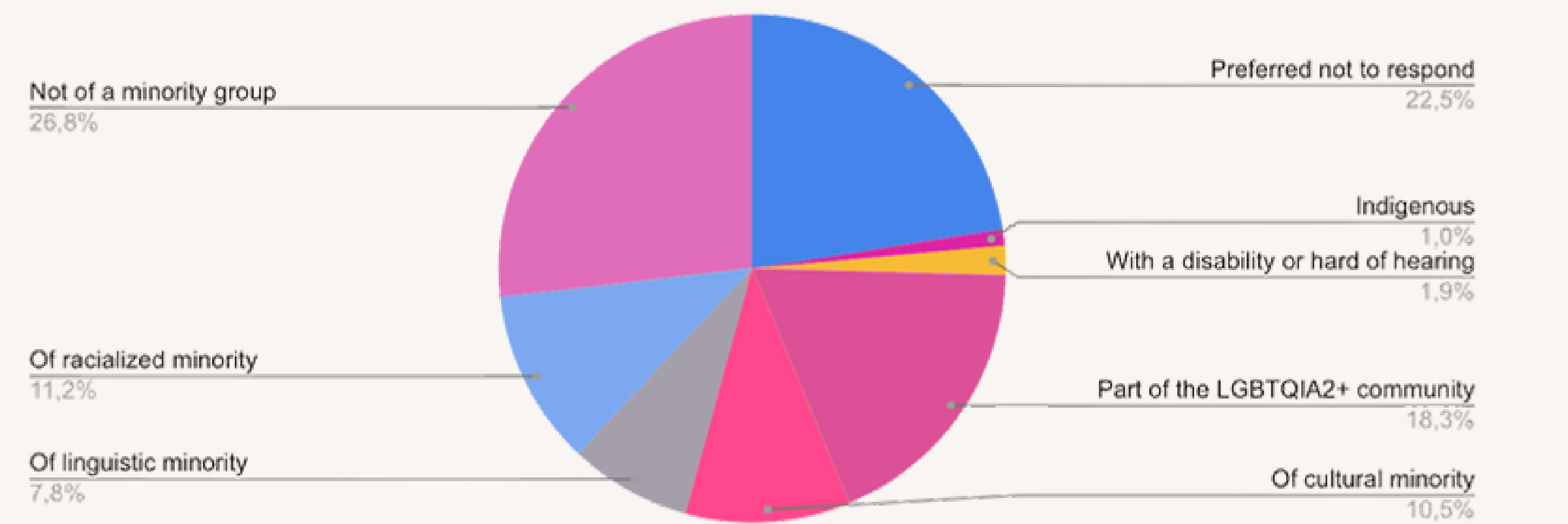
Membership



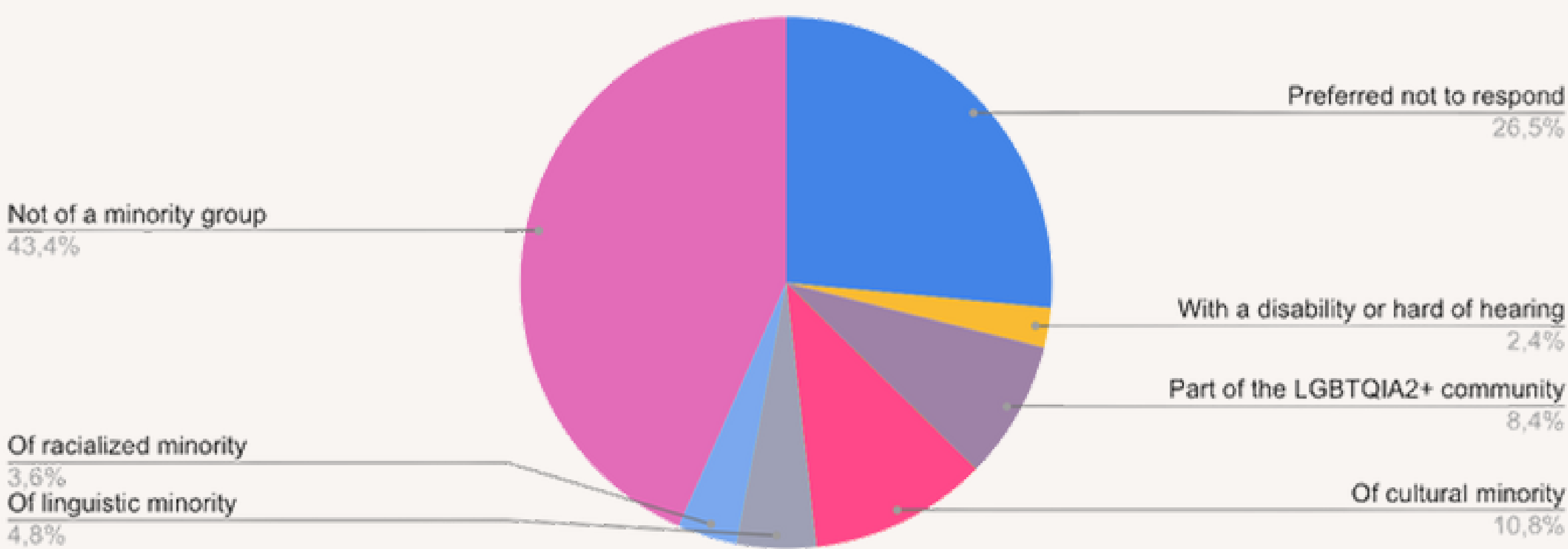
Statistics

Professional Corporate Members	2019-2020	2020-2021	2021-2022	2022-2023	2023-2024	2024-2025
Companies	56	58	51	53	59	49
Presenters	9	11	9	9	14	10
Dance Schools	4	4	5	3	3	4
Service and Support Organizations	11	13	8	13	9	15
Professional Associations	0	0	0	0	1	0
SUB-TOTAL	80	86	73	78	86	78
Professional Individual Members						
Performance	258	260	267	277	254	245
Teaching / Research	59	57	51	58	49	51
Creation / Prod / Presenting	83	88	92	106	129	103
SUB-TOTAL	400	405	410	441	432	399
Apprentice Members						
SUB-TOTAL	64	71	68	85	104	84
Associate Members						
Dance Associations	2	2	0	0	0	1
Cegeps offering a dance program	2	2	1	1	1	0
Schools offering a Danse-Étude	1	0	0	2	1	0
Specialized Schools	0	0	0	0	0	1
Presenters’ Network	1	0	0	0	1	0
Student	10	14	10	31	11	10
Heartfelt Member	7	9	8	7	6	7
SUB-TOTAL	23	27	19	41	20	19
Honorary Members						
SUB-TOTAL	13	13	13	13	13	13
TOTAL	580	602	583	658	655	593

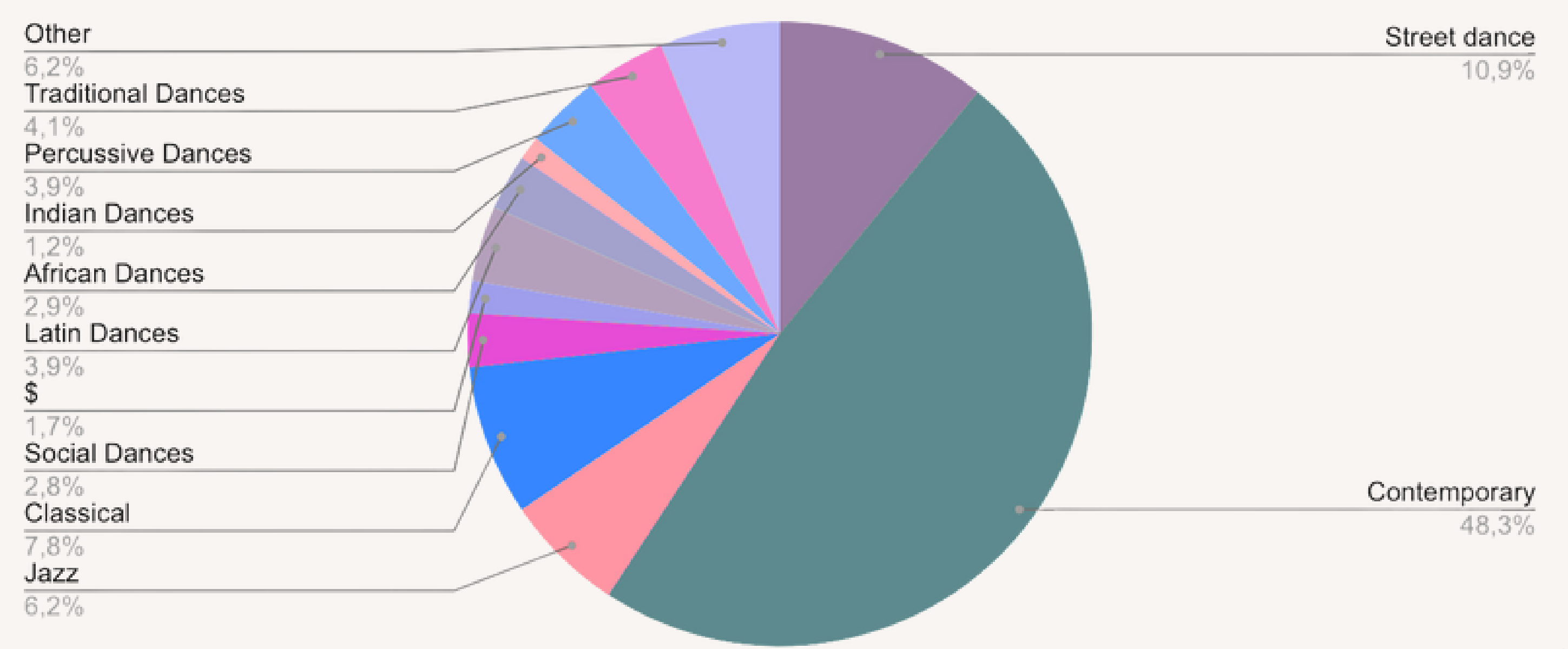
Self-Identification of Individual Members (All Subcategories)



