



QUÉBEC  
PROFESSIONAL  
THEATRE  
**ROADMAP**  
**2023 > 2033**

**Conseil québécois du théâtre**

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# Land Acknowledgement

We acknowledge that we are on unceded territory traditionally shared by among others the Kanien'keha:ka and Anishnabeg, who call it Tio'tia:ke and Mooniyaang respectively.

We also recognize the stewardship of the Kanien'kehà:ka, who have cared for these lands and will continue to do so for generations to come.



This is not the finish line.

The Québec Professional Theatre Roadmap is a stop along the way, a step back, and a snapshot of the sector's current reflections, exchanges, issues, needs, solutions, and dreams; it is an inventory of every aspect of theatre arts in Québec.

Society is undergoing profound transformations right now, and it is crucial that the theatre sector be able to keep evolving and that it remains vibrant and relevant across Québec. It is impossible to separate the art form from environmental issues and from the challenge of better demographic representation in companies, organizations, activities, and venues.

Let's be honest: these are challenging times. Social division is rampant. The climate crisis is alarming. The international political situation is worrisome. Sources of indignation are becoming increasingly stark, and we understand more clearly than ever that the systems we have created are flawed—that we must address and redress injustice and act together to bring about change. We must work for equity, inclusion, and reconciliation, as well as universal accessibility. Artists have always reflects social upheaval; art feeds our collective wisdom, holds our

convictions to account, and allows us to look at the future with fresh and more open eyes.

This Roadmap is intended as a tool to guide our practice, support developmental initiatives, inspire change, and share the tasks of these multiple shifts over the next ten years and across the entire community.

If we want to succeed, we must all be involved. Let each one of us who has a voice spur on initiatives and reveal our blind spots. Our community contains multitudes; in sharing the Roadmap, we are appealing to that sense of belonging. This is a plan for how we can take control of the things we can change, and make our needs heard and our progress visible. Theatre is a collective art, and this document too is the result of extensive peer consultation and exchange. It is our responsibility to ensure that it is sustainable and sustained by renewing our audiences, maintaining our venues, nurturing a fertile relationship with the education sector, and becoming more firmly rooted across Québec. The theatre sector as a whole also has an immense responsibility in supporting artists, craftspeople, and cultural workers in the breadth of their ever-evolving professions and reaffirming their pivotal place in society. We owe it to ourselves to preserve the quality of life and mental health of those dedicated human beings, giving them the means to achieve high standards of quality, and supporting their work over time by preserving and promoting their vision and their approach.



Theatre can educate, denounce, rouse passions, raise awareness, soothe, rally... It's up to us to maintain its vitality, to tend to the generations that have come before and to hold space for those that will come after, and where we have failed to amend with humility, courage, and determination. Let us prove together that theatre is imperishable, ardent, and decisive, and that its absence would be a shame and a loss.

The development of the Roadmap involved extensive consultation, and took some time. Four (co)chairs, dozens of Conseil québécois du théâtre (CQT) staff, several boards of directors, and over five years have gone into the creation of the many versions of this tool. This document remains a living entity, and it will evolve, adjust, and improve as actions are put in place and as the sector evolves.

The Roadmap is a choose-your-own-adventure. The order in which you read it, the passages you highlight, and the actions it inspires are up to you. You are in the best position to know your priorities, your expertise, and the projects you want to develop. We hope this document will help you take a stand, make choices, consider new possibilities, and take your own thinking further. Each one of you has an important role to play.

The Roadmap is not the finish line, but it is a milestone, just as the second "États généraux du théâtre professionnel" was in 2007. Nor is it intended to be an exercise in synthesis: rather, it reflects how vast our practices are in Québec. It is a map and a compass to guide the future of our community.

We hope you will enjoy reading the 2023–2033 Québec Professional Theatre Roadmap, and that you will share our deep desire to get involved and become an agent of change for what's to come, so that the necessary transformations can take place.

The rest will be written, as ever and always, by your hand.

In solidarity,

*Past\* and current members of the steering committee :*

**Olivier Arteau, Sylvain Bélanger, Frédéric Dubois, Marcelle Dubois, Marie-Hélène Falcon, Geoffrey Gaquère\*, Brigitte Haentjens, Xavier Inchauspé, Nadine Jean, Dave Jeniss\*, David Lavoie, Pierre Yves Lemieux, Rachel Morse, Laurence Régnier, Claire Renaud, Jonathan Rondeau, Julien Silvestre\*, Érika Tremblay-Roy, Anne Trudel, Alexandrine Warren.**

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# A Message from the CQT Co-Chairs



This Roadmap belongs to the Québec theatre community. It was the result of a lengthy process that involved numerous exhaustive consultations over a period of nearly five years.

In addition to the obvious recent circumstantial challenges, several factors have affected this process of reflection. Firstly, we are a multifaceted and incredibly, beautifully complex community, and in order to allow everyone to be heard without glossing over debate or simplifying the discourse, a rigorous and sensitive process was required. The process also took the time it took because there's so much to do. Our community has successful initiatives to be proud of, but the fact remains that the Québec theatre sector is still unquestionably precarious. The same issues have been bubbling in the background since CQT was founded, and it is high time we had a collective tool to try to address them in the long term.

Rachel Morse and Laurence Régnier  
© Julie Chartier / Alex Tran

## A Message from the CQT Co-Chairs

Four (co)chairs of the Conseil québécois du théâtre have overseen this ambitious undertaking, and we would like to acknowledge their dedication: thank you to Anne Trudel, Geoffrey Gaquère and Julien Sylvestre, and Brigitte Haentjens and David Lavoie. We would also like to thank all the members of the CQT board of directors over the years: your work is too often invisible, but it is invaluable.

CQT is a strong organization, and one that embraces its mission, of which the Roadmap is among the most epic incarnations. Coordinating the consultations has taken an incredible amount of dedication from the modest (and heroic!) CQT team. We would like to thank the dedicated people whose enormous daily accomplishments allow our art to shine that much more. The Roadmap steering committee also contributed foundationally to this document; their Message from the Community shares the vision of the group that supported the work and provides a glimpse of the process from behind the scenes.

We wholeheartedly believe in the accuracy of the profile this document provides, and our deepest wish is that the initiatives proposed will be afforded the means to be fulfilled. We hope that after reading it each one of you will feel as we do—that we are at a turning point for the theatre community, and that we are part of the solution.

This kind of commitment is what drives change, and it is what will bring the Roadmap to life.

**Rachel Morse** and  
**Laurence Régnier**

Co-chairs, Conseil québécois du théâtre

## A Word from the Consultants

The Québec Professional Theatre Roadmap is the result of a lengthy and substantial reflection and consultation process.

Hundreds of artists, professionals, and partners have devoted time and effort, showing dedication, inspiration, and professionalism to bring this collective project to fruition. We have worked with you for almost four years—albeit with Covid frequently causing scheduling changes—and never once did we feel your commitment waver, which in itself is praiseworthy.

An undertaking like this one requires the best of our professional skills to design, develop, structure, plan, and organize the work. It is incredibly satisfying to be able to say that the efforts invested have led to equally impressive results—critical touchstones in the sustainable development of theatre and its future.

A consultant's participation only makes sense if there is a collective impetus, and the commitment of the CQT team and steering committee in this regard is particularly notable. From the first sectoral consultations to the final editing stages and through the many committee meetings, we will remember your determination to do the right thing, your rigour and enthusiasm, and above all your selflessness.

We wanted this corporate plan to be both comprehensive and concrete, visionary and strategic. A roadmap like this will be an important asset for theatre, and for culture in Québec generally, over the next ten years. It is in your hands now: you are the stewards of a collective awareness, of the push for change, and of fair ambitions. It's up to you!

**Pierre-Olivier Saire**, Partner  
**George Krump**, Senior Advisor  
DAIGLE/SAIRE

## A Word from the Executive Director



Catherine Voyer-Léger, Executive Director, CQT  
© Marianne Duval

When I started at CQT in November 2020, the theatre community was reeling from the impact of the pandemic and trying to find some balance in an unprecedented crisis.

CQT itself had undergone a minor revolution, and when I came aboard few employees had known the organization before the pandemic. I remember, between one urgent phone call and another, hearing about some roadmap. What was that all about?

I was told that the Roadmap, which had initially been on track to be launched in 2020, had been stalled by the pandemic and all the ensuing emergencies.

It has always been clear to me that the Québec Professional Theatre Roadmap would eventually see the light of day. The pandemic didn't mean that the important work produced by the DAIGLE/SAIRE consulting firm, based on two major consultations as well as smaller advisory groups and close oversight by the steering committee, was out of date. But we had to take a step back, take stock of what a shock those months were in the sector, and start the work again on that basis. It took us almost a year to get going again.

## A Word from the Executive Director

Fortunately, the pandemic generated a series of consultations, forums, issue tables, and recurrent surveys at CQT, which allowed us to confirm that the concerns brought up in the 2019 draft were still pertinent to the community in 2021. On the basis of that documentation, we brought together a slightly restructured steering committee and relaunched. In just a few months, we were able to validate the Roadmap contents and mobilize a number of partners who, with CQT, were ready to commit to working toward the objectives detailed in the following pages.

What will this Roadmap be used for? Its application will largely depend on you: it will live on in the way you use it to inspire your own actions and projects over the next decade. But I will say that organizations and individuals alike should find it inspiring for their work in the coming years. At CQT, we see the Roadmap as a kind of dashboard, a way of trying to take a broad look at an extremely complex environment that is impossible (fortunately!) to assess definitively. Québec theatre is a teeming environment, often in step with social change; it is also a sector fissured by rifts, opposition, and even conflict, which seems unavoidable in such a lively community.

We know that not everything in the Roadmap will fit your respective circumstances. We know even now that some of the terms used here will seem dated in just two or three years. But we believe this document will be a living entity and that it will evolve over time. We are already hard at work on strategies to foster consultation around the platform so that we can report regularly and ensure the whole professional theatre community regularly renews its commitment.

In closing, I would like to thank those who worked on the development of the Roadmap, especially the DAIGLE/SAIRE team, in particular Pierre-Olivier Saire and George Krump, who kept up such an impressive pace, first in 2018–2019 and then when work resumed in 2021–2022, and the Roadmap steering committee, both current and past members. We can never say it enough: this Roadmap is not a CQT tool, it belongs to the entire professional theatre community, and the committee's role as decision-makers to guide the sprawling process was therefore that much more important. I can't count the number of volunteer hours that so many people have put in. After twenty years of involvement in the cultural sector, I am still moved by that kind of dedication.

## A Word from the Executive Director

Finally, I want to thank the CQT team for embracing the project, and accepting that sometimes other equally important projects had to be overshadowed by the Roadmap, which was our top priority for several months. I would particularly like to highlight the fleet and knowledgeable Caroline Gignac, who helmed policy strategy and research, as well as the steady Éric Dussault, who replaced Caroline when she went on parental leave as the work neared completion. Without their dedication, this document would not look the way it does today. Everything our team has done would be meaningless without the work of our predecessors, and I would like to thank Sylvie Mestre and Morad Jeldi, CQT executive director and head of policy strategy and research respectively in 2018 and 2019 as this extensive process was getting under way.

The Québec Professional Theatre 2023–2033 Roadmap is officially out in the world. I hope each and every one of us truly takes ownership of its vision and means, and that we can make it a tool for tremendous collaboration.