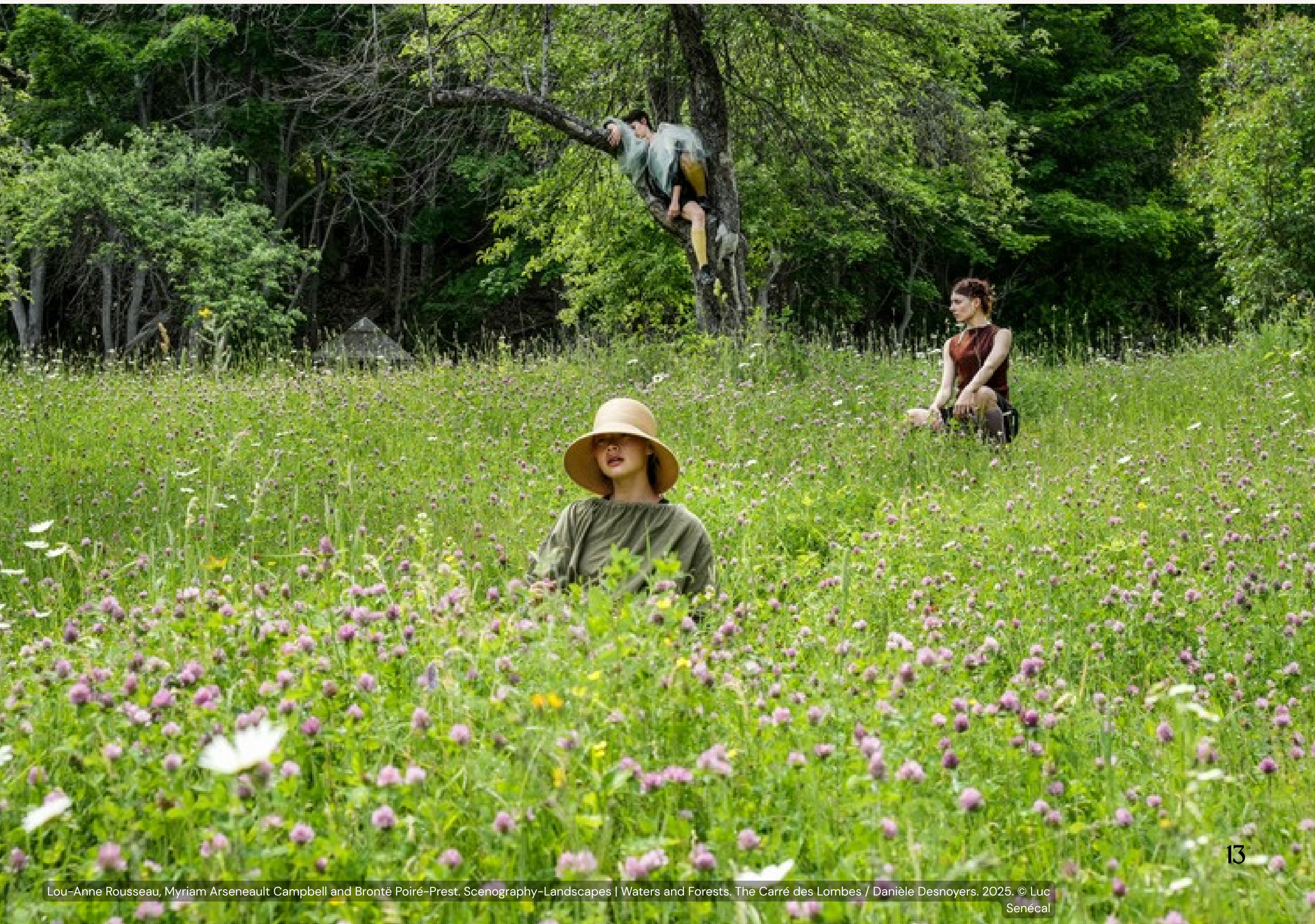
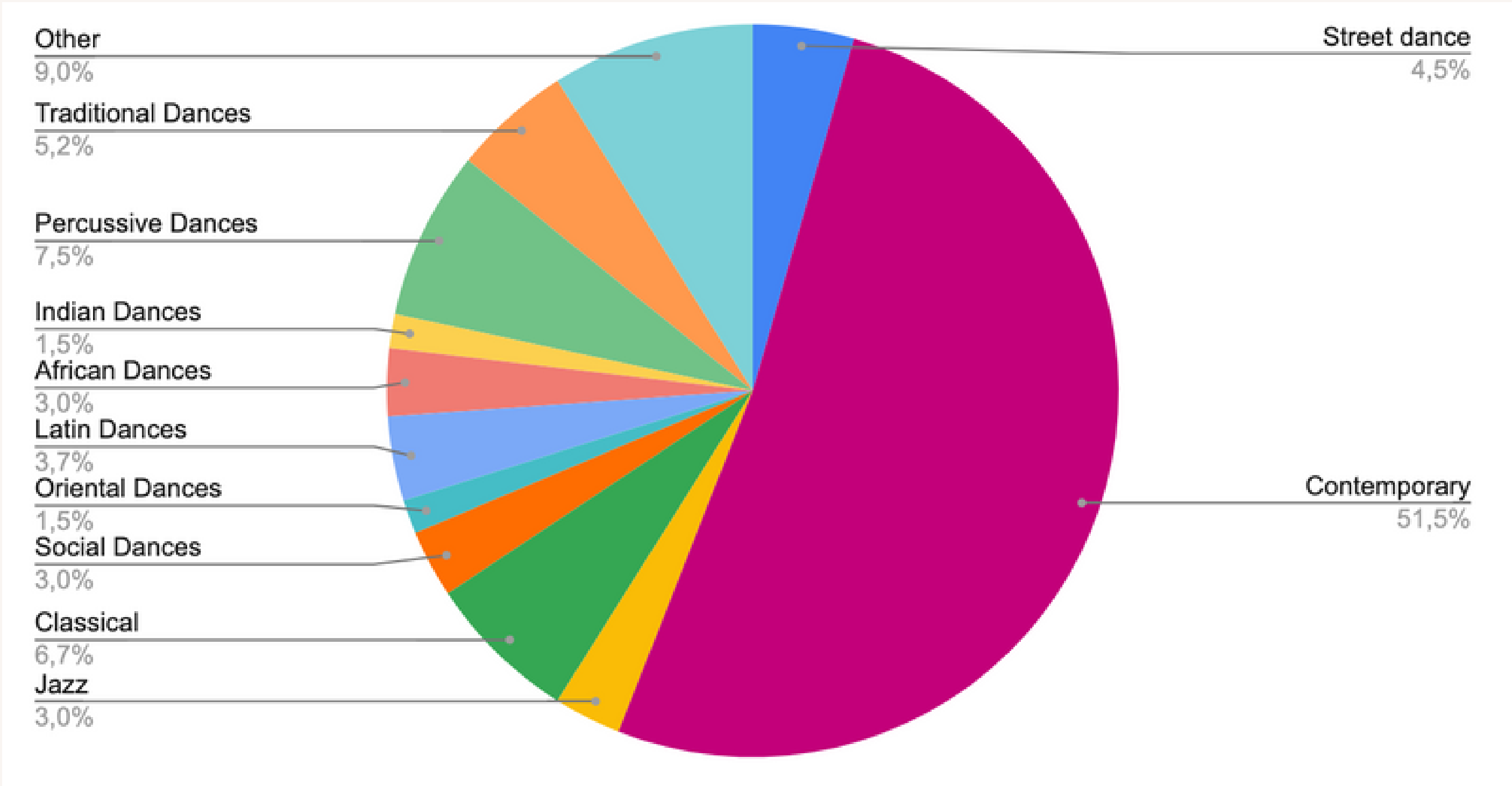
Self-Identification of Corporate Members (All Subcategories)



Individual Members and Dance Genres
(205 of our 501 individual members practice between 2 and 5 genres of dance)



Corporate Members and Dance Genres
(21 of our 81 corporate members practice between 2 and 10 genres of dance)



Chapter 2

Mobilization



STUDIES

APPECO

Earlier this year, we launched a new series of economic studies on the dance sector. The Board of Directors commissioned independent firm AppEco to produce five updates over ten years, and the first iteration is currently underway.

This approach follows the first economic study of the dance sector, conducted by AppEco and published in the fall of 2023, with the aim of obtaining reliable data and promoting dance to public investors. The data collected will provide a portrait of the economic health of the sector and its contribution to the Quebec economy.



Mobilization and consultation

CALQ Survey and Interviews – Summer 2024

Following the budget unveiled on March 12, 2024, and in the wake of sustained community mobilization with the Front commun pour les arts, the RQD launched a survey targeted to organizations that had submitted applications to the CALQ Mission Support program (February 2024). The objective was to quickly gather data on the concrete impacts of the budget, to inform the work of the Front commun pour les arts et les lettres, and to support our advocacy efforts. The survey, released on July 8, provided preliminary findings shared within the sector.

To refine the analysis, a series of follow-up interviews (calls and videoconferences) were conducted to collect qualitative data (adaptation strategies, cash flow concerns, business continuity). This work informed the RQD's position and equipped interventions with the relevant authorities, while preparing advocacy projects for the year.

CAC Survey – Spring 2025

While presenters and festivals received their response to the June 2024 call in December 2024, and following sustained mobilization of the community, a targeted survey was conducted to document the funding realities with the Canada Council for the Arts for organizations that submitted applications for 'soutien à la mission' in April.

The exercise aimed to provide a comprehensive picture of the requests submitted for operating support and to highlight the needs of the sector on the federal front. This project will continue in 2025–2026, after the election of a new government in spring 2025.

City of Montreal Brief – November 2024

As part of the public consultation on Montreal's 2025–2030 Cultural Development Policy, the RQD joined forces with a spontaneous group of 13 organizations¹ representing a variety of professionals from different sectors for the brief "For a Healthy Creative Heart – Brief from the Montreal Arts Community".

Representing all disciplines (theatre, dance, music, circus, cinema, visual arts, digital arts, crafts, museology and literature), this contribution carried the voice of more than 21,000 artists and 91,000 cultural workers. The submission was presented at City Hall by Caroline Gignac (Executive Director of the CQT) and Parise Mongrain (Executive Director of the RQD), who outlined the priority issues in front of the committee on November 11.

Recommendations

- Integrate the improvement of practical and living conditions, with concrete actions into the 2025–2030 Policy.
- Strengthen the predictability of the agglomeration's annual allocation to the CAM.
- Increase the agglomeration's contribution to the CAM to \$30 million by 2030 (\$21.9 million in 2024–2025), or ~6.5% per year.



1. Association des cinémas parallèles du Québec, Conseil des métiers d'art du Québec, Conseil québécois de la musique, Conseil québécois du théâtre, En Piste – Regroupement national des arts du cirque, Regroupement des arts de rue du Québec, Regroupement des artistes en arts visuels du Québec, REPAIRE – arts indépendants de recherche et d'expérimentation, Regroupement des centres d'artistes autogérés du Québec, Regroupement québécois de la danse, Société de développement des périodiques culturels québécois, Union des écrivaines et des écrivains québécois.

Representation and Mobilization Within the Front commun / Quebec 2025 Budget

The 2024-2025 year saw an unprecedented turn in mobilization in response to the budget tabled by the Quebec government in March 2024. In the fall of 2024, 17 organizations—including the RQD—united within the Front commun pour les arts (FCA) and launched the campaign “Our culture deserves better than being broke” to challenge the Quebec government on the underfunding of the CALQ. The initiative took the form of a joint press release and a sector-wide communications offensive.

Demands: The FCA demanded that the CALQ's permanent credits be increased to \$200 million the following year, that all credits be consolidated into permanent credits, that the indexing of programs be systematized, and that culture be reaffirmed as a long-term national priority.

The mobilization continued. Several meetings with MPs from across the province were organized by members of the Front commun along with artists and professionals who are members of their association.

In January 2025, during a press conference at HEC Montréal, the Front commun for the arts submitted a pre-budget brief highlighting the erosion of cultural funding and the growing pressure on organizations. Main demands: continuation of CALQ credits, systematic indexing of programs and reaffirmation of culture as a government priority.

Anticipated consequences in the absence of intervention: reduction in activities and projects, weakening of teams and infrastructure, decline in accessibility, particularly in the regions, and loss of artistic impetus and influence.

Post-Budget Meeting – March 25, 2025

An information session was held via videoconference on Tuesday, March 25, from 7 p.m. to 7:30 p.m. Parise Mongrain, Executive Director of the RQD, and Sylvain Émard, Co-President of the RQD, led a meeting summarizing the measures in the Quebec budget affecting the funding of the CALQ, analyzing the consequences for the dance community.



The event, reserved for members, allowed for the rapid and factual transmission of budgetary information. It also helped align the RQD analysis with representation actions following the budget submission. Approximately 70 people attended this meeting.

Brief

Briefing to Minister Lacombe

In March 2025, the RQD submitted the “Dance in Quebec: Critical State” document to the Minister of Culture and Communications, which provides a reasoned diagnosis of the sector's situation. Its preparation required the collection and consolidation of administrative and economic data, the analysis of ISQ attendance data, as well as responses to our survey of organizations supported by the mission of the Conseil des arts et des lettres du Québec.

The work also included in the annexes the documentation by testimonies.

The purpose of this document was to present an overview of the sector and communicate the situation to the Minister, to quantify the shortfall, and to recommend a recurring increase of \$9 million. This was to inform public decisions on the eve of the 2025 budget and to support our advocacy efforts. Its distribution was restricted due to sensitive testimonies.

Following the submission of this brief, a meeting was organized between the RQD and Minister Mathieu Lacombe on March 21, 2025.

Master Plan 2025–2030 – A New Step

In 2024–2025, we led, with Daisy Boustany, the process of the 2025–2030 Professional Dance Master Plan. As a consultant, she contributed to the ideation of activities and conducted a documentary analysis accompanied by two-hour individual interviews (fall 2024–winter 2025) with stakeholders from various territories and professional realities. The process included the methodological design of the themes, the logistical preparation and facilitation of the Study Day on April 29 (Conseil des arts de Montréal), the programming of cocktail-chats (May 13, 20, 27) bringing together voices from the community and external sources, as well as online workshops (May 15, 29 and June 5) to explore the selected themes in greater depth.

At the same time, we held workshops in schools (LEDQ, UQÀM Danse, EDCM, ESBQ) and thematic discussions (business models, social protection, peer juries), coordinated venues and partners, recruited and briefed guests, produced content, and mobilized through a continuous contribution platform (Google Form) open since early May. Objectives: collectively frame the issues, develop a five-year transformation plan, prioritize concrete actions, and establish a transparent monitoring and accountability mechanism. Since June 2025, the drafting phase, led with Anne Viau, has consolidated all the materials, structured the document's architecture, and written the key sections (portrait, summary of experiences, thematic analyses, action strategies).

The update of the 2025–2030 Master Plan for Professional Dance in Quebec benefits from the support of partners such as the Conseil des arts et des lettres du Québec (CALQ), the Canada Council for the Arts (CAC), the Ministry of Culture and Communications (MCC) and the Conseil des arts de Montréal (CAM).

2. For this discussion, the RQD has established international links by inviting Samuela Berdah (France, lawyer responsible for supporting professionals, National Dance Centre - CN D) and Nathalie Debusschere (Belgium, coordinator, Choreographic Arts Network - RAC) in order to compare perspectives on the social protection of artists (intermittence in France, unemployment in Belgium).



Chapter 3

Communications

Newsletter

The RQD sent a total of **82 newsletters**, including bulletins, press releases and programming launches, from July 1, 2024 to June 30, 2025. The average opening rate is **42.5%** and the average click-through rate per mailing is **8.2%**.

The primary audience mailing list contains 2,125 people.

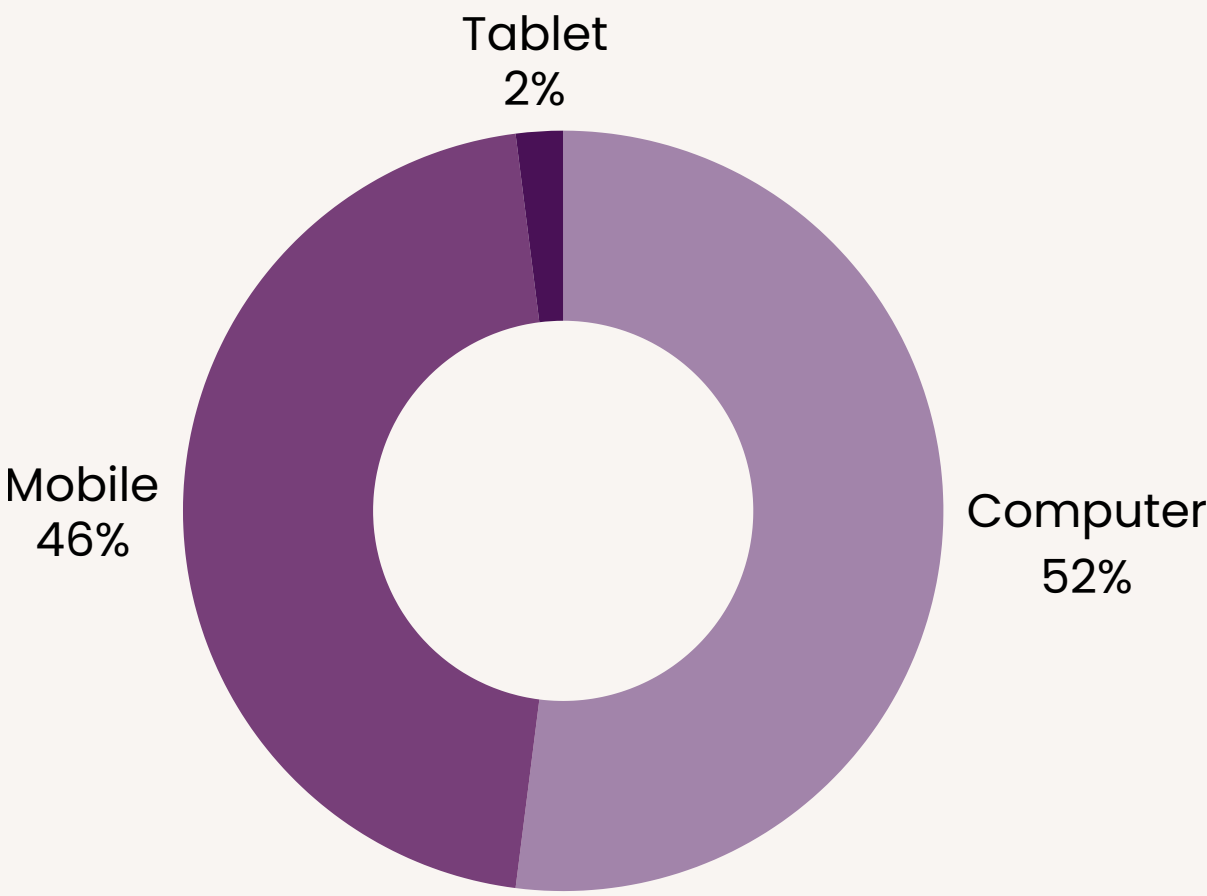
Regarding the bi-monthly newsletters (see table), we observe a **7.5%** decrease in opening rates compared to the 2023-2024 period, but a **2.7%** increase in the average click rate.

Number of bulletins	Average opening rate	Average click rate
16 bulletins (French)	43,9 %	5,9 %
10 bulletins (English)	50 %	7,9 %
Total : 26 bulletins	46,2 %	6,8 %

Devices Used to Access the Website

On the Web

For the observed period, the RQD website welcomed **59,000 users**, with an average engagement time of **58 seconds**. Among this audience, 62.8% of users browse in French, while 32.28% use English.



Page	Number of views	Average engagement time per active user
Home	11 K	14 s
Babillard	9,2 K	2 m 13 s

Social Media

This year, we focused most of our energy in social media on Instagram, aiming to create compelling, cohesive, and intentional visuals and investing more time in creating Reels. We improved our Instagram homepage so that visitors can easily find essential information, whether through the Highlights, our bio, or our Linktree. Our Stories remain a key tool for highlighting our members' successes, sharing our partners' offerings, promoting our regional training and classes, and disseminating calls for projects circulating in the industry.

Our social media channels also allow us to stay in constant contact with our community. We continue to find strategies to monitor grant distribution through our surveys, which are shared there. We continue to leverage our various platforms to reach different age groups, especially the next generation.

RQD's social media followers continued to grow on **Facebook (+0.8%)** and **Instagram (+13.7%)**, but declined on **LinkedIn (-3.9%)**, and on **X (Twitter) (-7.6%)**. Reach and engagement rates doubled on Instagram, but declined on Facebook, LinkedIn, and Twitter.



Léa Bernier and Aria Trotel. Vague à l'âme. Léa Bernier. 2025 © Emmanuelle L-Lévesque

Social media	Subscribers	Posts	Reach	Engagement (interactions)
Instagram	2765 +13,7 %	63 +28,6 %	49 763 +61,4 %	3237 +37,9 %
Facebook	8293 +0,8 %	145 -7,1 %	4,016 +53,7 %	44,865 -42,1 %
X (Twitter)	2086 -7,6 %	5 -73,7 %	233 -81,6 %	11 -76,6 %
LinkedIn	570 -3,9 %	18 -41,9 %	4378 -39,4 %	90 -83,3 %

RQD In the Media

Date	Title	Media
July 10	Le CALQ fait connaître les élus du Soutien à la mission	Le Devoir
August 24	Un été dansant au Théâtre de Verdure, malgré la pluie	Le Devoir
September 3	À Québec, L'Artère s'engage dans une danse de survie	Le Devoir
October 5	Cahier spécial 40 ans du RQD	Le Devoir
November 12th	Vers un nouveau pôle artistique sur le boulevard Saint-Laurent	Le Devoir
February 6	Trois diffuseurs majeurs de danse contemporaine forcés de réduire leur programmation	Le Devoir
February 13	Les indansables budgets de la danse au Québec	Le Devoir
February 20	Le ministre Lacombe se bat-il pour son secteur ?	L'Actualité
March 25	Le budget du Québec, et les enjeux électoraux dans la couronne nord de Montréal	Ici Première, Le 15-18
March 25	Le budget, une « bouffée d'oxygène » pour les arts	Le Devoir
March 26	« Une grande victoire » pour le milieu culturel	La Presse
March 28	Comment augmenter les revenus des artistes ?	Le Devoir
April 5	Tensions et attentions entre artistes et producteurs au sein de l'audiovisuel	Le Devoir
April 29	La danse, un art profondément humain	Le Devoir
May 13	Pourquoi le mythe du spectateur perdu pendant la pandémie perdure-t-il?	Le Devoir



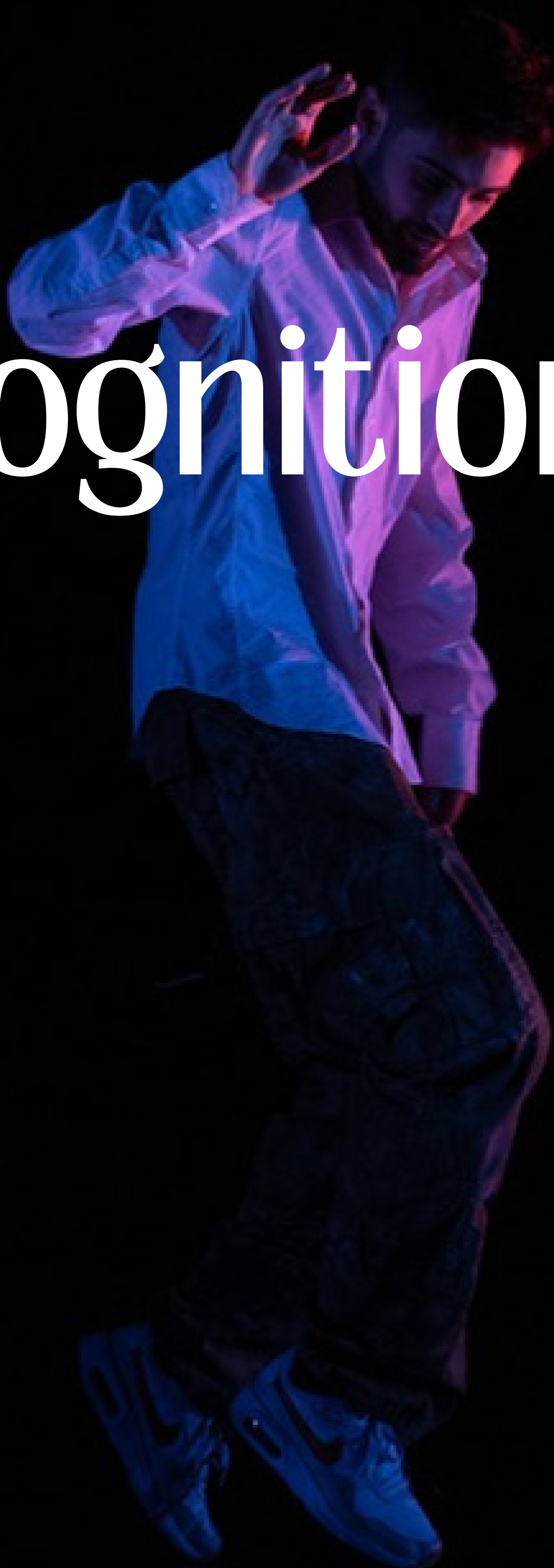
Marcel Cavaliere, Astrid Dangeard, Millie-Brink Dubuc, Miu Kato and Madeleine Salhany. La Revue Finale. BJM 2025 © Sasha Onyshchenko

Press Releases Issued By the RQD From July 2024 to June 2025

- Recul de la culture au Québec : le Front commun lance un ultime appel au réinvestissement avant le budget
- Le RQD réagit à l'adoption des recommandations pour la politique culturelle de Montréal
- Communiqué | La prolongation d'une importante collaboration
- Sondage sur les outils numériques de création, production et diffusion
- Un nouveau chapitre pour la danse au Québec
- Budget 2025-2026 : victoire pour le Front commun pour les arts
- Enquête économique sur le secteur de la danse au Québec

Chapter 4

Recognition



Quebec's Message for International Dance Day

On the occasion of International Dance Day, the Regroupement québécois de la danse unveiled CIRCLE, a work created by Do Phan Hoi.