**Catherine Voyer-Léger**  
Executive Director  
Conseil québécois du théâtre



**CQT** CONSEIL  
QUÉBÉCOIS  
DU THÉÂTRE

# INTRODUCTION

FÉDÉRER  
DÉFENDRE  
PROMOUVOIR

QUÉBEC  
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# Introduction



Taking a moment to look back and consider all the possible ways forward is a natural and even an essential instinct for most people, but it is no easy feat.

In an industry as wide-ranging as theatre, and with so many people, taking stock is just as crucial but much more complex—because of the number of people involved, but especially because of the heterogeneity of the different subsets that make up the ecosystem. Whether in terms of training, research and creation, or production and performance, a distinct logic guides each different part of the theatre sector, to say nothing of the nuances of generational points of view, regional perspectives, the need for equity, diversity, and inclusion, and of course the environmental concerns, on which the health and sustainability of the whole ecosystem rests.

The current approach seeks to take into consideration the composite character of the theatre sector and its multiple trajectories, and to reconcile aspirations that are not always aligned in order to create and implement a roadmap.

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*Plutôt que de penser en terme linéaire, on se doit aujourd'hui de faire appel à notre pensée circulaire. Il n'est pas anodin que les actions se dédoublent d'une dimension à l'autre, elles sont toutes si fortement liées qu'il apparait impossible de les détacher ou de les classer. Comme une bulle de savon, toutes ces dimensions doivent grandir ensemble.*

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Charles Bender | Actor



## Introduction

### Objectives

This Roadmap is first and foremost an administrative gesture, the result of a rational decision to undertake a measured, methodical approach calling on the many stakeholders in the sector to meet, to know and understand each other, and to share their different points of view.

The Roadmap is a development and mobilization plan, over the ten years of which the whole sector will fulfill its overall vision and take control of its destiny, depending on the different positions and priorities.

The Roadmap is also a planning and steering tool that allows us to look a little farther ahead, shifting away from our too-frequent tendency to improvise.

Finally, the Roadmap, because of its action plan, is a communication tool between individuals, organizations, and institutions so that all of our actions are unifying, complementary, coherent, and based on a common vision.

### Process

One of the keywords associated with roadmapping is method. Being methodical doesn't exclude sensitivity, intuition, and staying open to unexpected avenues of exploration. In this instance, however, in order for the process to lead to a result—that is, to an ambitious, daring, inspiring plan that is also realistic, unanimous, and concrete—a clear process was required from the outset. That clarity allowed us to go off-road when we needed to without losing our way completely.

There has been no shortage of opportunities to lose our way. The work has gone on a long time: since its launch in winter 2018, the Roadmap will have taken more than four and a half years! In spite of the delays, the upheaval of the pandemic, and turnover among those involved, the general principle that led to the Roadmap has been respected. The process consisted of four main steps:

- A situational analysis
- Sectoral priority areas
- Synthesis and community consultations
- Creating the Roadmap

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*Comme milieu, nous devrions reconnaître les forces de la médiation culturelle et de l'éducation esthétique. Il faut que nous réclamions le financement récurrent des actions structurantes dans ce champ de pratique et la reconnaissance de l'expertise spectaculaire de ses praticiens et praticiennes. Il faut reconnaître les enseignant-e-s spécialistes de l'art dramatique comme des membres important-e-s du milieu du théâtre. Il faut favoriser des projets culture-éducation structurants.*

---

Manon Claveau | Coordinator, School Development and Theatre Mediation, Maison Théâtre

## Introduction



Throughout the process, the steering committee (members of which did change from time to time) acted as a safeguard, both to help direct the work and to enrich it with their detailed knowledge of Québec theatre.

### **The state of the art: A situational analysis of the theatre sector**

It's a given that if you want to know where you're going, you have to know where you've come from. The first step was to lay out everything we know. We gathered enough raw material from multiple documents and interviews to create a sectoral profile. The objective was of course to identify the major issues, but more broadly to get a feel for the dynamics of the sector, its strengths and aspirations.

The first ideation was based on the following premise:

*The theatre sector is a complex organism characterized by its richness and its diversity. That diversity naturally concerns individuals, but it also has a wider impact at the artistic level, at the organizational level, on audiences, and throughout Québec regionally.*

The idea of abundance and plurality was at the heart of most of our initial findings. They were structured around four main themes: artistic, organizational, audience, and territory. Each was addressed through several sub-themes. A fifth component raised different perspectives to bring together themes or issues that affect several aspects of the theatre ecosystem.

The initial exercise culminated in a first meeting with the community. The "Journées de consultation nationale" consultation sessions on October 31 and November 1, 2018 involved two overlapping stages: a situational analysis and a preliminary search for solutions. Members of the theatre community were invited to come together to enrich and deepen the situational profile, an overview of which was presented in a booklet given to participants, by adding individual viewpoints based on their personal experience. Some solutions are obvious as soon as they are articulated, and we thought it wise to record those ideas at that gathering.

The consultations allowed us to collect 514 contributions through forms filled out in discussion groups or individually online by members of the theatre community. The forms were then analyzed and processed to extract key findings and ideas that could expand the situational profile in the participant booklet.

*Il me semble qu'il y a encore une inégalité générationnelle quant à l'accès des financements. Ce n'est pas qu'en art, c'est socialement partout le cas – pensons à l'accès à la propriété. Les compagnies ayant été créées après les années 2010 prendront beaucoup plus de temps à acquérir les moyens des générations précédentes. Je pense qu'il y a là, dans cette iniquité générationnelle, un chantier prioritaire. [...]*

Marcelle Dubois | Executive Director and Co-artistic Director, Théâtre Aux Écuries

## Introduction



### Developing and leading sectoral priority projects

The next step was to build on that initial diagnosis to further identify major themes, specify priority issues, and look at inspiring solutions. To that end, five priority projects were launched simultaneously, on the following themes:

- Audience development, access, and education;
- Territorial organization: touring and circulation, distribution, regional centres, infrastructure, international influence;
- Optimizing the research–creation–production–presentation cycle and organizational approaches: consolidation, evolution and new models, and the search for efficiency, quality, diversity of practices, excellence, etc.;
- Individual journeys: training, healing and renewal, transmission, status of artists and cultural workers, labour relations, etc.;
- Theatre and society: equity, diversity, inclusion, social relevance, the civic contributions of art, memory, etc.

At least two meetings were held on each theme by five groups of ten to fifteen people who met in person in Montreal at CQT as well as remotely by videoconference.

A wide-ranging, full-day multi-themed meeting was also held in Quebec City. The first part, held at the Théâtre La Bordée, brought together over twenty participants to highlight issues specific to Quebec City and the surrounding region. A second part, held in person at the Maison pour la danse, brought together about fifteen participants to discuss the specificities of theatre practice in various regions across Québec.

Finally, a working group on primary training brought together a dozen participants from different Québec schools and institutions in order to address as many different training trajectories as possible.

At the end of the process, reports were produced for each priority area for each of the initial themes. Each one targeted five or six issues for which a series of approaches were compiled.

Those gatherings brought together close to 150 participants from across Québec from all spheres of activity in the theatre sector. Throughout, CQT made sure that the groups were as representative of the theatre community as possible.

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*Les infrastructures doivent être pensées et réalisées en fonction d'un processus de création complet, de la première idée à la rencontre avec le public. La salle – le théâtre – doit être conçue comme le cœur d'une cité avec un souci minutieux quant à son accessibilité, son accueil et son attractivité.*

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Caroline Ferland | Executive Director,  
Centre des arts de la scène Jean-Besré



## Introduction

### Synthesis and community consultation

All the material produced by the working groups was once again synthesized in order to condense the thematic discussions and the solutions that had been suggested so far. At the end of summer 2019, a first framework for the Roadmap emerged and was submitted to the steering committee.

The themes were reorganized into six components, each with specific orientations and strategies. A “Journée de consultation” on November 6, 2019 allowed us to ratify those broad orientations and strategies and to expand them with concrete ideas for implementation. Those discussions were held as workshops, with some people designated to be facilitators and others notetakers. The discussions that took place were incredibly impassioned, particularly with regard to regional theatre, and critical issues were highlighted, notably in the feminist working groups held concurrently with the roadmap process.

The meeting concluded in the spirit of dialogue and unity. The stage was set for the final stages of the Roadmap, slated for spring 2020.

### The pandemic: Reassessing the issues

To build on the momentum of the fall 2019 working groups, a final round of meetings was scheduled to derive concrete actions from the strategies developed. Three committees were supposed to review two dimensions each:

- Artistic and organizational
- Audience and territory
- Individual and ecosystemic

There were a few productive meetings, but the pandemic and the declaration of a health emergency forced us to interrupt the process for over a year. Work gradually resumed in late fall 2021.

The various constraints imposed by public health were a source of considerable upheaval for the theatre community, and anxiety about how to make theatre in a new era and about the very possibility of making a living from theatre has been exacerbated to the extreme. It was impossible not to take those factors into account as we relaunched the planning process.

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*Monoculture is not good, in any ecosystem. Take a look in a room and look at who's not there. Ask why and address it. It's great to see more stories on stage that reflect the people I see on the metro while I'm en route to the shows. Addressing the issue of programmed and announced shows not getting financed is also a priority. To apply for a production grant, you need to have a presentation agreement, but you still might not get financing and get stuck presenting a piece you don't have full means to produce. It's not a sustainable way for theatre makers to live.*

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Sophie Gee | Director

## Introduction



All the earlier work was therefore reviewed and updated in light of the new situation. The good news was that the fundamental issues mostly remained relevant. If anything, the pandemic has even further exacerbated pre-existing weaknesses and imbalances with regard to living, working, and creative conditions in the theatre sector and to the disparities between different circumstances, notably the experience of marginalized groups and individuals.

### **On the road(map) at last**

Based on those observations, the Roadmap was produced through extensive back-and-forth between the steering committee and the CQT executive director. We met with groups, associations, institutions, and organizations that were affected by particular strategies or actions in order to clarify or improve certain approaches. At that stage, we were focusing primarily on the ability to mobilize the community and implement actions.

Having to organize a considerable volume and range of material was reflected in the growing need to prioritize and organize the actions across a timeline. Crises and crisis management always steal the spotlight,

but carefully considered actions, phased in over the Roadmap's ten years, will yield lasting results.

### **Structure**

The Roadmap strives to create a narrative that takes readers through the various components of the process to the detailed plan—a call to action.

The opening sections hinge on the Message from the Community, which invites all community stakeholders to continue working together. That declaration is a joint call for the solidarity and kindness that those who are affected by the Roadmap must show in order to ensure its adoption and impact.

The messages from the co-chairs, consultants, and executive director frame and contextualize the document, and an overview of the process and parameters sets up the main sections. A series of supporting points follows, based on the benchmarks that were presented in the participation booklet for the fall 2018 consultation.

The next section presents the Roadmap's vision, which methodically defines the main issues and suggests what the future should look like.

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*Plus que jamais, la santé mentale des artistes est à prioriser si l'on veut que le théâtre québécois puisse continuer de fleurir. Et pour ce faire, un filet social est à inventer, un environnement de travail sain est à préserver, un dialogue constant entre nous est à nourrir. Plaçons l'être humain au cœur de notre pratique, et le théâtre pourra briller de tous ses feux.*

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Nicolas Gendron | Actor, director, and artistic consultant



## Introduction

The next two to three years will be critical in several respects. The section on priority areas outlines the themes and the initiatives that will need to be foregrounded based on the individual and organizational capacity of those who will carry them out.