Inspired by the energy of street dance and driven by a desire for dialogue between generations, this video pays tribute to the power of movement. It highlights dance as a universal language, bringing communities together and transcending barriers.

[Watch the video](#)

About

Do Phan Hoi is a self-taught multidisciplinary artist from Montreal with interests in dance, photography, and video dance. In 2014, he joined the Los Angeles-based art collective Funny Bones Crew. In 2022, he founded Playground Studio, a production company that supports artists and cultural organizations.



The RQD thanks:

Director

Do Phan Hoi

Performers and choreographers

Adeline Kerry Cruz

Jaleesa Coligny

Kevin Tremblay

Michel Lim

Nindy Banks

Richard Savann

Romain Gailhaguet

Valérie Chartier

Vladimir Laurore

Movement Director

Sarah Steben

Production Assistant

Mary-Lee Brunet

Original musical composition

Roger White

Ted Yates

Rémy Saminadin

Helen Simard

Musical composition for the film

Richard St-Aubin

Roger White

B & C Camera Operators

Francisco Cruz

Thibault Rajaofetra

Lighting

Tiffanie Boffa

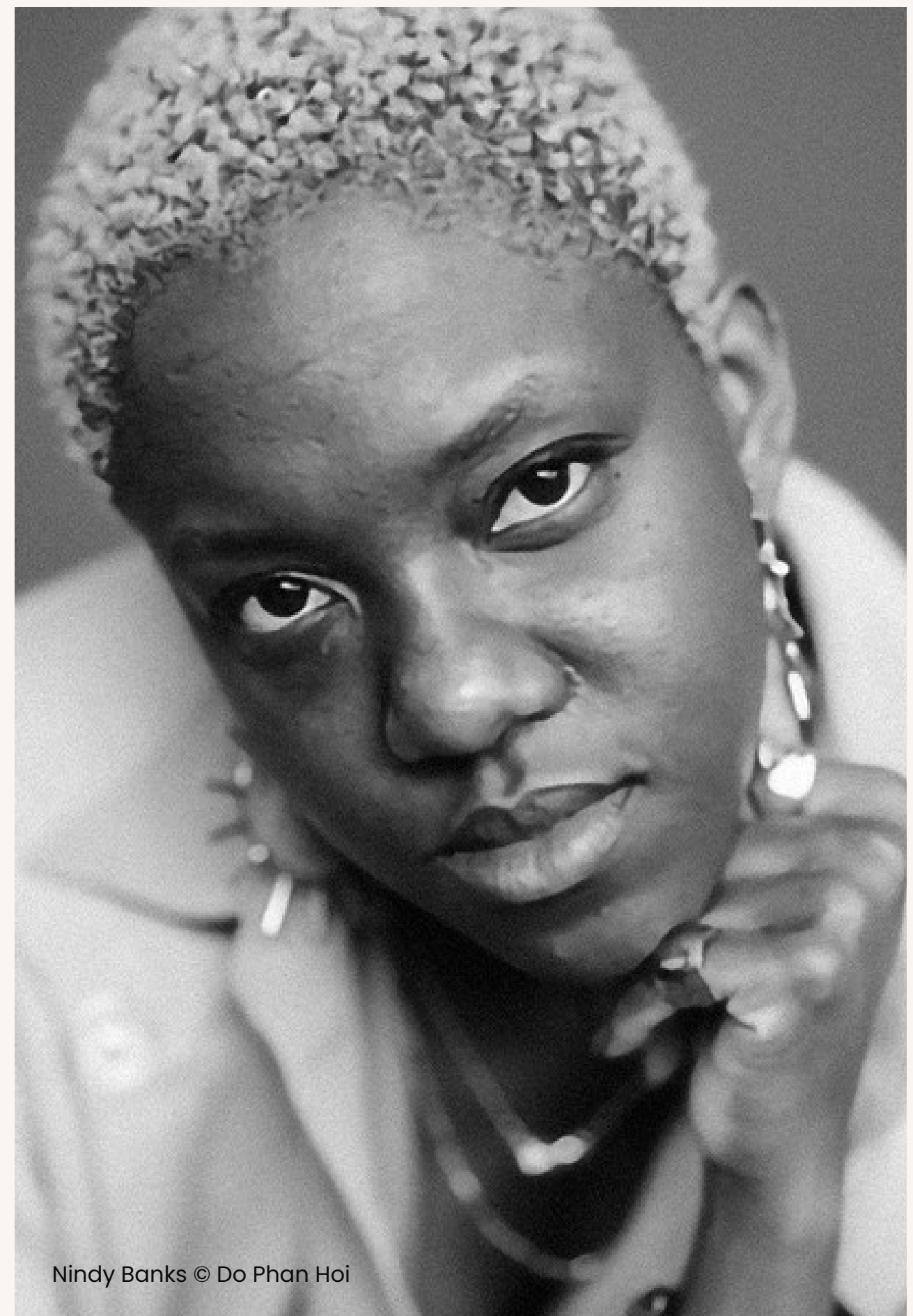
Catherine Ste-Marie

Performer Award

The 2024 Prix de la danse de Montréal (PDM), Performer category, presented by the Regroupement québécois de la danse and the Caisse Desjardins de la Culture, was awarded to Nindy Banks.

This artist impresses with her virtuosity and presence, whether on the contemporary dance or street dance stages. A committed performer, she precisely embodies the visions of artists such as Hélène Simard (*Papillon*) and Alexandra "Spicey" Landé (*La probabilité du néant*). Her desire to transmit her knowledge goes beyond the stage, expressing itself in battles, training, choreography and teaching.

The jury praised her unifying creations, stating: "This great artist embodies herself as a bridge between her people and society as a whole: with her, sensibilities are built and offer an opening to new possibilities."



Nindy Banks © Do Phan Hoi



Nindy Banks © David Wong

Chapter 5

Digital transition

Towards a Digital Transformation of the Dance Sector

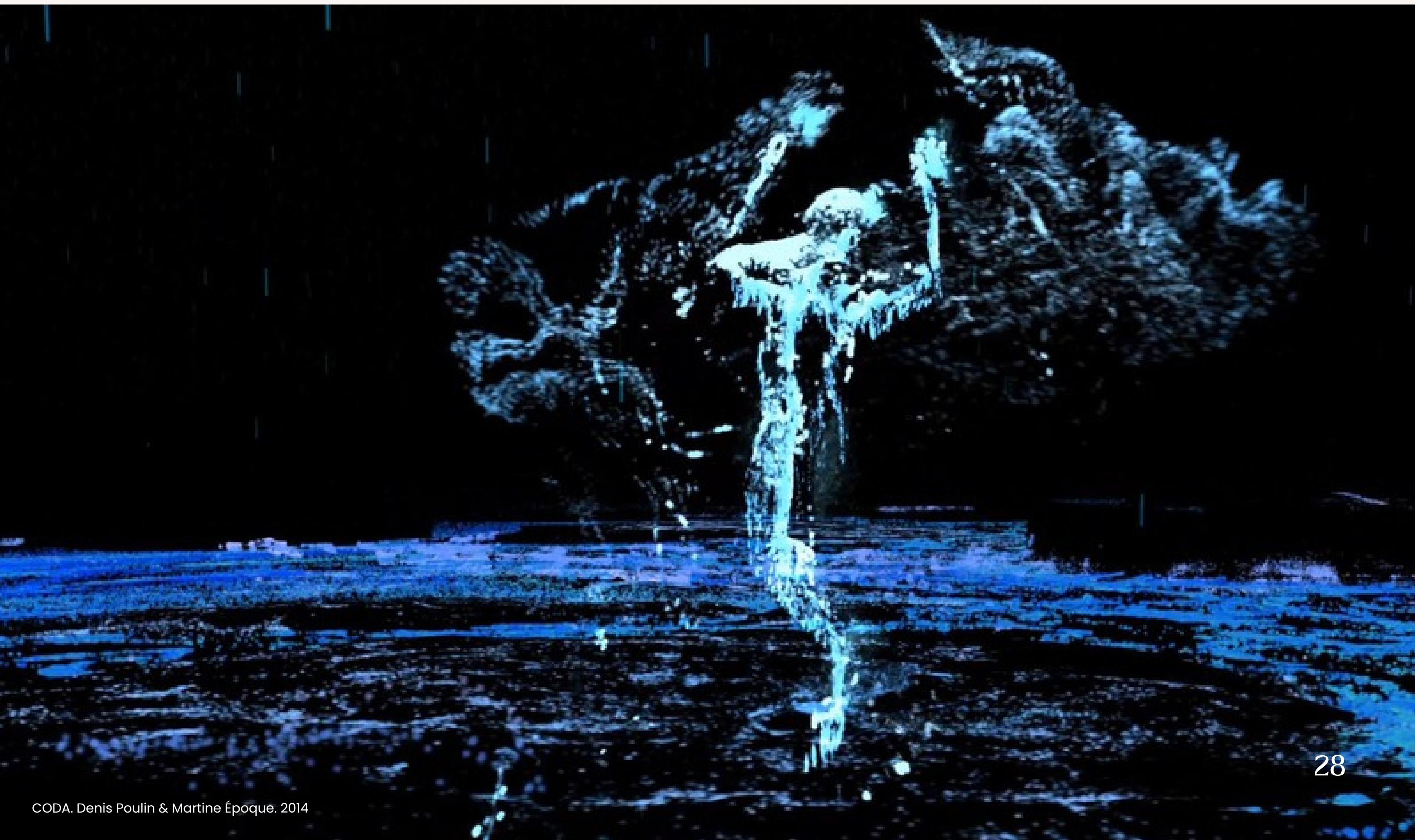
For several years, the RQD has affirmed its commitment to supporting dance professionals in their digital shift. In a context where artistic practices, work management methods, and communication and dissemination channels are being reinvented, the digital transformation of the professional culture and arts environment is no longer a choice, but a necessity. The RQD acts as a catalyst for this transition, laying the foundations for a structured, equitable digital ecosystem adapted to the realities of the dance sector it represents and defends.

This shift is based on eight axes, which, taken together, define our action: strengthening the digital maturity of organizations; increasing the discoverability of works and artists; supporting continuing education; encouraging research and innovation; ensuring compliance of organizations with Law 25 regarding the protection of sensitive data; adopting responsible practices through digital sobriety; developing strategic partnerships and organizing events that benefit the entire sector.

This is how we make digital a space of opportunities serving dance and those who bring it to life.

A Digital Strategic Vision That Meets the Challenges

The RQD's strategy is based on a clear ambition: to place digital technology at the heart of artistic and organizational dance practices, while respecting the values of accessibility, collaboration and sustainability.



Observations Shared By the Community

To better understand the realities experienced by members of the professional dance community, two surveys were conducted among our members between December 2024 and April 2025. Their results reveal converging trends, but also recurring challenges.

The first survey, focused on digital uses in management and work organization, shows widespread use of basic tools (Google Workspace, Zoom, etc.), but little use of specialized tools, such as CRM (member data management software) or digital marketing platforms. The obstacles raised are numerous: lack of time, acquisition costs, unequal access to resources, particularly for independent artists. Respondents express a strong need for support: targeted training, technical support, access to shared resources and financing.

The second survey, focused on the integration of digital technology into choreographic creation, production, and dissemination, reveals a persistent divide. Nearly half of respondents feel they are not equipped to integrate technology into their practices. Lack of funding is by far the main obstacle, but also limited access to equipment and the difficulty of collaborating with digital experts. Yet, the desire to train and experiment is very present. Practical formats (workshops, technology residencies, mentoring) are popular, as is the creation of a collaborative network between artists and digital specialists.

The survey results shaped the 2025-2027 digital action plan, aligning RQD initiatives with sector priorities. The 2024-2025 year therefore saw the implementation of various concerted actions with strategic partners in the cultural and technological ecosystem.



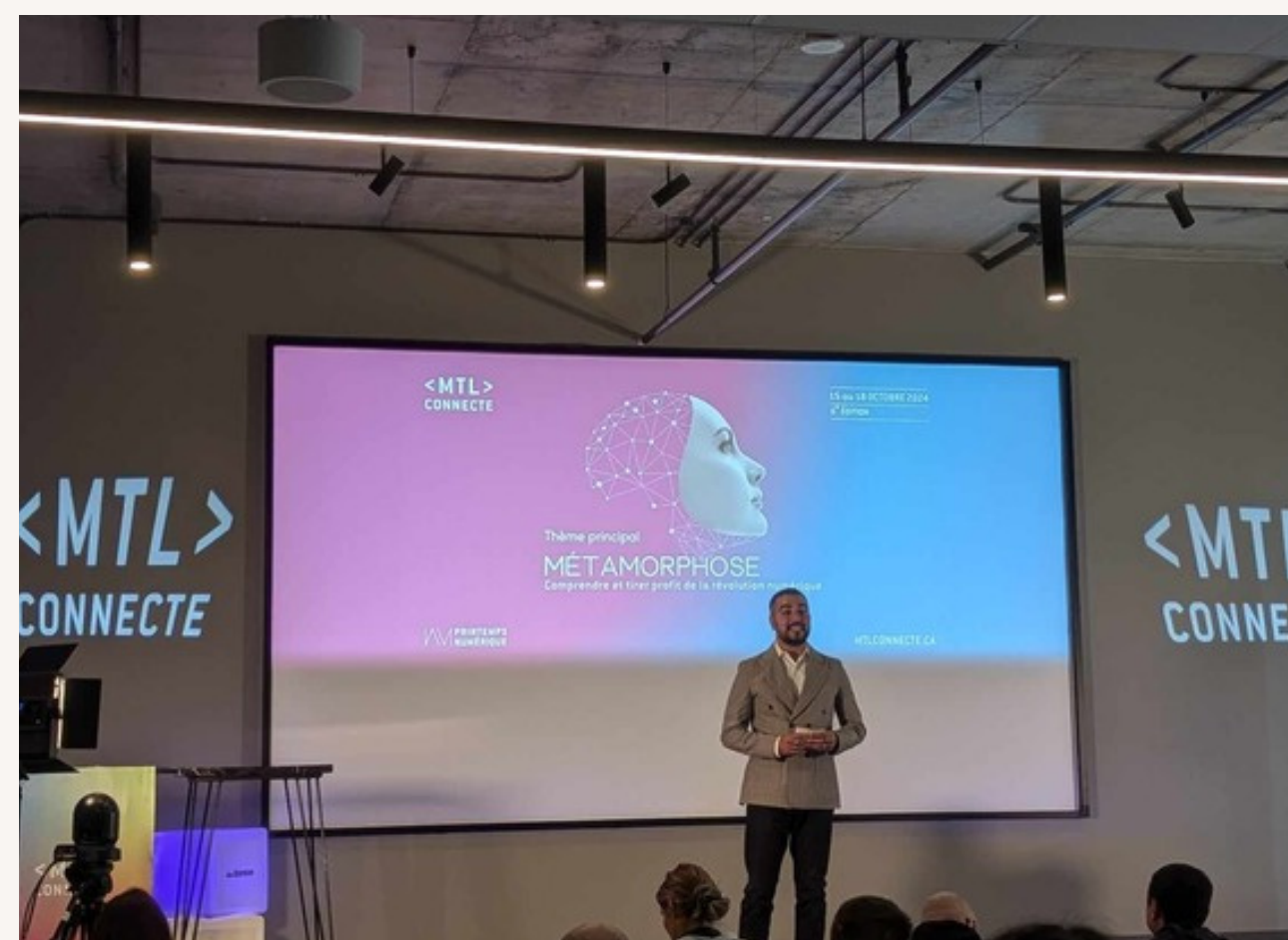
MIRAGES. Emmanuel Jouthe | Carpe Diem Dance. 2024.

Actions Aligned With the Needs of the Sector

The RQD continues to build lasting relationships with key players in the digital cultural ecosystem to strengthen the place of dance in these spaces of innovation. These partnerships not only promote innovative Quebec choreographic practices, but also foster bridges between the artistic and technological communities and stimulate new business opportunities. Here are the major partnerships we were pleased to conclude.

Hub Montreal – Creative Innovation Market

In a hands-on workshop on digital art creation, **Armando Menicacci**, co-director of **Scènes Interactives Technologiques (SIT)**, a non-profit organization whose mission is to propel local creative and cultural industries in the digital sector onto the international stage, presented how digital tools can support choreographic telepresence and open new avenues for real-time artistic creation in different locations. He explained to workshop participants the potential of **Isadora** software, an interactive management software for stage media.



FIFA Connections – International Film Festival Forum on Art

As part of a partnership with the International Festival of Films on Art (FIFA), our Executive Director, **Parise Mongrain**, had the opportunity to take part in a panel discussion on the challenges of social and cultural innovation, alongside Claire Venance (Maison de l'innovation sociale), moderated by Géraldine Dallaire. This meeting provided an opportunity to discuss the levers to activate to support the emergence of new cultural business models. **A joint speech** by Parise Mongrain and **Sylvain Émard**, co-president of the RQD, also took place during the opening evening. Sylvain Émard was in competition with Chorale, a short dance film directed with **Sandrick Mathurin**, celebrating the expressive and liberating power of dance movement.

Forum at the Crossroads of Performing Arts and Creative Technologies

As part of a partnership with FIFA, on November 7, 2024, our DNA took part in the **Forum At the Crossroads of Performing Arts and Creative Technologies**, organized by Lab7 at Les 7 Doigts / The 7 Fingers. This event brought together representatives of the main professional performing arts groups — RQD, En Piste (National Circus Arts Group), the Quebec Theatre Council (CQT) and Xn Québec — to give voice to their thoughts and share with the public the actions undertaken in terms of digital transformation in their respective sectors. See the panel

MTL Connect – Montreal Digital Week

At the 2024 edition of MTL Connect, the work **MIRAGES** by the company Emmanuel Jouthe | Danse Carpe Diem was presented to the public during the three days of the MTL Connect event. This modular and immersive installation offers a sensory experience where the audience is invited to interact with the dance, capturing the movements in the palm of their hands or letting them slide across projection surfaces. See the work MIRAGES.

What to Expect for the Next Year?

Following a digital development strategy and action plan, the RQD designs a concrete and scalable program, notably through targeted and accessible training courses which equip dance professionals at their own pace, according to their specific needs.

The “Les mardis du Web” webinar series perfectly embodies this desire to take action. The 2025-2026 season will address several themes based on the needs expressed in the surveys: Cybersecurity and Law 25 (October 2025); Mastering Google Drive (November 2025); Mastering Gmail, Calendar, and Contacts (December 2025); The Fundamentals of Discoverability (February 2026); AI: Prompt Engineering and Marketing (March 2026); Digital Sobriety (April 2026). These training courses, led by experts in cultural digital infrastructures and practices, aim to strengthen the practical skills, technological confidence and digital autonomy of participants.

In addition, a bank of hours of personalized support will be offered to members starting in 2026, in collaboration with Sporobole — 01 Hub numérique, an artist-run center and key player in digital culture in Quebec. This measure aims to provide direct, flexible support tailored to the specific needs of organizations and artists, whether it be technical advice, tool configuration, or assistance in structuring digital projects.

The RQD is currently developing a masterclass on the planning, production, distribution and monetization of digital choreographic projects, which will meet a growing need for advanced support for artists wishing to fully integrate digital technologies into their artistic approach and business models.

Planned for 2026, this immersive training will offer a space for reflection, experimentation and skills development on innovative digital practices adapted to the dance environment.

Finally, a new pan-Canadian discussion channel, Dance and Technologies, is being launched within the Slack Ghost Prior group. Designed as a laboratory of ideas and opportunities, this hub where dance meets robotics, AI, AR/VR, and anthropology will foster the emergence of a community interested in the integration of technologies into artistic and administrative practices in Quebec.

Towards a Collective Digital Future

These initiatives are part of a broader approach aimed at fostering a shared, reflective, and collaborative digital culture within the dance sector. The digital transformation of the dance sector is therefore not just about adopting new tools. It involves a cultural shift, the pooling of resources, and human support. Professionals in the sector express a desire not to be left alone in the face of these technological upheavals.

Thus, the RQD, through its director of digital transformation and strategic partnerships, is committed to continuing its efforts to build, with and for its members, a professional future that is innovative, inclusive and rooted in the realities on the ground.

Chapter 6

Professional development



Training Review

Continuing education and training play an essential role in the careers of dance professionals. RQD's offered training contributes to the development of the skills of artists and cultural workers in a constantly evolving sector, where the demands are particularly high.

The RQD was able to offer 116 training activities made possible with the financial support of the Government of Quebec and Compétence Culture, a sectoral committee for cultural workforce, as well as the support of the Conseil de la formation continue arts et culture de Montréal (CFC). These activities benefited 114 participants.

These targeted a set of key skills and were chosen based on various sources, including consultations conducted by the RQD with the community as part of the Front commun pour les arts advocacy actions, as well as the analysis of specific studies, particularly the Étude des besoins de formation continue de la chaîne by Compétence Culture and Daigle/Saire (January 2020) and the Diagnostic des ressources humaines du secteur culturel au Québec by Compétence Culture (June 2018).

In 2024-2025, the RQD offered:

- **7 trainings** for groups
- **33 individual trainings**, including **31 Coup de pouce projects**
- **29 masterclasses** in Quebec
- **19 masterclasses** in Sherbrooke
- **28 masterclasses** in the Laurentians

Individualized intervention still generates a lot of enthusiasm:

- 49 professionals benefited from the Coup de pouce tailor-made training program;
- 6 artists shared 87 hours of personalized support in distribution and strategic development;
- Nearly 51 hours of personalized support were provided in addition to group training.



The 2024–2025 RQD Trainings: Report

TRAINING ACTIVITIES 2024–2025		Group Trainings	Personalized Support	Number of Participants
DISCIPLINE-BASED SKILLS				
1	Strategic Approach to Training the Dancer as an Athlete Jéréemie Fiset	12 hours		9
MANAGERIAL SKILLS				
2	Notions and Concepts of Economics in Government Decisions and Public Policies Jean-Michel Cousineau	10 hours		6
3	Organizing Your Business Efficiently: Best Practices and Digital Tools Eric LeBlanc, Mickaël Spinnhirny	3 hours	25 hours	7
4	Taxes for Self-Employed Dance Workers Guerlane Noël, CPA, LL.M. Fisc., TEP	12 hours		11
5	Develop a Creation, Production and Distribution Budget as Part of a Grant Application Sylviane Martineau	6 hours	12 hours	7
6	Survival Strategies and Future Visions: Strategic Support for Dance Artists Fabienne Cabado, Danielle Thibault		75 hours	5
7	Business Model or Mission Canvas: utline how your organization will operate now and in the future Michel Bundock	2 hours		10
PRESENTING SKILLS				
8	Developing Your Distribution Strategies: Personalized Support Program Suzanne Beaucaire		12 hours	1
DIGITAL CREATION SKILLS				
9	Controlling the Media of a Stage Work with the Isadora Software: (initiation) Nicolas Berzi, Armando Menicacchi (S.I.T. – Technological Interactive Scenes)	21 h	13,5 h	9
PERSONALIZED TRAINING				
	Coup de pouce (31 training activities) 28 trainers: Marie-Chantal Béland, Romain Belleville, Pascale Andrée Bessette, Fabienne Cabado, Nicolas Cantin, Luc Chandonnet, Claudia Chan Tak, Luce Couture, Mireille Couture, Géraldine Dallaire, Nicolas Filion, Tessa Goulet, Marie-Ève Houde, Natasha Jean-Bart, Nicolas Lafortune, Pascal Langdale, Anika Pascale Papillon, Jonathan Patterson, Deanna Peters, Sophie Préfontaine, Linda Rabin, Audrey-Anne Séguin, Stefania Skoryna, Neil Sochasky, Mickaël Spinnhirny, Michèle Steinwald, Danielle Thibault, Paco Ziel		661 hours	49
	TOTAL	66 hours	798,5 hours	114

RQD Multi-Regional Classes Less Frequented

In order to support the training and development of performers outside of Montreal, the RQD initiated its so-called "multi-regional" classes in 2007. First established in Quebec City – in collaboration with L'Artère, art de la danse et du mouvement – and in the Eastern Townships – with the Compagnie de danse Sursaut – the offer was extended to Sainte-Adèle in 2020-2021 with the support of Danse Laurentides.