The action plan comprises the bulk of the document. Divided into six dimensions, the action plan designates the who, what, and when in terms of putting the various actions into practice. Specific instructions allow each person to understand and take ownership of the contents.

The conclusion, which in fact looks more like a sequel, is a parting call to action and above all a reminder to share our successes.

Finally, the acknowledgements and credits highlight the extent to which a considerable part of the theatre community took part in the various stages of the process.

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*Si on pouvait briser  
la chaîne de production  
de pièces, découper  
le temps autrement,  
s'adapter aux objectifs  
de recherche et  
d'exploration sans  
qu'ils soient toujours  
inféodés aux exigences  
de rendez-vous  
réguliers avec le  
public et un produit  
fini, consommable...  
Peut-être les bilans  
pourraient-ils se  
décliner un peu  
moins en fonction du  
rayonnement et de la  
diffusion, et davantage  
en termes de démarche  
artistique, de recherche  
proposée et atteinte (ou  
non).*

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Isabelle Gingras | Co-executive Director,  
Nouveau Théâtre Expérimental



# SUPPORTING AXES

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# Supporting Axes

In the first stages of the process, we presented references<sup>1</sup> that allowed us to define the universe in which theatre is lived, developed, presented, and renewed.

Those benchmarks, which we might have taken for granted, turned out to be occasionally incomplete, sometimes one-sided, and often in a state of continuous transformation. In hindsight, it became obvious that however imperfect the profile of our ecosystem was, it nonetheless provided enough of a basis for us to work, discuss, question, dream, and sketch out plans. That was where the process started.

Over time, through meetings and consultations, those references turned into supporting axes—fulcrums, if you will. Getting your bearings is one thing, but securing support, whether to overcome obstacles, build bridges, find your wings, or just land safely, is just as crucial in order to evolve.

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1. [Éclairer l'avenir: Journées de consultation nationale, Cahier du participant](#) (consultation session participant workbook; in French only).

## Values

Can these supporting axes be summarized as values? It's complex enough for individuals to formulate clear values for themselves; it's even harder for organizations, because there are so many people involved. Imagine the task at the sectoral level! A statement of values is a useful safeguard, but it can be circuitous and difficult to use as a supporting axis.

## Fundamental issues

Is it possible to highlight fundamental points when so many issues seem important? Yes, it seems, although there are different points of view, and the extent to which something is fundamental varies accordingly. The fact remains that some ideas kept surfacing during several phases of the Roadmap. Those fundamental notions are not values in the strict sense of the word, nor are they quite priorities. The issues came up consistently throughout the consultation and development process and are now intrinsically woven into the Roadmap. Like immovable stones in the middle of a path, they seem self-evident, but they weren't always obvious when the



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*Oui, les infrastructures, mais surtout, et pour commencer, les structures humaines.*

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Jacques Laroche | Artistic Director and  
Co-executive Director, Théâtre de la  
Petite Marée



## Supporting Axes

work was getting underway. Yet like those stones, those issues have imposed themselves on how we have come to see things, and on the strategies proposed here. The fundamental issues are articulated as follows:

- Theatre is a sector and an artistic discipline, but above all it is an art. It is an (eco-friendly!) engine that runs on inspiration, of course, but also on optimal conditions for creation, production, and presentation.
- Human beings must be at the heart of the discussion: no matter through whom theatre is embodied—artists, cultural workers, audiences, etc.—there is no real meaning without the human dimension.
- That central humanity refers to flesh and blood but also to other attributes that make each person unique and worthy of consideration, as much for what they have in common as for what sets them apart.
- Diversity in its broadest possible sense was reflected in most of the findings and in the 2018 profile. It is clear that artistic, organizational, audience, and regional diversities are based in whole or in part on the diversity of individuals. The richness of theatre and its resilience can only thrive if that diversity is taken into account. Diversity must be part of the overall equation.
- People are suffering because the commandment of growth at any price has guided societal choices for too long, and the future of our planet has become an unavoidable issue. Theatre is not exempt from ecological responsibility and must take that into account going forward.
- Theatre's evolution will be fuelled by people. Once again, people are at the heart of it all. The pandemic has damaged our sector, and especially harmed many of our colleagues. Given that the health crisis has deepened social inequalities, it is safe to say that in theatre too many people, and many organizations, have been left behind.

*À chaque étape du parcours vers 2030, les artistes et artisans du théâtre créeront de nouveaux récits pour accompagner les gens dans l'adaptation face aux changements climatiques. La mobilisation nécessaire pour préserver les ressources de la terre et des humains fera naître de nouvelles solidarités portées par la puissance du théâtre et sa capacité à ancrer les actions dans les émotions. C'est grâce au théâtre, aux réflexions et aux conversations qu'il provoque que nous verrons le sens émerger de cette grande adaptation.*

Anne-Catherine Lebeau | Executive Director and Co-founder, Écoscéno



## Supporting Axes

- We have often talked about the diverse perspectives that must be combined to achieve a comprehensive vision for the community. Whether generationally, ethnoculturally, or geographically, it's our own point of view that most often prevails; it's hard to put ourselves in others' shoes, and it's unfortunately very human, which means that the effort has to be deliberate.
- Among those perspectives, some depend on our role in the ecosystem. The diagram that follows is a reminder of the richness and complexity of our sector, and helps understand why we might not always see eye to eye.

*L'art devrait être accessible à tous et à toutes à moindres couts, partout à travers le pays. L'art devrait faire partie des programmes scolaires. L'art devrait avoir ses lieux de discussions et de débats publics. L'art devrait avoir sa place dans les médias. Je parle de considérer l'art comme un foyer d'expériences essentielles à la citoyenneté, au développement d'une pensée critique, à l'amélioration du lien social, à la satisfaction du lien affectif et émotionnel, au développement pédagogique, au soin thérapeutique, à l'accomplissement personnel et collectif.*

Étienne Lepage | Writer and director

# PROFESSIONAL THEATRE IN QUÉBEC

Children and youth

New work

## TRAINING

### Initial training

**PREPARATORY**  
Secondary school  
College

**PROFESSIONAL**  
College and university  
National Theatre School  
Conservatories

### PRIVATE TRAINING

### Continuing education and professional development

Through theatre associations and service organizations

Through various organizations

With individuals and through private organizations

## RESEARCH & CREATION

### Professionals

Artists  
Technicians  
Cultural workers

### Collaborations

### Compagnies

### Full-season companies

## VENUES

### Québec

Theatre venues  
Multidisciplinary venues  
Festivals  
Off-site/unconventional venues  
Performance networks  
Full-season theatres

### Canada

### International

## PARTNERSHIPS & REPRESENTATION

### CQT Conseil québécois du théâtre

### Artists' associations

**APASQ** Association des professionnels en arts de la scène du Québec  
**AQAD** Association québécoise des auteurs dramatiques  
**Equity** Canadian Actors' Equity Association  
**UDA** Union des artistes

### Producers' associations

**ACT** Association des compagnies de théâtre  
**APTP** Association des producteurs de théâtre privé  
**PACT** Professionnal Association of Canadian theatres  
**TAI** Théâtres associés inc.  
**TUEJ** Théâtre Unis Enfance Jeunesse

### Organismes de service

**ADST** Association des diffuseurs spécialisés en théâtre  
**AQM** Association québécoise des marionnettistes  
**CEAD** Centre des auteurs dramatiques  
**PWM** Playwrights' Workshop Montreal  
**QDF** Quebec Drama Federation

## FUNDING & SUPPORT

### Municipal

Arts councils  
Culture divisions

### Provincial government

Conseil des arts et des lettres du Québec

SODEC

Ministère de la Culture et des Communications

Ministère de l'Éducation

Other provincial ministries

### Federal government

Canada Council for the Arts

Department of Canadian Heritage

### Paragovernmental agencies

### Private organizations

### Earned revenue

Repertory theatre

Puppetry

Physical theatre

## Supporting Axes

### Other supporting points

Even if the starting point—what our sector looked like in 2018—remains unfinished, or at least its representation in our minds, we still need to move forward, working from what we know, and from what we want.

We do know a thing or two, collectively and individually. Otherwise, what would we have been doing over the past four and a half years?

What we want is also becoming increasingly clear, even if we still need to gain some perspective, distance and a little more depth. There are urgent issues, but we can take the time to lay the groundwork for our colleagues who will come after.

Above all, we know that we want the best for ourselves, and for everyone else. The Message from the Community is just that: a wish list. The matter of mobilization has come up time and again, and should undoubtedly be one of the key issues.

It would be discouraging to engage in such a process if there were no one to take up the torch. That's not the case here: we are thrilled that several people have expressed

their intention to continue the work, to help implement actions, and to bring this document to life.

As for what we don't know, well, there's not much to be done about that. A roadmap can help us be prepared, but we can't foresee or plan for everything.

Most of us will recognize the instructions:

- Mixed improvisation on the theme of the pandemic
- Number of players: variable
- Duration: unknown

And... places!

At the end of the day, what holds us up and gets us through will be our creativity, our solidarity, our enjoyment of each other, and our belief in our ability to do better.



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*Lorsque le vrai geste  
créateur surgit, les  
bouches chuchotent aux  
oreilles et alors... nos  
salles sont pleines.*

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Mathilde Addy-Laird | Co-artistic Director,  
Théâtre Motus



# VISION

Crédit photo : Mathieu Rivard

## Vision



Society is changing and audiences are too. While it is a statistical fact that theatre ranks first among the performing arts in Québec in terms of audience reach, there are also potential sociodemographic indicators that point to worrisome declines in attendance, a situation that was apparent even before the pandemic.

Fortunately, the theatre community is aware of the attendance issue and reaffirms the importance of building a close and lasting relationship with audiences, young or old, new or known, in order to make a difference. Because of the current emphasis on discoverability and the range of cultural and recreational options, both in person and virtual, the theatre community knows that we must be better equipped to ensure that our art continues to play a central role in the cultural life of Quebecers.

Being part of the lives of local citizens in a meaningful way also means being an active participant in society—a society that both feeds and is fed by theatre. That

symbiosis necessarily involves an art form that embodies and reflects diverse social circumstances, values, and changes. Audiences recognize many features of society in what they see on stage—in dramaturgy and in interpretation—including diversity, equity, inclusion, and respect, but also how contexts, behaviours, and interpersonal relationships evolve. As a reflection of yesterday, today, and tomorrow, theatre will remain a marker for identity that is in tune with the times.

Artistic disciplines and sectors are also becoming more permeable, and new commonalities and more numerous, diverse, and unexpected collaborations are increasingly the norm. Theatre has always broken new ground, and will forge on, developing the art form along the path it has already cleared, but also by accelerating collaborations across sectors and with other facets of society as well.

The vitality of Québec theatre depends on the social connections it creates and the regional, local relationships it maintains. Being part of people's lives means being like a friend we're happy to see regularly, but it also requires a degree of complicity in day-to-day life, as a participant in a particular region. Theatre strives to ensure that as many communities as possible throughout Québec can

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*Avoir un théâtre québécois plus inclusif, sur scène mais aussi en salle. Un théâtre qui pense plus aux accommodations permettant aux gens vivant diverses situations de handicap ou conditions de santé mentale et physique de vivre l'expérience théâtrale à travers des œuvres qui considèrent leurs besoins dans tous les aspects créatifs et logistiques.*

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Marie Ayotte | Artistic Director and Executive Director, Théâtre Déchaînés

## Vision



appreciate the richness and diversity of the creative work of artists, craftspeople, and professionals. It's not enough to be seen; you have to be able to root yourself in living environments, interact, become steeped in community life, and influence the lives of Quebecers. That presence is even better when it's able to grow and develop within a community and in a region.

While maintaining a presence and extending presentations across Québec remains an issue, the task is even more complex in the rest of Canada and around the world. Despite its popularity in Québec, Québec theatre is not very present on stages around the world. Theatre is an amazing ambassador for Québec society, and particularly for our creativity, and we in the field work to increase opportunities for residencies, reciprocal arrangements, touring, co-productions, and other forms of partnership at the national and international levels. A healthy theatre sector is one that is in touch with the world and which benefits from dynamic, renewed cultural diplomacy. Reconciling our need to be elsewhere with others with the need for an increasingly environmentally sensitive world is a considerable challenge in that regard.

A healthy theatre sector is above all concerned with the well-being of the people who make theatre, who are theatre. All too often, the idea that art is a vocation or a passion or else production requirements justify creative and working conditions that limit creative and professional fulfillment and career development, not to mention the financial and psychological precariousness that affects too many members of the theatre community. The community will seek to increase the professional well-being of its creators, designers, performers, technicians, and other craftspeople as well as cultural workers. Our people will be our priority. The vitality, relevance, and modernity of Québec theatre depend on them.

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*Je souhaiterais la mise sur pied et le financement d'un réseau de diffusion panquébécois pour le théâtre pour adulte qui exprime ces pratiques nichées, loin des formes plus traditionnelles ou commerciales. Les œuvres des artistes d'avant-garde rejoindraient ainsi un public partout au Québec.*

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José Babin | Artistic Director,  
Théâtre Incliné



Parce que nos œuvres théâtrales et les projets de médiation culturelle qui les accompagnent sont de réels tremplins dans l'apprentissage du français et de la culture québécoise, de précieux compléments à l'enseignement qui favorisent l'accessibilité culturelle, génèrent des collaborations et forgent des liens entre des personnes de tous horizons, souhaitons que nos théâtres trouvent la reconnaissance et le soutien nécessaire afin de poursuivre et d'accroître leur rôle auprès des néo-Québécois-e-s.

Claudia Bilodeau | Director, Cultural Mediation,  
Théâtre du Nouveau Monde

Une vision du public de théâtre dans 10 ans : Les spectateurs, les spectatrices et les groupes d'élèves trouvent confort et accompagnement dans ce lieu où ils se sentent accueilli-e-s. Une expérience collective sensible et signifiante.

Isabelle Boisclair | Executive Director,  
la Maison Théâtre

Je souhaite qu'un partenariat soit établi entre le ministère de la Culture et des Communications et le ministère de l'Éducation pour qu'un budget spécial soit prévu afin de dédommager convenablement les artistes qui participent à des rencontres avec des groupes scolaires à la suite d'une performance théâtrale, et ce, dans le but de compléter les objectifs pédagogiques des sorties au théâtre des institutions d'enseignement, que ce soit aux niveaux primaire, secondaire, collégial et universitaire.

Louissette Charland | Retired cultural worker,  
Théâtre de Quat'Sous

Que le théâtre jeune public, ainsi que les autres formes d'arts pour jeune public, fasse partie intégrante de la formation des maîtres offerte dans les universités québécoises, entre autres par un cours de pédagogie lui étant consacré, des stages reconnus chez les créateurs et diffuseurs jeune public ainsi que des passeports offerts aux futurs enseignants.

André Courchesne | Administrator, Carmelle  
and Rémi-Marcoux Research Chair in Arts  
Management, HEC Montréal

En tant que diffuseur spécialisé, un chantier prioritaire pour nous sera d'assurer l'amélioration des conditions d'accueil offertes aux compagnies que nous programmons afin d'assurer une plus grande équité au sein des compagnies intermédiaires et établies de la Capitale-Nationale. Pour ce faire, nous aurons absolument besoin de plus de soutien au fonctionnement afin de pouvoir y investir davantage.

Samuel Corbeil et Gabrielle Ferron | Artistic  
Coordinators, Théâtre Périscope

Je souhaite que le milieu du théâtre développe une furieuse envie de découverte et d'échange, de partage et de collaboration, et devienne précurseur dans des initiatives visant la rencontre, au-delà des territoires. Nous devons faciliter la mobilité sur l'immense terrain de jeu provincial que nous occupons et permettre un dialogue constant : que les artistes se rencontrent, que le public découvre et que le milieu s'enrichisse; que ces initiatives deviennent un levier pour la reconnaissance de l'importance du théâtre pour la société, parce qu'ancré dans la vie et concrètement présent. Tout le temps. Partout.

Vicky Côté | Director, actor, designer, and  
Executive Director,  
Théâtre à Bout Portant

Il est crucial de repenser en profondeur les modèles de soutien offerts. À cette heure, des artistes fragilisés-e-s cherchent appui dans des structures elles-mêmes vulnérables. Nous désirons ardemment voir se réaliser les projets décloisonnés, innovants et lumineux des artistes de la relève. Pour les soutenir, les organismes comme le nôtre doivent pouvoir s'affranchir de l'instabilité constante de leurs ressources tant financières qu'humaines.

Claudiel Doucet | Artistic Director,  
LA SERRE – arts vivants

Je suis auteur. Écrire une pièce peut prendre un certain temps... Mais lorsque les théâtres programment leurs saisons jusqu'à trois ans d'avance, comment rester d'actualité? Nous pourrions encourager et soutenir les programmateurs dans leur prise de risque afin d'éviter une planification trop à l'avance, les encourager à vivre avec l'inconnu pour laisser place à la spontanéité de certains projets.

Philippe Ducros | Writer, director, and  
Artistic Director, Hôtel-Motel

L'art théâtral a une grande valeur.

Nous, compagnies théâtrales institutionnelles québécoises possédant leurs propres salles de spectacles, ou encore nous, compagnies intermédiaires ou émergentes sans lieu de diffusion, nous sommes fières d'offrir à vous, comédiennes et comédiens des taux horaires de répétitions qui sont à la hauteur de vos 10, 20, 30 40, 50, voire de vos 60 précieuses années d'expériences professionnelles. Ces taux horaires s'appliquent bien évidemment pour tous les concepteurs et conceptrices, assistant-e-s metteur en scène et régisseur-e-s, travailleurs de la scène, travailleuses culturelles et autres personnes qui travaillent avec ardeur et passion à la création de nos spectacles. C'est une évidence.

Les mots qui précèdent sont encore trop souvent une chimère, hélas. Sont-ils voués à demeurer une éternelle utopie?

Martin Faucher | Director and actor



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*Tant dans nos équipes de création que dans nos organismes culturels, portons attention à la vraie richesse sincère du partage entre les générations.*

Marie-Hélène Gendreau | Actor, director, and Artistic Director, Théâtre des Gens d'en bas, Théâtre du Bic

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*Je souhaite voir se solidifier et bonifier la mesure 15186 pour les sorties scolaires en milieu culturel, assister à une meilleure concertation entre les ministères de la Culture et de l'Éducation et amorcer l'évolution du modèle d'affaires du théâtre jeune public, sclérosé dans une dynamique de billetteries familiales qui imposent des conditions de travail précaires à ses artistes et un réseau de tournée qui peine à fournir.*

Jean-François Guilbault | Co-executive Director and Artistic Director, L'Arrière Scène

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*Le milieu des arts vivants est peuplé d'individus de qualité, d'individus braves, prenant à bras-le-corps les défis et les surmontant un à un. Que de respect pour ces gens qui créent de la pure magie avec, parfois, trois fois rien! Il est impératif de donner des conditions de travail adéquates afin de laisser ces personnes nous offrir ce qu'ils et elles ont de meilleur. Des conditions où le respect, l'inclusion et la sécurité prédominent. La richesse de notre milieu repose sur ces ressources humaines. Il ne tient qu'à nous de les mettre au cœur de nos préoccupations.*

Karlane Héroux-Danis | Actor and Co-artistic Director and Co-executive Director, Théâtre à l'eau froide

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*Reconnaissant notre interdépendance, nous ferons assurément du théâtre à la hauteur de notre intelligence collective, un théâtre qui veillera à protéger et à célébrer les multiples identités qui façonnent le secteur théâtral.*

Marie-Eve Huot | Artistic Director, Le Carrousel theatre company

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*Trop longtemps le milieu théâtral québécois s'est enorgueilli de l'exportation de ses œuvres à l'étranger : la tournée internationale comme étalon de sa vitalité, comme symbole de sa grandeur. Mais cette « exportation » n'a réellement jamais été pensée, déployée et vécue sur la base de la réciprocité et de l'échange.*

Xavier Inchauspé | Co-executive Director, Orange Noyée

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*J'ai un désir de retrouver cette puissante collectivité, que tous et toutes ressentent la force d'un sentiment d'appartenance. Pour ce faire, il est primordial que les organismes culturels soient en phase avec l'écosystème théâtral.*

Nadine Jean | Actor

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*Plus une discipline est développée au sein même d'une région, plus les spectateurs de cette même région sont ouverts et disponibles à recevoir des propositions théâtrales audacieuses venant aussi bien des grands centres que de l'étranger.*

Benoît Lagrandeur | Artistic Director, La Rubrique, Co-artistic Director, FIAMS, actor

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*Je rêve du jour où les compagnies qui ont le bonheur de voir leur projet être sélectionné par une direction artistique puis programmé dans le cadre d'une saison théâtrale aient la garantie d'un minimum de financement.*

Cédrik Lapratte-Roy | Actor and director

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*Notre stratégie commune doit être d'accorder davantage de ressources, de temps et d'espace pour l'expérimentation et la création des œuvres. Il s'agit ici de permettre aux spectacles d'atteindre leur plein potentiel, ce qui sera toujours notre meilleur actif pour affirmer le rôle et l'importance du théâtre.*

David Lavoie | Executive Director, Festival TransAmériques

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*J'ai le souhait que toute compagnie qui se fonde puisse aspirer à un développement qui la mènera à la pérennité. Ce n'est que de cette façon que les créateurs y travaillant connaîtront les conditions optimales espérées par tout le milieu.*

Hubert Lemire | Artistic Director and Co-executive Director, Théâtre du Double signe

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*Un des objectifs du Plan directeur devrait être la création ou la reconnaissance, dans chaque région du Québec, d'une instance phare reconnue comme pôle de création et de diffusion en théâtre et dotée de budgets suffisants pour réaliser cette mission.*

Pierre MacDuff | Performing arts consultant

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*On aime nous faire croire que la tarte est une ressource limitée. Je suis une fervente croyante en la théorie des tartes illimitées. La solution est de repenser la distribution de la farine et de sortir notre rouleau à pâte et de cuisiner. S'il faut que je devienne pâtissière de l'impossible pour qu'il y ait enfin assez de maudite tarte pour tout le monde, je le ferai, et je continuerai à me faire aller le fourneau jusqu'à ce que chacun ait pu planter sa fourchette dans une part qui lui permette d'être rassasié.*