Responding to the skills development challenges deemed a priority by the artists who have assiduously participated in them for many years, the RQD's multi-regional classes have been declining for five years, despite numerous initiatives to curb the trend: increasing budgets allocated to the project, maintaining the lowest prices on the market, varying styles, easing registration procedures, normalizing "drop-ins", intensifying promotion and diversifying means of communication.



Mei Thongsoume and William Tessier Legault – Les corps se meuvent. © Emmanuelle Lévesque

MULTI-REGIONAL CLASSES 2024-2025	Number of Hours	Number of Participants	Number of Classes	Number of Participants per class (average)
Technical classes in Quebec 6 teachers: Odile-Amélie Peters, Emmanuelle Bourassa-Beaudoin, Gabrielle Surprenant-Lacasse, Fabien Piché, David Rancourt, Jamie Wright	58 hours	214	29	7
Technical classes in Sherbrooke 4 teachers: Emmanuelle Bourassa-Beaudoin, Fabien Piché, David Rancourt, Elise Legrand	38hours	76	19	4
Technical classes in Sainte-Adèle 7 teachers: Odile-Amélie Peters, Fabien Piché, Gabrielle Surprenant-Lacasse, Emmanuelle Bourassa-Beaudoin, Jamie Wright, Alexandre Morin, Elise Legrand	56 hours	72	28	3
TOTAL	152 hours	362	76	5

After a peak of 12 participants per class on average at the height of the pandemic (2020–2021), the overall participation rate in RQD multi-regional classes gradually fell to reach 5 participants per class in 2024–2025, a decrease of 58%.

However, some nuances can be observed between the territories:

After a steady decline of 45% between 2020 and 2024 — from 9 to 6 participants per class — the attendance rate in Quebec City increased by 30% in 2024–2025 compared to 2023–2024, bringing the average back to the pre-pandemic rate of 7 participants per class.

With an average of 4 participants per class in 2024–2025, the Eastern Township region is experiencing a fourth consecutive decline in its attendance rate since 2020–2021, when there were 7 participants per class. This represents a decrease of 43%. The 9 classes for the spring 2025 session had to be cancelled due to lack of registration.

Although there has been a stable average of 3 participants per class in the Laurentians each year since 2021–2022, the participation rate remains low, given the 7 participants per class recorded when this territory was introduced into the RQD's multi-regional class offering in 2020–2021.

Hypotheses that could explain this observation were revealed in a survey conducted by the RQD in the spring of 2025 among interpreters (see the Training Support Program section). Respondents highlighted three major obstacles to their regular training: direct costs, incompatible schedules, and work overload.

The survey shows that the overall annual budget that performers spend on their training is very high.

Moreover, little assistance is available to them to offset these costs, apart from the RQD's Dance Training Support Program, the scope of which remains limited. Nevertheless, multi-regional classes are among, if not the most affordable, on the Quebec market.

Regarding incompatible schedules, a recurring comment in the survey suggested varying class schedules in the morning, afternoon, and evening. Danse Laurentides adopted this proposal about a year ago, with mixed results so far.

As for the interpreters' work overload – or even their multiple survival jobs – it has been shown that this constitutes an obstacle to the regularity of their training.

Factors other than those mentioned in the survey, however, appear to explain the decline in popularity of the RQD's multi-regional classes. While this model of professional development support still appears viable in Quebec City, the same may not be true in the Laurentians and Eastern Township regions. Our own observations suggest that the target clientele for multi-regional classes is too small in these areas. Furthermore, the dispersion of interpreters across these vast territories means they have to travel too far to attend classes frequently and continuously.

It now seems necessary to evaluate the relevance of multi-regional classes and to consider training activities with lower operating costs, but better adapted to the needs of interpreters outside Montreal. To achieve this, the RQD intends to seek the help of its partners and cultural councils in order to draw up a more accurate portrait of its regional clientele, then to consult them to better understand their skills development issues.



Justin Rapaport, Raphaëlle Sealhunter, Diana Leon, Eowynn Enquist, Isak Enquist, Eden Solomon, Judy Luo. Myokine. Anne Plamondon Productions. © Steven Berruyer

Dance Training Support Program

Since 1994, the Dance Training Support Program has helped active performers, as well as choreographers and rehearsal directors since 2021, to cover part of the costs of their dance training, an essential condition for practicing their profession, whether they are in rehearsal, performing, unemployed, or unemployed. The support provided takes the form of direct financial assistance paid upon presentation of training receipts.

The program came under pressure in February 2024 when the budget envelope was prematurely exhausted. The RQD then revised the program's terms to address the situation, but the system put in place was not sufficient to ensure a more equitable distribution of funds during the 2024-2025 season. Indeed, these funds are dangerously stagnating while training costs are experiencing a significant increase.

To make the program more accessible and equitable while optimizing the resources that could be allocated to it, the RQD first circulated a survey aimed at better understanding the profile, practices, budget allocated, obstacles and desired training conditions of members eligible for the program. The results of this survey were intended to inform the reflections of a new committee – composed of part of the RQD team, members of the Board of Directors and other dance artists – formed to review, once again, the objectives, eligibility conditions and terms of the program. Details of these changes can be found in the Eligibility Policy for the Dance Training Support Program.

We warmly thank the members of the ad hoc committee: Yaëlle Azoulay, Claudia Chan Tak, Rosanne Dion, Solène Fillion Danis, Lila Geneix, Lucie Grégoire, Alexandre Morin, Maria Papathanasiou, Fabien Piché, Natsumi Sophia Bellali, Giverny Welsch, Daniel Bastien, Myriam Farger and Stephania Suarez Zelaya for their commitment and invaluable help.

Results 2024–2025

SUPPORT PROGRAM - RESULTS	2023-2024	2024-2025
Number of members admitted into the program	377	374
Number of members having received a refund	221	217
Number of professional individual members	177	164
Number of apprentice members	38	44
Number of corporate members	6	9
Number of people having reached their annual maximum	16	15
Number of choreographers having received a refund	78	25
Number of rehearsal directors having received a refund	2	1
Number of processed and accepted claims	514	559
Number of refunded technique classes	378	378
Number of refunded stages	105	103
Number of refunded memberships	298	284
Number of refunded private classes	92	127
Proportion of people having reached their annual maximum	16	15
REFUNDED AMOUNTS – BY PROFESSION CATEGORY	2023-2024	2024-2025
Dancers	\$ 49 900	\$ 53 426
Choreographers	\$ 14 360	\$ 6 062
Rehearsal Directors	\$ 379	\$ 215
TOTAL	\$ 64 639	\$ 59 703

Compared to 2023-2024, the number of members eligible for the program is essentially the same in 2024-2025. There is, in fact, a slight decrease of 0.80%. However, fewer members received a refund in 2024-2025. Because the monthly envelope was distributed on a first-come, first-served basis, many members eligible for the program were unable to submit their claim before the monthly funds ran out. On several occasions, the funds ran out in one day, so even claims submitted early in the month were denied.

The number of technical classes, workshops, subscriptions, and individual courses is almost identical to last year's. Technical classes and subscriptions are the most popular.

It is also interesting to note that the number of claims processed and accepted is roughly the same in 2023-2024 as in 2024-2025, despite the fact that the funds were distributed over 12 months in 2024-2025 instead of 8 months in 2023-2024.

Reimbursement data by profession reveals that performers are the most numerous beneficiaries of the program, followed by choreographers and rehearsal directors. It is also noteworthy that choreographers and rehearsal directors used the program less frequently in 2024-2025 than in 2023-2024.



Number of Classes Reimbursed By Technique

TRAINING PROGRAM – REFUND BY TECHNIQUE	2023–2024	2024–2025
Acro for Dancers	17	28
Martial Arts	22	10
Ballet	49	59
Capoiera	4	2
Physical Conditioning	207	193
Contact Improvisation	2	2
Contemporary Dance	97	84
African Dances	10	20
Latin Dances	7	2
Oriental Dances	1	1
Ritual Dances	1	0
Social Dances	6	14
Street Dances	118	133
Indian Dances	0	1
Percussive Dances	0	1
Flamenco	18	18
Jig	6	0
Gyrotonic	12	19
Interdisciplinary	6	17
Jazz	20	64
Pilates	62	69
Qi Gong	13	10
Somatic Techniques	25	17
Yoga	162	136
Other (non-specified)	8	0
TOTAL	873	862

We note, however, that fitness, contemporary dance, Pilates, and yoga classes are, as every year, the most popular. Street dance, which joined this "select club" in 2022-2023, confirms that it is now among the favorites, an indicator that the RQD's efforts to open up more to these practices are paying off. In addition, we are seeing a significant increase in jazz classes in 2024-2025.

Amounts Reimbursed By Techniques

This year, there has been a significant improvement in the use and understanding of our CRM (customer relationship management). This allows us to reveal the costs by training technique in the table above. We see that fitness and Street dance represent 41% of the program's budget.

SUPPORT PROGRAM – REFUND AMOUNTS BY TECHNIQUE	2024-2025
Acro for Dancers	\$ 1 628,90
Martial Arts	\$ 1 200,28
Ballet	\$ 2 250,99
Capoiera	\$ 269,30
Physical Conditioning	\$ 14 691,51
Contact Improvisation	\$ 126
Contemporary Dance	\$ 6 175,47
African Dances	\$ 788,02
Latin Dances	\$ 84,83
Oriental Dances	\$ 50
Ritual Dances	0
Social Dances	\$ 746,40
Street Dances	\$ 10 566,45
Indian Dances	\$ 84
Percussive Dances	\$ 115,20
Flamenco	\$ 2 691,14
Jig	0
Gyrotonic	\$ 1 356,36
Interdisciplinary	\$ 1 272,98
Jazz	\$ 1 649,93
Pilates	\$ 4 773,08
Qi Gong	\$ 810,52
Somatic Techniques	\$ 207,87
Yoga	\$ 1 092,41
Other (non-specified)	\$ 7 227,34
TOTAL	\$ 59 858,98

CNESST Coverage

Under the Regulation respecting the implementation of the Training Classes Program in the field of professional dance and the resulting agreement between the CALQ and the CNESST, performers who are members of the RQD and admitted to the Dance Training Support Program benefit from the protection of the CNESST if an accident occurs during supervised in-person training, offered on Quebec soil and not part of an employment contract.

In this context, the CALQ is deemed to be the employer and pays the contributions to the CNESST, while the RQD acts as an intermediary between the performers and the state-owned company by keeping a record of each injury, responding to dancers' requests for information and completing the employer's notices before sending them to the CNESST and the CALQ.

In 2024-2025, 7 performers made a claim to the CNESST under the Dance Training Support Program, bringing the total to 117 beneficiaries for 149 claims since the regulation was implemented in 2006.



Benoît Lachambre. MAUSOLÉE. Le fils d'Adrien danse. 2025. © Émilie Dumais

Collaborations

Partnered Training Activities

Keen to offer dance professionals a wide range of training courses that meet their needs, the RQD has once again expanded its initial program by offering 15 training activities from other promoters of all disciplines:

1. Classes for the 2024 school year, with Bouge de là.
2. Broadcasting networks in Quebec and My Positioning, with La danse sur les routes du Québec.
3. Non-verbal Mask Play, with l'Association québécoise des marionnettistes.
4. Plan the Smooth Transition of Positions in a Cultural Organization, with the Regroupement des centres d'artistes autogérés du Québec.
5. Production Management: from the conception to the completion of a project, with La danse sur les routes du Québec.
6. Intersection – Dance Masterclass by Spicey Landé, with Culture Laval.
7. Content Strategy in Digital Promotion: from ideation to creation, with the Regroupement des centres d'artistes autogérés du Québec.
8. Taxes for Non-Profit Organizations, with the le Regroupement de pairs des arts indépendants de recherche et d'expérimentation.
9. Direction and Technical Specifications: the art of communicating your needs well, with La danse sur les routes du Québec.
10. Introduction to Lighting Design and its Role Within a Creation, with La danse sur les routes du Québec.
11. Better Plan your Schedule and Priorities with the Regroupement des centres d'artistes autogérés du Québec.
12. Controlling the Media of a Stage Work with the Isadora Software: (initiation), with le Regroupement de pairs des arts indépendants de recherche et d'expérimentation.
13. Khon Workshop – Classical Thai Dance, with le Conseil de la culture de l'Estrie.