Rachel Morse | Assistant to the Executive and Artistic Director, Théâtre Aux Écuries, and writer

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*Souvent je me demande, est-ce que les humains sont bien, à l'intérieur d'une équipe est-ce qu'ils ont tout pour travailler, ont-ils l'air heureuses/heureux? Si on fait du théâtre pour changer le monde, il faut commencer par le faire à l'intérieur de nos équipes ou du moins, tendre au maximum vers un équilibre et une bonne santé.*

Anne-Marie Olivier | Former Artistic Director,  
Théâtre du Trident

*Les écoles d'art dramatique doivent développer l'autonomie et l'engagement de leurs étudiantes et étudiants tout en innovant afin de propulser le théâtre vers demain.*

Jean-Sébastien Ouellette | Director,  
Conservatoire d'art dramatique de Québec

*[...] Deux questions spécifiques sont et seront de plus en plus d'actualité, soit d'une part le contexte géopolitique, avec les frontières qui se referment de plus en plus et les couts financiers bondissant de façon exponentielle, complexifiant d'autant l'accueil de tournées nationales et internationales. D'autre part, le contexte de crise climatique, questionnant l'idée même de tournées nationales et internationales, avec ses pratiques à revoir et à écoresvisiter.*

Viviane Paradis | Programming Director,  
Le Diamant

*Nos précarités nous forcent à parler beaucoup trop longtemps d'économie plutôt que d'arts, ce qui est malheureux. Mais puisqu'il faut nommer ce qui est : Le concept « à projet » invisibilise les charges de travail, les charges mentales et financières auxquelles nous sommes soumis en continu pour le maintien de nos compagnies. Ces milliers d'heures non rémunérées ont une valeur et un poids économique et permettent à notre milieu d'être florissant. La culture a un poids économique et notre bénévolat a contribué à cette valeur. Comme le travail des femmes à la maison à une certaine époque, sans ce travail, notre économie globale n'aurait pas progressé.*

Michelle Parent | Director and  
Executive Director, Pirata Théâtre

*Il est essentiel que les institutions culturelles disposent de structures de création et d'accueil pour favoriser l'expression de la relève issue de toutes les communautés culturelles qui enrichit considérablement la culture québécoise.*

Lorraine Pintal | Artistic and Executive Director,  
Théâtre du Nouveau Monde

*[...] ce sont toutes ces rencontres qui nous transforment en idées, en création, en projets et qui rencontrent le public qui me porte et m'enivre. Ces grandes histoires d'amour qui nous tissent les uns aux autres.*

Laurence Régnier | Actor, writer, and director

*On ne peut pas produire du théâtre comme on produit une nouvelle marque de voiture. L'impact de la recherche sur un projet, une équipe ou la démarche artistique d'un-e créateur-riche est parfois aussi fort que le spectacle peut avoir sur un public.*

Claire Renaud | Scenographer  
and Artistic Director,  
Précieuses fissures

*Theatre is communion. Heartbeats syncing as a story is shared around the fire. It does not succeed alone. It takes many. We are called on to contribute, to seek new connections and new ways to work. To ensure there is space around the fire for all, for all have their story to tell. We do not succeed alone. It takes many. It needs you.*

Jon Rondeau | Executive Director,  
Segal Centre for Performing Arts

*En tant que compagnie productrice, nous aimerions recevoir des informations, des astuces concrètes, un soutien afin de prendre un virage plus écoresponsable.*

Éva-Saïda Saheb-Ettaba | Director, Outreach and  
Communications, Théâtre des Confettis

*Les nouvelles technologies constituent une piste intéressante, si elles servent un propos riche et porteur, car elles suscitent la curiosité d'un grand nombre et convient les gens à une expérience inédite pour leur raconter autrement des histoires qui les toucheront.*

Marjolaine Quintal | Chair,  
La Cargaison | collectif créatif

*Je rêve de voir se multiplier les possibilités qui nous enracinent ailleurs; le temps d'une résidence, le temps d'une étape de création, le temps de présenter les premières représentations d'un spectacle, le temps de fonder un nouveau lieu de création.*

Anne Trudel | Actor

*L'exploration n'est pas un acte solitaire. Elle trouve sa raison d'être dans la rencontre entre artistes, si on leur voue temps et refuge. Avec les bonnes conditions réunies, elle ne peut qu'être éclatante.*

Alexandrine Warren | Actor



# PRIORITY SECTORS

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# Priority Sectors

A roadmap's intended role and anticipated results are defined in the long term, but short-term impacts must not be overlooked.

**Eight priority sectors** have been identified **with anticipated results within three years.**

These priority sectors are organized around a series of themes that will be developed over the next three years, and each one of which includes several subthemes or more specific questions. A variety of actions and tools will be used to address a number of issues:

- Studies
- Conferences
- Awareness campaigns
- Collaboration with other relevant sectors
- Other means

The action plan in the following section details a range of actions, including those that will help to advance these priority sectors.

Noted that the themes have not been organized in any particular order of importance; similarly, these priorities are not intended to diminish the importance of other areas of intervention outlined in the Roadmap, which will be addressed separately and specifically.

## 1. WORKING CONDITIONS AND HUMAN RESOURCE MANAGEMENT

- Group insurance plans
- Remuneration of all human resources in the sector
- Best practices in human resources policy
- Continuing human resource management training and support

*(Including **Artistic action B.1.3**, **Organizational action B.1.1**, and **Human actions A.1.1, A.2.1, A.3.1, and A.3.5**)*

## Priority Sectors

### 2. CREATION AND PRODUCTION CONDITIONS

- Grants indexation
- Importance of public funding and recurring funding
- Access to various types of residencies
- Availability of rehearsal space, equipment, and other creation and production resources
- Precariousness of both developing and established companies that do not yet receive operating support

*(Including [Artistic action A.1.1](#) and [A.1.2](#), [Organizational action A1.7](#), and [Territorial action C.1.2](#))*

### 3. EQUITY, DIVERSITY, AND INCLUSION

- Adoption of a common language to name and address EDI issues
- Documenting the particular challenges of groups that experience various forms of systemic exclusion
- Universal accessibility in artistic and cultural workplaces
- Achieving parity in the participation of women and people from other marginalized groups in key creative theatre functions
- Openness to the distinct creative and production contexts of Black, Indigenous, and other people of colour and racialized groups, of all ethnocultural groups, and of other historically marginalized groups and individuals

*(Including [Human dimension axis B](#), [Artistic strategy B.2](#), [Artistic action B.1.1](#), [Territorial C.2.3](#), [Ecosystemic action A.2.8](#), and [Audiences action B.3.1](#))*

### 4. THE NEXT GENERATION

- Integration of young people and those with atypical educational backgrounds
- Visibility of emerging designers or craftspeople or those from marginalized groups
- Support for recent graduates
- Audience access for emerging companies
- Stronger relationships between emerging and established companies

*(Including [Organizational action A.2.2](#), [Human action C.1.6](#), [Ecosystemic action A.3.1](#), and [Ecosystemic strategy A.2](#))*

## Priority Sectors

### 5. AUDIENCE DEVELOPMENT

- Changes in public behaviour since the pandemic
- Publicizing the GTFAS audience and non-audience study
- Relationship between theatre, media, and influencers
- The importance of data in current and future marketing practices.
- Expertise in theatre and cultural mediation

*(Including Audiences strategies **A** and **B**, **Ecosystemic D.1**)*

### 6. YOUNG AUDIENCES

- Curricular integration of theatre outings
- Measures to support school cultural outings

- Consultations between departmental stakeholders and the arts community
- Family attendance

*(Including Audiences strategy **C**, Territorial action **C.1.1**, and Audiences actions **A.1.4** and **B.2.5**)*

### 7. INTERREGIONAL TOURING

- Relationship between sector-specific and multidisciplinary producers
- Roles and contributions of small creation and performance venues in the ecosystem of each region
- Touring of risky or more expensive work
- Collaboration between organizations in different regions

*(The **Territorial dimension in its entirety**)*

### 8. ECOLOGICAL RESPONSIBILITY

- Increasing awareness of ecological issues and of the sector's role
- Access to information and best-practice packages, and resources to support their implementation

*(Including **Ecosystemic strategy axis C**, and **Territorial action D.4.1**)*

# ACTION PLAN

**PLAN  
DIRECTEUR**  
DU THÉÂTRE  
PROFESSIONNEL  
AU QUÉBEC  
2020 · 2030

QUÉBEC  
PROFESSIONAL  
THEATRE  
**ROADMAP**  
2023 · 2033

# Action Plan

In order to cover a broad spectrum, the action plan has been divided into **six sections**, to address six dimensions of the theatre sector. Each section is prefaced by a short overview.

The **ARTISTIC** Dimension

The **ORGANIZATIONAL** Dimension

The **AUDIENCE** Dimension

The **TERRITORIAL** Dimension

The **HUMAN** Dimension

The **ECOSYSTEMIC** Dimension

In order to be fulfilled, the Roadmap's vision must be enacted through a set of orientations, strategies, and actions. Each dimension is first broken down into a number of orientations (A, B, C, D, or E), which are subthemes. For each orientation, strategies address the issues identified in the previous steps. Those strategies will be implemented through actions that target a more specific strategic aspect.

## Action Plan

Since it also functions as an assessment tool, the action plan must be structured and clear, and thus has been presented in a table with several columns, each one of which has a function:

- **Strategies:** how to respond to issues
- **Actions:** means of implementing an aspect of a strategy
- **Short, medium, long term:** planned timeline for implementation:
  - Short term: 1 to 3 years
  - Medium: 4 to 7 years
  - Long: 8 to 10 years
- **Partners:** organizations, associations, institutions, and even individuals who are already working in the area targeted by the action and who could contribute to its implementation

**Note:** At publication time, a limited number of partners were in a position to make a firm commitment. Given the long-term timeline frame anticipated for some actions, partners will be added at a later stage. The empty fields are therefore available to be claimed by any individual or organization wishing to sign up to undertake particular actions. Partnerships and commitments will be updated periodically through a monitoring tool that will be unveiled subsequently.

## The **ARTISTIC** Dimension

Art, artists, creators, and creative work are at the heart of the rich and complex network that makes up Québec's theatre community. The artistic dimension provides the essential vitality that nourishes the sector and allows it to shine here and elsewhere.

Québec's theatre sector is vibrant and prolific, and the creations that emerge are acutely sensitive to the world we live in. Through its words, its dramaturgy, its aesthetic vocabulary, and its contemporary relevance—its relevance to the context from which it emerges—the theatre arts foster the expression of an essential diversity of voices.

The artistic dimension brings together all the individuals who generously lend their expertise, skills, and talents to theatre. Moreover, that relational dynamic, which is so fundamental to the theatre ecosystem, goes beyond the professional network within which the art itself takes shape. It's important to remember how inspiring theatre is, and how it tends to bring people together, which has an impact on individual and collective identity and imagination.

If we aspire to a healthier, more balanced, and more prosperous practice, it is furthermore crucial to redefine and rethink the creative conditions within which new aesthetic proposals will flourish. Valuing the art form and giving the work the time and opportunity to mature and reach its artistic potential is also a testament to the dedication of the individuals involved. The issue here is not one of the number of productions, pace, and quantity, but rather of artistic reach, research, replenishing, experimentation, incubation, audacity, availability, sharing, and gathering.