14. Discovering Digital arts, With the Société des arts technologiques.
15. AI and the Arts, With the Société des arts technologiques.

In the same spirit of transversality, the RQD itself piloted, in 2024–2025, the training “Controlling the media of a stage work with the Isadora software: advanced level” with the collaboration of the Conseil québécois du théâtre and the Regroupement de pairs des arts indépendants de recherche et d’expérience.

Support for Training in Broadcasting for the Next Generation

Created and launched in 2023 by La danse sur les routes du Québec (La DSR), the Futur Danse program is part of the CALQ’s “Structuring Initiatives in Circulation of Emerging Shows in Quebec” program. Its objective is to propel the careers of emerging dance artists by developing their skills and giving them the opportunity to perform in front of regional audiences.

Each year, Futur Danse supports four emerging artists in a tour of six partner venues in different regions of Quebec. Participants have access to training and personalized support to develop their artistic skills in production, market development, and cultural mediation.

Since the beginning of the program, the RQD has participated in the development of the individualized training program for artists by offering them support and helping them recruit their artistic mentor.

Representation and Consultation

Raise Awareness of the Challenges in Professional Development in Dance

To ensure that the challenges and training needs of the dance sector are recognized, that they have their place in negotiations with funding bodies and that they receive their fair share of funding, the RQD is a member of the Conseil de la formation continue arts et culture de Montréal (CFC) as a sectoral spokesperson and of Compétence Culture — the only sectoral cultural workforce committee formally recognized under the Act to promote the development and recognition of workforce skills — as a national group. The RQD’s Director of Professional Development sits on the CFC’s board of directors and the Executive Director on the Compétence Culture board.

Protecting Funds for Offering Trainings Destined for the Dance Sector

Following the withdrawal of Services Québec (formerly Emploi-Québec) from funding continuing education in culture in March 2023, the Ministry of Employment and Social Solidarity mandated Compétence Culture to create and administer a new program to handle this task. This is how Intervention-Compétences was born, funded by the Workforce Skills Development and Recognition Fund (FDRCMO) awarded by the Commission des partenaires du marché du travail (CPMT).

Although beneficial, this change threatened the survival of a large segment of Montreal's dance training offerings. Because of the FDRCMO's criteria, four RQD member organizations were automatically ineligible for Intervention-Compétences starting in 2024-2025. The RQD's director of professional development, along with his counterparts in the visual arts, who were grappling with the same problem, approached the CFC to take under its wing the promoters who were losing access to funding for their training.

As a promoter eligible for Intervention-Compétences, the CFC was fully entitled to do so, even though it had previously been a consultation body whose main mandates were to inform Services Québec of the training needs of Montreal's artists and cultural workers, to allocate the budget for training projects across the territory, and to prioritize projects meeting cross-cutting needs. To take on promoters not eligible for Intervention-Compétences, the CFC had to redefine its purpose. However, the time was right, as the new mission of Compétence Culture had considerably reduced its initial vocation.

As the spokesperson for the dance sector, the RQD's Director of Professional Development helped review the organization's mission, amend its general regulations, and develop its support system. This transformation of the CFC, which will be approved in the fall of 2024, ensures continued funding for the current offering of dance training in Montreal.

Considering the Impact of Artificial Intelligence on Professions within the Cultural Sector

Responding to the call from Compétence Culture, the RQD's Director of Professional Development participated in two days of workshops on September 17 and 18, 2024, aimed at identifying the impacts of artificial intelligence (AI) in the cultural sector. This approach was the first step in consultation with the aim of conducting a study on the skills needs related to AI in the cultural sector, the results of which will be published in the fall of 2025.



Chapter 7

Administration

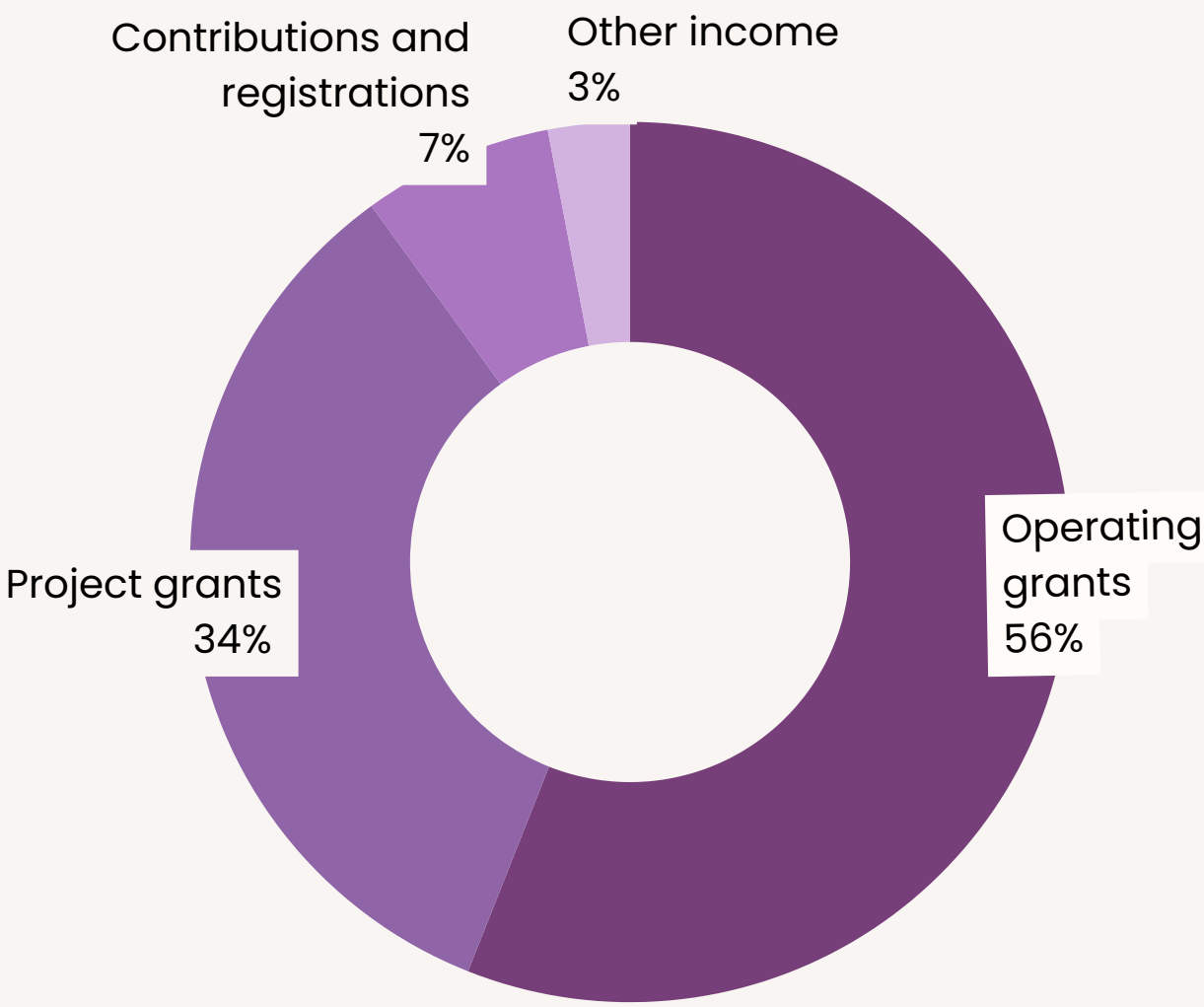


Finances

Income

The 2024-2025 fiscal year ended with total revenues of \$1,030,169. This is an increase over the previous season, which is explained by increased public funding in 2024-2025 for the Professional Dance Master Plan in Quebec project and the change in the dates of the Compétence culture fiscal year, which will now close on June 30 instead of March 31. This represents three months of additional funding in our 2024-2025 fiscal year.

Income distribution



	TOTAL 2023-2024	Multi-Year Funding	Recurring Projects	One-off projects	TOTAL 2024-2025	Variation
FEDERAL	\$ 193 500				\$ 237 300	23%
Conseil des arts du Canada	\$188 500	\$ 188 500		\$ 48 800	\$ 237 300	26%
Patrimoine canadien	\$ 5 000				- \$	-100%
PROVINCIAL	\$ 656 968				\$ 634 022	-3%
Conseil des arts et des lettres du Québec	\$ 443 887	\$ 352 110		\$ 64 061	\$ 416 171	-6%
Emploi-Québec	\$ 120 581			\$ 136 601	\$ 136 601	13%
Compétence Culture	\$ 55 000		\$ 55 000	\$ 13 750	\$ 68 750	25%
MCCQ	\$ 37 500			\$ 12 500	\$ 12 500	-67%
MUNICIPAL	\$ 39 000				\$ 54 000	38%
Conseil des arts de Montréal	\$ 39 000	\$ 38 000		\$ 16 000	\$ 54 000	38%
TOTAL	\$ 193 500	\$ 578 610	\$ 55 000	\$ 291 712	\$ 925 322	4%

Variations

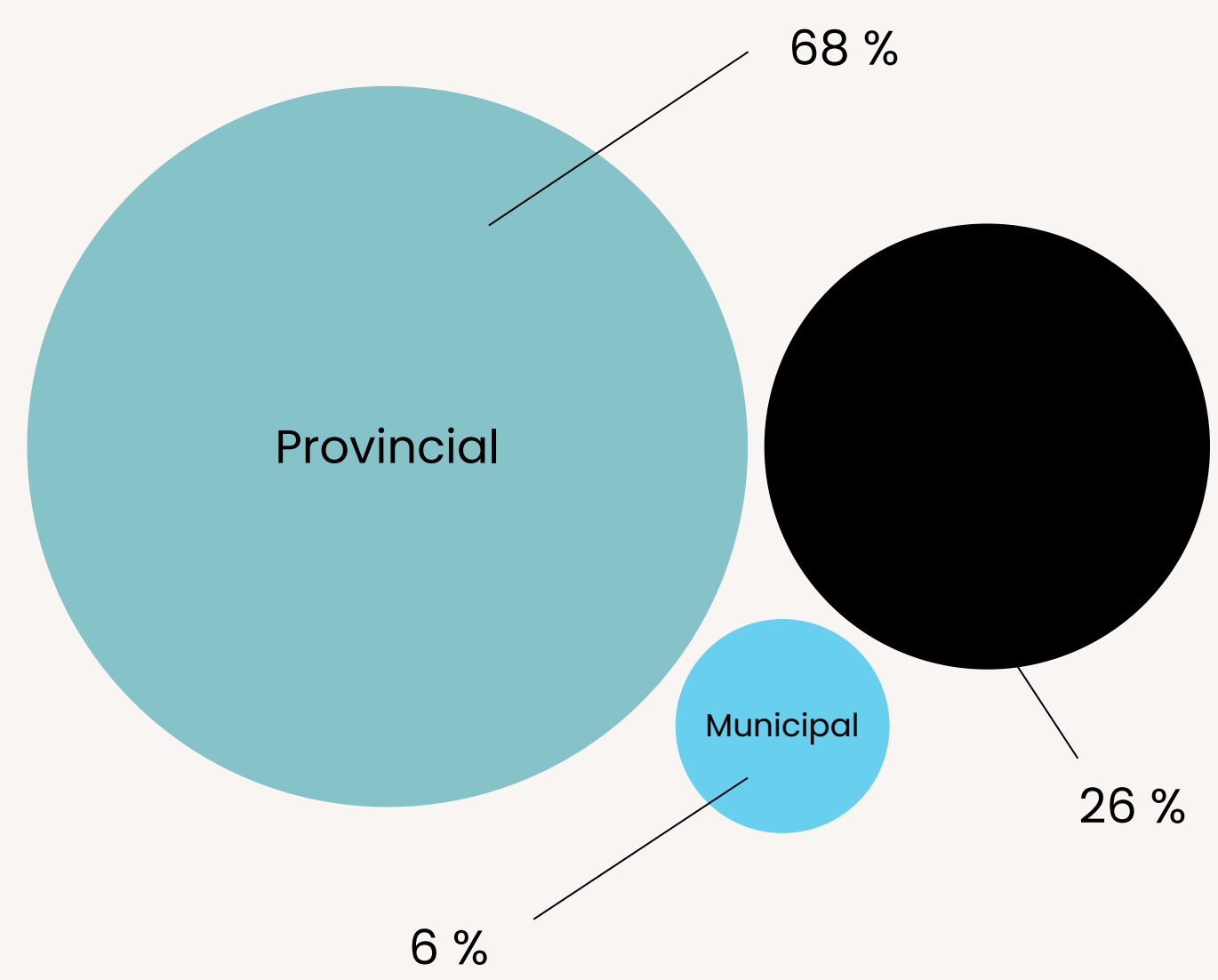
Of the total \$754,000 in core funding from the Canada Council for the Arts (CCA) for the 2020-2025 cycle, \$188,500 has been allocated to the 2024-2025 year. The CCA is also supporting the Master Plan project with a grant of \$62,500, of which \$48,800 has been allocated to the 2024-2025 year.