By giving ourselves the means and the time to better research, create, produce, and present in quality conditions that are sustainable and respectful of people, we can ensure that theatre has the necessary resources so that the art itself and the works we create continue to nurture the era and the audience. In so doing, we can also release the sector from the burden of inadequacy, vulnerability, and scarcity that is still too often typical of the practice in order to achieve greater freedom, recognition, and legitimacy.

## The **ARTISTIC** Dimension

### Overview

ORIENTATIONS	STRATEGIES
<p><b>A.</b> Assert the importance of artistic research and resources for the renewal and development of the discipline</p>	<ol style="list-style-type: none"> <li>1. Provide more time, resources, and space for research, experimentation, dramaturgical exploration, and the creation of new work</li> <li>2. Create the conditions for the work to reach its artistic potential</li> </ol>
<p><b>B.</b> Reflect the diversity and mix of artistic approaches that make up and enrich Québec theatre</p>	<ol style="list-style-type: none"> <li>1. Recognize stylistic, formal, aesthetic, creative, and contextual plurality</li> <li>2. Recognize the practice of artists with disabilities</li> </ol>
<p><b>C.</b> Improve access to skills, resources, venues, and equipment to develop and sustain quality artistic practice</p>	<ol style="list-style-type: none"> <li>1. Optimize the use of space and equipment</li> <li>2. Promote artistic collaboration and exchange</li> </ol>

The **ARTISTIC**  
Dimension**A. ASSERT THE IMPORTANCE OF ARTISTIC RESEARCH AND RESOURCES FOR THE RENEWAL AND DEVELOPMENT OF THE DISCIPLINE**

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
1. Provide more time, resources, and space for research, experimentation, dramaturgical exploration, and the creation of new work	1.1 Allocate more resources to programs devoted to writing, development, innovation, and research into new forms of theatrical expression	X			AQAD, CEAD
	1.2 Emphasize the need for grant-supported periods of artistic renewal for artists of all generations in advocacy to arts councils	X			CEAD
	1.3 Increase recognition for the professions of playwright and dramaturge in order to enrich productions				AQAD, AQM, CEAD
	1.4 Consolidate and develop institutions and organizations dedicated to writing, experimentation, research, and creation		X		AQM, CEAD
	1.5 Diversify the duration, form, location, and focus (research, creation, production, technical, etc.) of writing and creation residencies	X			ADST, AQM, CEAD

The **ARTISTIC**  
Dimension

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
<b>2. Create the conditions for the work to reach its artistic potential</b>	<b>2.1</b> Integrate more annual or short-term artistic and technical residencies in established theatres, both in major centres and in the regions	X			ADST, CEAD, TAI, VOY
	<b>2.2</b> Develop collaborations based on continuity between various partners to encourage new writing and support the progression from creation to production		X		CEAD, TUEJ, VOY
	<b>2.3</b> Make programming space available to facilitate the rapid integration of new projects or one-off initiatives		X		ADST, TAI
	<b>2.4</b> Increase the recognition of critical discourse and support the practice of quality theatre criticism as a means of reflection and renewal		X		AQM

The **ARTISTIC**  
Dimension**B. REFLECT THE DIVERSITY AND MIX OF ARTISTIC APPROACHES THAT MAKE UP AND ENRICH QUÉBEC THEATRE**

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
1. Recognize stylistic, formal, aesthetic, creative, and contextual plurality	1.1 Highlight the distinctiveness of Indigenous theatre traditions and practices and given them more prominence	X			CEAD, CQT
	1.2 Establish more artistic residencies and productions that encourage artists from different artistic backgrounds to come together		X		AQAD, CEAD
	1.3 Familiarize and equip members of assessment committees and juries regarding less familiar artistic practices and allow for adjustments to juror honoraria when assessments involve more research (e.g. on authors' previous work, etc.)			X	CEAD, CQT
	1.4 Adapt assessment criteria to better account for less familiar artistic projects, long-term creation projects, and residencies, or different contexts	X			CEAD, CQT
	1.5 Adapt assessment criteria to better account for individual creation contexts (e.g. maternity, illness, family support, ageing, etc.)	X			CQT

The **ARTISTIC**  
Dimension

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
<b>2. Recognize the practice of artists with disabilities</b>	<b>2.1</b> Better understand and raise awareness of the particular needs of artists with disabilities according to the type of disability and circumstances	X			CQT
	<b>2.2</b> Report on universal accessibility in artists' creative workspaces, production facilities, and performance venues			X	CQT
	<b>2.3</b> Advocate as needed to raise awareness of possible building code modifications among policy makers			X	CQT

The **ARTISTIC**  
Dimensions

## C. IMPROVE ACCESS TO SKILLS, RESOURCES, VENUES AND FACILITIES TO DEVELOP AND SUSTAIN QUALITY ARTISTIC PRACTICE

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
1. Optimize the use of space and equipment	1.1 Promote, support, and connect collective initiatives that seek to document, publicize, and share rehearsal spaces, available equipment, and any other material resources	X			ACT, AQM, ADST, TUEJ, CEAD
	1.2 Build bridges between different language communities and their respective resources		X		CEAD, CQT, QDF
	1.3 Facilitate access to the resources and expertise required for surtitling			X	
2. Promote artistic collaboration and exchange	2.1 Document resources and provide a one-stop shop for access to specific artistic expertise	X			QDF
	2.2 Recognize the value of mentorship as a form of training and advocate to strengthen programs that promote intergenerational knowledge transfer	X			ACT, APASQ, AQAD, AQM, CEAD, CFC, TUEJ, TAI

## The **ORGANIZATIONAL** Dimension

Every work that is created entails an entire structural and organizational supporting network that brings it to life.

Every link in the research–creation–production–performance chain is complementary and constitutes a key stage that allows a group of professionals to follow through on their vision and aspirations.

The theatre community has been called upon to re-evaluate its approach in recent years, and the members of that community have articulated a need to better understand the ecosystem. Understanding the mechanisms and the depth of that network is a first step for some people; more importantly, it lays the groundwork for an invaluable sense of belonging.

There is also a need for transparency, engagement, and trust in understanding, documenting, and mapping the economics of the theatre sector. What are the roles and responsibilities of each stakeholder? The answer to that question is to create more connections and dialogue between the various players to ensure that things are done in a way that reflects the sector's artistic values and imperatives.

Professionals in the sector are also facing new challenges, piled on to an already heavy workload that includes administrative, financial, promotional, and other functions, and which is typical of the current status of the artist–entrepreneur. If we are to keep art at the heart of our priorities, it is crucial to reflect on a better use of resources, partnership development, new organizational models, and alternative structures.

At another level, many arts administrators are looking for governance models that are more inclusive, more diverse, and better aligned with the communities they represent and the values they support. Internal shifts of that magnitude require considerable human and financial resources, and organizations must be supported as they improve their methods and work toward achieving their objectives.

Accordingly, through various strategies, from better digital management, theatre ecosystem mapping and professional retention to elemental reflections on production methods, we are aiming for a complementary process in which everyone has access to the resources that will allow them to fulfill their mission.

## The **ORGANIZATIONAL** Dimension

### Overview

ORIENTATIONS	STRATEGIES
<p><b>A.</b> Enhance organizational diversity and complementarity in the research–creation–production–distribution chain</p>	<ol style="list-style-type: none"> <li>1. Clarify and develop an understanding of the roles played by the various types of organizations in the theatre ecosystem</li> <li>2. Recognize and validate atypical models and organizational innovation</li> <li>3. Support good governance practices</li> </ol>
<p><b>B.</b> Improve access to the resources and means required to carry out the missions of sectoral organizations</p>	<ol style="list-style-type: none"> <li>1. Improve the training, recruitment, development, remuneration, and retention of qualified cultural workers</li> <li>2. Support initiatives and partnerships aimed at sharing facilities, services, and expertise</li> <li>3. Strengthen organizations through public funding</li> <li>4. Promote the diversification of organizations' funding sources</li> </ol>

The **ORGANIZATIONAL**  
Dimension

## A. ENHANCE ORGANIZATIONAL DIVERSITY AND COMPLEMENTARITY IN THE RESEARCH-CREATION-PRODUCTION-DISTRIBUTION CHAIN

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
1. Clarify and develop an understanding of the roles played by the various types of organizations in the theatre ecosystem	1.1 Hold a conference on existing creation and production models and the role of artists therein	X			APASQ, AQAD, CEAD, CQT
	1.2 Raise awareness of the responsibilities and commitments of the different theatre institutions within the ecosystem	X			ADST, AQM, CEAD, CQT, TAI
	1.3 Support institutions' mission to sustainably foster their attachment to and reach in the local, national and international ecosystems	X			ADST, AQM, CEAD, CQT, TAI
	1.4 Define and clarify the roles of all other types of organizations (e.g. writing support, creation, production, coaching, professional development and training, etc.)	X			AQM, CEAD, CFC, CQT, TAI
	1.5 Create more links between the major networks		X		ADST, VOY
	1.6 Encourage collaboration between theatre and multi-disciplinary venues			X	ADST, TUEJ

## The **ORGANIZATIONAL** Dimension

<b>1.7</b> Increase recognition of the complementary contribution of small creation and performance venues in the ecosystem of each region	X			ADST, AQM, CEAD, CQT
<b>1.8</b> Foster initiatives that support the development of work from funding to performance		X		ADST, CEAD, VOY
<b>1.9</b> Map the sector's economy to better illustrate and understand how it works	X			ADST, CQT, TAI, TUEJ

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
<b>2.</b> Recognize and validate atypical models and organizational innovation	<b>2.1</b> Document and promote alternative organizational models and new collaborative practices		X		AQM, QDF
	<b>2.2</b> Support best and constructive practices such as networking between emerging and established companies	X			ACT, AQM, TAI, TUEJ
	<b>2.3</b> Provide administration and organizational development tools for new or emerging artists	X			TUEJ

The **ORGANIZATIONAL**  
Dimension

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
<b>3. Support good governance practices</b>	<b>3.1</b> Undertake a governance reflection and assessment process and share the results		X		CQT
	<b>3.2</b> Encourage board composition rooted in the communities and consider member equity and diversity	X			Compétence Culture, CQT, TAI
	<b>3.3</b> Document and promote inclusive governance resources	X			Compétence Culture, CQT
	<b>3.4</b> Develop and adopt codes of ethics based on best practices	X			ADST, AQM, CEAD, CQT, TAI
	<b>3.5</b> Set up a solidarity network to help organizations in crisis		X		CQT, TUEJ

The **ORGANIZATIONAL**  
Dimension

## B. IMPROVE ACCESS TO THE RESOURCES AND MEANS REQUIRED TO CARRY OUT THE MISSIONS OF SECTORAL ORGANIZATIONS

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
1. Improve the training, recruitment, development, remuneration, and retention of qualified cultural workers	1.1 Increase access to group insurance plans for cultural workers		X		Compétence Culture, AQM, TAI
	1.2 Provide more human resources management training and coaching	X			CFC, Compétence Culture, CRC
2. Support initiatives and partnerships aimed at sharing facilities, services, and expertise	2.1 Document and promote the ability of organizations with resources (HR, facilities, equipment) to share and connect with organizations that need them	X			ACT, AQM, Compétence Culture, TUEJ
	2.2 Encourage the development of mutually beneficial or more complex and constructive sectoral or community collaboration		X		Compétence Culture, TUEJ
3. Strengthen organizations through public funding	3.1 Emphasize the importance of multi-year funding from arts councils and other government bodies to support organizational vitality and sustainability	X			ACT, CQT, TAI, TUEJ
	3.2 Clarify and broaden the scope of non-artistic human resources in project grants	X			ACT, CQT

The **ORGANIZATIONAL**  
Dimension

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
4. Promote the diversification of organizations' funding sources	4.1 Document and promote alternative funding possibilities and sources			X	CFC, CQT
	4.2 Support initiatives to develop organizations' culture of philanthropy		X		TAI
	4.3 Develop more training for arts administrators to support funding diversification		X		CRC, CFC, TAI
	4.4 Encourage the private sector to contribute to organizations by lending resources			X	
	4.5 Facilitate knowledge sharing and access to expertise to secure charitable status			X	
	4.6 Improve access to expertise to develop ticket sales, digital marketing, and data use skills	X			ADST, CFC, TAI
	4.7 Facilitate access to ticketing tools for self-productions or alternative performance contexts			X	

## The AUDIENCE Dimension

In order to reach and rediscover audiences and welcome new ones, theatre needs to broaden and diversify its approaches. On the one hand, the importance of creating connections and sparking curiosity from a young age cannot be stressed enough, and it is crucial to assert how essential cultural outings are for schools and families.

Opening hearts and minds to the living arts from childhood onwards guarantees a lasting, ever-evolving relationship.

On the other hand, we must consider the importance of theatre attendance as a process and go beyond the notion of promoting theatre as a consumer product. Going to the theatre is a habit that comes from a feeling of belonging, and people can develop a taste for feeling and thinking by being presented with a range of aesthetic offerings.

It is also essential to trust theatre teams and offer them the resources required to invest in audience development. In that regard, if we want to know our audiences better in order to better engage them, attendance data appears to be a key factor in thinking about the range of possible approaches. Who are we talking to? Who are the people who are curious about theatre but don't quite dare venture out? How can we reach the theatre aficionados who don't know it yet? These are all topics for

reflection that show the investments needed to establish an unwavering commitment between theatre arts and audiences.

In order for audiences to feel challenged, it is important to consider the many ways encounters with audiences can take place. Cultural mediation specialists, teachers, artists, cultural workers, and spectators are all ambassadors for theatre's many positive social effects: socialization, integration, French language development and support, better health, solidarity, togetherness, sharing, a vision for the future, and so on. By promoting the societal benefits of theatre, we will inevitably help draw audiences.

Accessibility also remains an essential element in the success of any audience development initiative. Making venues welcoming and accessible also means being sensitive to the different circumstances that may affect audiences. Whether the issues are physical, financial, or family-related, it is important to eliminate obstacles to theatre attendance as much as possible. In this regard, the responsibility is not only about accessibility, but also about structural measures to ensure that those who want to attend can partake as much as they choose.

## The AUDIENCE Dimension

### Overview

ORIENTATIONS	STRATEGIES
<b>A.</b> Grow and diversify audiences	<ol style="list-style-type: none"> <li>1. Improve knowledge of current and potential audiences</li> <li>2. Refine communications and promotion in the sector and improve marketing practices</li> <li>3. Improve media coverage of theatre</li> </ol>
<b>B.</b> Develop more sustainable connections with audiences through a variety of outreach approaches and welcoming strategies	<ol style="list-style-type: none"> <li>1. Develop sustainable connections with audiences and the community</li> <li>2. Encourage the use of artistic and cultural mediation, and diversify mediation practices</li> <li>3. Make access to the theatre more inclusive and welcoming for all populations</li> <li>4. Explore virtual and digital access</li> </ol>
<b>C.</b> Increase young audiences' interest in theatre	<ol style="list-style-type: none"> <li>1. Deepen and support the training of cultural mediators (i.e. teachers and specialists in particular)</li> <li>2. Create a more significant curricular role for performing arts</li> <li>3. Assert the essential nature of school and family cultural outings</li> </ol>
<b>D.</b> Recognize the role of theatre and theatre artists and their beneficial impact on society	<ol style="list-style-type: none"> <li>1. Create large-scale promotions to highlight the positive social effects of theatre</li> <li>2. Raise awareness in the political sector and involve policy and political stakeholders</li> </ol>

The **AUDIENCE**  
Dimension**A.** GROW AND DIVERSIFY AUDIENCES

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
<b>1.</b> Improve knowledge of current and potential audiences	<b>1.1</b> Analyze the results of the GTFAS study on audiences and potential or non-audiences and circulate to the community	X			CQT, TAI, TUEJ
	<b>1.2</b> Examine specific barriers to theatre attendance for potential audiences		X		ADST, CQT, TAI, TUEJ
	<b>1.3</b> Develop ethics and logistics around sharing audience data	X			ADST, TAI, TUEJ
	<b>1.4</b> Study the long-term evolution of young people's relationship with theatre		X		ADST
	<b>1.5</b> Advocate for adequate funding for organizations whose mission is to collect and process culture statistics so that they are able to produce useful and timely data for the sector		X		AQM, CQT, TAI, TUEJ
	<b>1.6</b> Study the evolution of audience behaviour post-pandemic	X			ADST, CQT, TAI

The **AUDIENCE**  
Dimension

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
<b>2.</b> Refine communications and promotion in the sector and improve marketing practices	<b>2.1</b> Monitor and promote best practices within the sector with regard to cultural marketing in general and for theatre specifically		X		ADST, TAI
	<b>2.2</b> Develop more joint promotion and subscription initiatives between venues, possibly also involving other artistic disciplines		X		ADST, TAI
	<b>2.3</b> Examine the relevance and feasibility of a theatre passport that targets certain groups to promote access to theatre		X		ADST, ATEQ, TAI
	<b>2.4</b> Continue to reflect on approaches and tools for reaching school and family audiences, and on for general theatre access for young audiences	X			ADST, ATEQ, TUEJ
<b>3.</b> Improve media coverage of theatre	<b>3.1</b> Launch a working group on the relationship between theatre, media, and influencers to explore new media approaches		X		ADST, CQT, TAI

The **AUDIENCE**  
Dimension

## B. DEVELOP MORE SUSTAINABLE CONNECTIONS WITH AUDIENCES THROUGH A VARIETY OF OUTREACH APPROACHES AND WELCOMING STRATEGIES

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
1. Develop sustainable connections with audiences and the community	1.1 Encourage initiatives that promote friendly, quality audience welcome	X			ADST, TAI
	1.2 Establish more links with amateur theatre		X		ADST, AQAD, CEAD, QDF
	1.3 Encourage the regional social and community involvement of organizations and workers in theatre as a means of community integration and theatre development		X		ADST
	1.4 Provide the theatre community with a network of community workers to improve community outreach and establish links with key players in various communities		X		ADST, ATEQ
	1.5 Educate board members and workers in the sector about their role as ambassadors for theatre		X		ADST, CQT

The **AUDIENCE**  
Dimension

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
<b>2. Encourage the use of artistic and cultural mediation, and diversify mediation practices</b>	<b>2.1</b> Recognize expert resources in theatre and cultural mediation and acknowledge mediation costs	X			ADST, RMCQ, TUEJ, VOY
	<b>2.2</b> Support the development of a community of practice in cultural mediation to consolidate the profession	X			ADST, RMCQ, TAI
	<b>2.3</b> Create an activity and resource database available to the whole theatre community		X		ADST, QDF, RMCQ
	<b>2.4</b> Improve the visibility of Québec playwrights by promoting access to published works and manuscripts through library networks and events (readings, conferences, discussions, etc.)	X			AQAD, CEAD
	<b>2.5</b> Develop theatre mediation training for young audiences		X		ADST, AQM, ATEQ, RMCQ

The **AUDIENCE**  
Dimension

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
<b>3. Make access to the theatre more inclusive and welcoming for all populations</b>	<b>3.1</b> Encourage venues to develop an audience accessibility plan and encourage innovation		×		ADST, TAI
	<b>3.2</b> Train theatre reception staff to better welcome patrons with particular challenges (e.g. reduced mobility, visual impairment, mental illness, etc.)		×		ADST, TAI
	<b>3.3</b> Better promote and circulate the Charter for an accessible, inclusive and equitable culture	×			CQT
	<b>3.4</b> Develop more artistic projects in alternative contexts or at various times (e.g. alternative venues, site-specific, off-season, etc.)	×			ADST
	<b>3.5</b> Integrate short forms, off-site works, and street theatre into regular programming			×	ADST, AQM
	<b>3.6</b> Develop or provide access to resources for adapting performances or productions that can be presented in seniors' residences, youth centres, detention centres, etc.			×	
<b>4. Explore virtual and digital access</b>	<b>4.1</b> Encourage the use of existing virtual presence technology to develop artistic and mediation projects	×			

The **AUDIENCE**  
Dimension

## C. INCREASE YOUNG AUDIENCES' INTEREST IN THEATRE

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
1. Deepen and support the training of cultural mediators (i.e. teachers and specialists in particular)	1.1 Collaborate with universities to include measures in teacher training programs to encourage attendance at professional venues in order to bring teachers into contact with professional productions and artists	X			ADST, ATEQ, TAI
	1.2 Develop and offer professional development/training for teachers to increase their knowledge of theatre and help integrate theatre attendance into their teaching practice		X		ADST, ATEQ
	1.3 Provide teachers with tools to help them deal with sensitive topics or themes in performances	X			ADST, ATEQ, TAI, TUEJ
	1.4 Gather, develop, and share tools and resources to support companies prepare educational toolkits		X		ADST
	1.5 Create support tools for parents attending with their children		X		ADST

The **AUDIENCE**  
Dimension

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
2. Create a more significant curricular role for performing arts	2.1 Integrate the practice of reading plays and attending professional performances in professional venues regularly into the curriculum throughout all academic cycles		X		ADST, ATEQ, TUEJ
	2.2 Re-establish the culture–education consultation table with government and arts community stakeholders	X			ADST, ATEQ, Compétence Culture, CQT, TUEJ
	2.3 Create better support for school outings organized by drama teachers		X		ATEQ
3. Assert the essential nature of school and family cultural outings	3.1 Update and secure budgets to support school cultural outings	X			ADST, ATEQ, CQT
	3.2 Involve all stakeholders (school, cultural, municipal, regional) in finding sustainable solutions for student transport on school trips		X		ADST, ATEQ, TUEJ
	3.3 Create a culture–education program open to the professional cultural community to fund the design and implementation of cultural outing support projects		X		ADST

## The AUDIENCE Dimension

<b>3.4</b> Develop projects in conjunction with integration-class teachers to support the attendance of newcomer children		×		ADST, ATEQ, CQT
<b>3.5</b> Strengthen the capacity of young audience outreach cultural committees and organizations and recognize their complementary role		×		ADST, TUEJ
<b>3.6</b> Help schools (teachers and principals) adopt ways to support cultural outings	×			ADST, ATEQ, TUEJ
<b>3.7</b> Promote family attendance as a way to enrich family life	×			ADST, CQT
<b>3.8</b> Document and publicize best practices in family and child cultural mediation		×		ADST
<b>3.9</b> Develop projects for intergenerational outings or packages that bring together the young audience offerings of multiple cultural venues		×		ADST

The **AUDIENCE**  
Dimension

## D. RECOGNIZE THE ROLE OF THEATRE AND THEATRE ARTISTS AND THEIR BENEFICIAL IMPACT ON SOCIETY

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
1. Create large-scale promotions to highlight the positive social effects of theatre	1.1 Develop a visual map of all the contributions and impacts of theatre in society: economic, social, health, etc.			×	CQT
	1.2 Design and implement a campaign to promote and highlight the positive contributions of the performing arts in general and theatre specifically in consultation with representatives of other performing arts sectors		×		CQT, TAI, TUEJ, RCRCQ
2. Raise awareness in the political sector and involve policy and political stakeholders	2.1 Mobilize the community to bolster theatre representation in arts consultation opportunities	×			CQT, TAI, TUEJ

## The **TERRITORIAL** Dimension

There are scores of theatre projects in every corner of Québec that reflect the diversity of practices across the sector.