In 2024-2025, operational funding provided by the Conseil des arts et des lettres du Québec (CALQ) was increased to \$352,110, now representing 38% of our total public funding. This amount is increased by the CALQ's recurring grant of \$60,500 for the position of digital cultural development officer. The CALQ's financial support for the Master Plan (\$70,000) was distributed over the 2023-2024 and 2025-2026 fiscal years.

In addition to support from Compétence Culture to fund the professional development coordinator position, the RQD receives support from Emploi-Québec for training activities (\$205,351 in total). Other professional development revenues are contributions from partners and participants. The RQD also received financial assistance from the Ministère de la Culture et des Communications in the amount of \$50,000 for the implementation of the Professional Dance Master Plan in Quebec. A portion of this grant (\$12,500) was allocated to the 2024-2025 season.

Multi-year support from the Conseil des arts de Montréal (CAM) increased in 2024-2025, from \$35,000 to \$38,000 per year until 2027. The RQD also received \$20,000 in support from the CAM for the Master Plan. Of this amount, \$16,000 was allocated for the 2024-2025 year.

RQD’s Independent Income



	2023-2024		2024-2025		
	Amount	% of Independent Income	Amount	% of Independent Income	Variation
Membership Fees	\$ 55 352	54%	\$ 61 045	58%	10%
Training Activities Registrations	\$ 14 231	14%	\$ 14 552	14%	2%
Sponsorships (funds + services) and Donations	\$ 18 496	18%	\$ 17 379	17%	-6%
Revenus d’intérêts et divers	\$ 14 816	14%	\$ 11 871	11%	-20%
TOTAL	\$ 102 895		\$104 847		2%

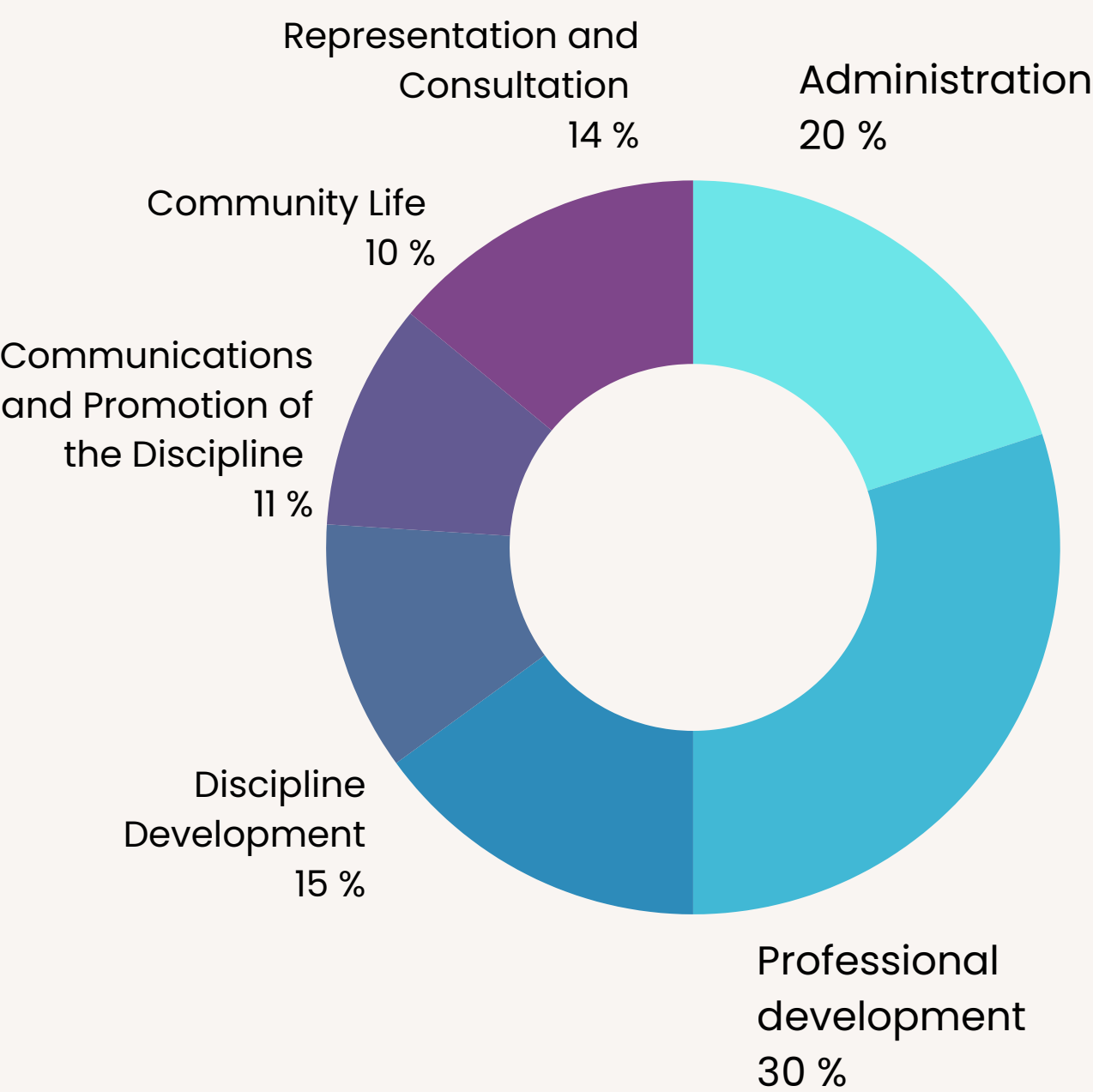
Expenses

Répartition des dépenses en fonction des axes d'intervention	2023-2024	2024-2025	Variation
Administration	\$ 290 045	\$ 217 815	-25%
Professional Development	\$ 281 388	\$ 318 062	13%
Communications & Discipline Promotion	\$ 112 590	\$ 118 085	5%
Community Life	\$ 104 155	\$ 105 174	1%
Discipline Development	\$ 97 500	\$ 154 682	59%
Representation and Consultation	\$ 135 208	\$ 154 561	14%
Total	\$ 1 020 886	\$ 1 068 379	

In these tables, the reclassification of administrative expenses creates a difference compared to the previous year. This better reflects, in our opinion, the reality of expenses in the various areas of intervention of the RQD. The same applies to variations in other areas.

The 59% increase in expenditures in the “Discipline Development” field is due to costs incurred for the Professional Dance Master Plan in Quebec project.

Distribution of Expenses



Results and Assessment

The 2024-2025 fiscal year ends with a deficit of \$38,210. Given the exceptional nature of certain expenses incurred during the season, such as participation in the Front commun, the special section of Le Devoir highlighting the 40th anniversary of the RQD and the organization of the 2024 AGM in duplex between Quebec City and Montreal, the Board of Directors approved the allocation of \$16,000 from the strategic initiatives fund to the organization's unrestricted net assets.

This brings the RQD's unrestricted net assets to \$21,204. Added to this are \$1,964 invested in fixed assets and \$209,101 of net assets restricted to three reserve funds, for a total of \$232,269 in assets.





Amélia Lamanque, Olivia Jaen Flores, Elsa Tellier and Emmanuelle Martin-D. A common Breath. Roger Sinha. 2024 © David Ospina – Tica Mikol

Human Resources

Team Members:

Parise Mongrain, Executive Director

Cyrille Commer, Director of Finance and Administration

Daniel Bastien, Professional Development Coordinator

Flavio Cardellichio, Head of Digital Cultural Development

Cherylle Abessolo, Head of Development and Member Services (until July 19, 2024)

Myriam Farger, Head of Executive Secretariat and Community Relations (from September 26, 2024)

Rymel Laroui, Director of Communications (until December 13, 2024)

Sarah Therrien, Director of Communications (starting November 29, 2024)

Rodrigue Boko, Mobilization Manager (until September 24, 2024)

Gabriel Thériault, Head of Research and Political Analysis (starting December 4, 2024)

Lise Fayard, Professional Development Associate (until December 20, 2024)

Natsumi Sophia Bellali, (contractor) Communications Associate

Stephania Suarez Zelaya, (contractor) Member Services Associate

Board of Directors



Sophie Corriveau

Co-chair
Artistic and General
Director of Danse-Cité



Sylvain Émard

Co-chair
Co-General and Artistic
Director of Sylvain
Émard Danse



Pierre des Marais

Treasurer
Artistic and
General Director of
Danse Danse



Jean-François Duke

Vice-president
Performer, teacher
and choreographer



Louise Harel

Secretary
Politician



Amandine Garrido

Administrator
Performer and
choreographer



Sébastien Provencher

Administrator
Artistic representative
Lorganisme



Chantal Caron

Administrator
Artistic Director of
Fleuve Espace Danse



Claudia Chan Tak

Administrator
Multidisciplinary artist



Fabien Piché

Administrator
Performer, choreographer
and teacher



Yaëlle Azoulay

Administrator
Dance artist and
cultural worker



**Me Laurence
Crompt-Lapierre**

Administrator
Associate Attorney at
McCarthy Tétrault



Sasha Kleinplatz

Administrator
Choreographer



Mai Kono. Don Quixote. Les Grands Ballets. 2025 © Sasha Onyshchenko

Board Committees

- **Executive Committee:** Sophie Corriveau, Pierre Des Marais, Jean-François Duke, Sylvain Émard, Louise Harel

Governance Committee

Subcommittee for the Review of the By Laws: Sophie Corriveau, Jean-François Duke, Sylvain Émard, Louise Harel, Parise Mongrain, Sébastien Provencher

Subcommittee on Policies to Promote Civility and Counter Harassment: Sophie Corriveau, Parise Mongrain, Sébastien Provencher

Subcommittee Succession to the Board of Directors and the Presidency: Yaëlle Azoulay, Chantal Caron, Claudia Chan Tak

Committee of the Professional Master Plan in Quebec: Marie-Maude Camerand, Chantal Caron, Sophie Corriveau, Catherine Dagenais-Savard, Karla Étienne, Annie-Claude Coutu Geoffroy, Amélie Gauthier, Steve Huot, Parise Mongrain, Yves Rocray (until January 2025)

EDIA (Equity, Diversity, Inclusion, Accessibility) Committee: Responsible for committee composition, Nasim Lootij

RQD 40th Anniversary Festivities Committee: Amandine Garrido, Sasha Kleinplatz, Valérie Lessard, Sarah Williams

Ad Hoc Committee on the Training Support Program: Yaëlle Azoulay, Claudia Chan Tak, Rosanne Dion, Solène Fillion Danis, Lila Geneix, Lucie Grégoire, Alexandre Morin, Maria Papathanasiou, Fabien Piché, Natsumi Sophia Bellali, Giverny Welsch, Daniel Bastian Fara, Stephania Suarez Zelaya

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