Theatre activities in the various regions of Québec come in different, pertinent forms. Those distinctions also mean that, while the development of professional practice outside the major population centres is based on issues that are common to the entire theatre community, that development nonetheless has its own particularities.

Among the issues common to several regions, infrastructure quality comes up often. The infrastructure available to artists must support the wealth of talent that seeks to develop and take root in the regions. Building facilities is not enough; they must also be operated and maintained. If we want more artists to have the chance to establish a full, flourishing, and sustainable practice across Québec, we need adequate facilities, equipment, and resources to enhance and sustain theatre workers' art, craft, and presence.

Efforts to raise awareness are also essential, since interregional equity cannot be achieved without understanding and valuing the different production situations across Québec. Some venues furthermore face major challenges in terms of available venues, as well as significant increases in accommodation, per diem, and other costs. Those issues must be recognized and professionals must be provided with concrete resources to benefit from conditions that promote creation and performance.

Regional touring also has unifying potential. Many professionals in the sector would like to see greater reciprocity between theatre partners, regardless of whether they are rural or urban, in major centre or elsewhere. We hope that expertise and ideas can also circulate: the regions that want to present theatre, that are hungry for it, must have access to it.

To better achieve these objectives, the dialogue between specialized and multidisciplinary venues must be improved. In particular, we envision more spaces for meetings, cross-collaborations, and networking possibilities between both worlds, so that it becomes possible for theatre to be integrated into communities from the beginning of the creation process, ultimately to support the profoundly unifying nature of theatre arts.

The territorial dimension is a call for more communication. It also encourages us to develop mechanisms for consultation and events that promote artists' mobility and networking. How can we get to know each other better, as professionals in the theatre community, but also as a community of practice? One thing is for sure: the notion of encounter must be at the heart of how we think of territory.

The **TERRITORIAL**  
Dimension

Overview

ORIENTATIONS	STRATEGIES
<b>A.</b> Ensure quality creation, production, and performance infrastructures in all regions of Québec	<ol style="list-style-type: none"> <li>1. Maintain, improve, or transform existing infrastructure and equipment to meet the needs of theatre practices and communities</li> <li>2. Ensure the necessary funding is available to operate infrastructure</li> </ol>
<b>B.</b> Strengthen regional centres by taking into account creation, production, performance, and training	<ol style="list-style-type: none"> <li>1. Build a national network of regional hubs and provide the conditions required to create or support those ecosystems</li> <li>2. Support the development of new hubs by considering different regional dynamics</li> </ol>
<b>C.</b> Ensure that theatre is touring and present, including productions, artists, and resources throughout Québec	<ol style="list-style-type: none"> <li>1. Improve touring and support conditions for artists and works</li> <li>2. Diversify touring models for artists and productions</li> <li>3. Promote interregional collaboration and partnerships to optimize movement across Québec and encourage reciprocity</li> </ol>
<b>D.</b> Improve the presence and impact of theatre, artists, and expertise outside Québec	<ol style="list-style-type: none"> <li>1. Increase the visibility of Québec theatre in various markets outside Québec</li> <li>2. Provide more support for programming directors from outside Québec</li> <li>3. Facilitate and encourage the reciprocal mobility of artists between Canadian provinces</li> <li>4. Ensure the best expertise and knowledge to develop and produce quality tours</li> </ol>

The **TERRITORIAL**  
Dimension**A.** ENSURE QUALITY CREATION, PRODUCTION, AND PERFORMANCE INFRASTRUCTURES IN ALL REGIONS OF QUÉBEC

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
1. Maintain, improve, or transform existing infrastructure and equipment to meet the needs of theatre practices and communities	1.1 Document the locations, availability, occupation conditions, and state of infrastructure and facilities for creation, production, and performance throughout Québec, for all forms of theatre and for all audiences		X		ADST, CQT, TAI
	1.2 Develop national, provincial, and municipal policies for asset development and preservation		X		ADST, CQT, TAI
	1.3 Identify and circulate expert resources (in planning, financial organization, and project management) to advise organizations on infrastructure projects		X		CQT, TAI
	1.4 Streamline and accelerate infrastructure funding application processing		X		ADST, CQT

The **TERRITORIAL**  
Dimension

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
<b>2. Ensure the necessary funding is available to operate infrastructure</b>	<b>2.1</b> Distinguish between funding for facilities and equipment maintenance and operating and program funding		X		CQT, TAI
	<b>2.2</b> Involve municipal authorities more in supporting infrastructure in their area		X		CQT
	<b>2.3</b> Ensure greater transparency in infrastructure project funding assessments to maintain political neutrality			X	CQT

The **TERRITORIAL**  
Dimension**B. STRENGTHEN REGIONAL CENTRES BY TAKING INTO ACCOUNT CREATION, PRODUCTION, PERFORMANCE, AND TRAINING**

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
1. Build a national network of regional hubs and provide the conditions required to create or support those ecosystems	1.1 Define the various types of hubs, identify different models by their roles, and increase the community's awareness of support organizations		X		ADST, AQM, CQT, VOY
	1.2 Establish a consultation mechanism among hubs to encourage development and facilitate collaboration and the circulation of ideas and expertise		X		ADST, CQT
	1.3 Ensure the conditions required to support the operations and impact of hubs and their support organizations by ensuring interregional equity		X		ADST, CQT
2. Support the development of new hubs by considering different regional dynamics	2.1 Mobilize regional cultural consulting bodies to identify local opportunities and increase regional and national recognition	X			CQT
	2.2 Mandate hubs to carry out local and regional artistic development in keeping with the obligations outlined			X	

The **TERRITORIAL**  
Dimension**C. ENSURE THAT THEATRE IS TOURING AND PRESENT, INCLUDING PRODUCTIONS, ARTISTS, AND RESOURCES THROUGHOUT QUÉBEC**

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
<b>1. Improve touring and support conditions for artists and works</b>	<b>1.1</b> Document disparities in fees and hosting conditions for companies/performances between presenter types, regions, disciplines, and general and young audiences	X			ADST, TUEJ
	<b>1.2</b> Provide separate support for the travel and accommodation costs of those involved in residencies and productions (where the majority of artists are not in the region)	X			ACT
	<b>1.3</b> Support new training and integration for dissemination agents		X		CQT
	<b>1.4</b> Identify and promote resources and support services that allow artists to access touring projects		X		CQT, CRC, VOY

The **TERRITORIAL**  
Dimension

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
<b>2. Diversify touring models for artists and productions</b>	<b>2.1</b> Develop residency programs accessible to a wider variety of artists (writers, designers, etc.)	X			ADST, AQAD, AQM, CEAD
	<b>2.2</b> Support events that promote Québec theatre and companies and organizations that create and produce works by Québec playwrights	X			AQAD, CEAD, QDF, TUEJ
	<b>2.3</b> Ensure representation of diverse and Indigenous artists among artists and works	X			ADST, CQT
<b>3. Promote interregional collaboration and partnerships to optimize movement across Québec and encourage reciprocity</b>	<b>3.1</b> Create a touring assistance program that supports funding and promotes the circulation of new Québec plays and works that are considered riskier or more costly		X		VOY
	<b>3.2</b> Develop interregional financial and artistic residencies and co-productions to stimulate interactions across Québec		X		AQM, CEAD, TAI
	<b>3.3</b> Support collaborative projects between organizations from different regions		X		CEAD, CQT, CRC

The **TERRITORIAL**  
Dimension**D. IMPROVE THE PRESENCE AND IMPACT OF THEATRE, ARTISTS, AND EXPERTISE OUTSIDE QUÉBEC**

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
<b>1. Increase the visibility of Québec theatre in various markets outside Québec</b>	<b>1.1</b> Increase the participation of Québec artists and companies in networking activities and events	X			AQM, CEAD
	<b>1.2</b> Provide local companies with the means to reciprocate conditions when hosting companies from outside Québec		X		ADST
	<b>1.3</b> Establish major, permanent showcases at large international Francophone festivals			X	
	<b>1.4</b> Increase the resources and capacity to support the work of cultural agents in Québec and Canadian diplomatic networks to assist Québec artists and organizations travelling abroad			X	
<b>2. Provide more support for programming directors from outside Québec</b>	<b>2.1</b> Increase financial support for hosting foreign delegations and increase the number of Québec delegations abroad at international festivals			X	CQT
	<b>2.2</b> Promote smaller regional events		X		AQM, CQT, VOY
	<b>2.3</b> Explore and raise awareness of other promotional models (e.g. virtual showcases, reciprocal visits, etc.)		X		AQM, CEAD, CFC, VOY

The **TERRITORIAL**  
Dimension

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
<b>3. Facilitate and encourage the reciprocal mobility of artists between Canadian provinces</b>	<b>3.1</b> Promote the awareness and use of CAPACOA resources for pan-Canadian projects		X		CQT
	<b>3.2</b> Develop more initiatives that allow authors to increase their connections with the rest of Canada, including improving translation grants and simplifying the process to access those grants	X			AQAD, CEAD
	<b>3.3</b> Create a mechanism for Canadian presenters to work together to foster performance and co-production partnerships			X	
<b>4. Ensure the best expertise and knowledge to develop and produce quality tours</b>	<b>4.1</b> Facilitate a community consultation to update the collective vision of international development for theatre with an increased awareness of environmental issues		X		AQM, CQT
	<b>4.2</b> Document development and presenter agencies' different business models and analyze their consolidation and development needs			X	
	<b>4.3</b> Identify and publicize existing touring-logistics resources		X		
	<b>4.4</b> Facilitate international movement by centralizing expertise on visas and export documents		X		CQT
	<b>4.5</b> Promote environmentally responsible expertise and practices	X			CQT, TAI

## The HUMAN Dimension

By broaching the human, individual dimension, we wish to affirm the central humanity in every facet of theatre.

We aspire to a sector where people work in suitable conditions, that is, in a balanced, respectful, healthy environment. The individuals who enrich the Québec theatre community bring such passion to their work, and it is deplorable that so many face such precariousness, which leaves them in a vulnerable, fragile position.

The prevalence of psychological distress is closely linked to conditions of practice, which can be improved, in particular through the implementation of a better social safety net and by improving the remuneration of artists and other workers in the sector. In addition, funding bodies must be made aware of issues that are becoming increasingly important—for instance, the significant responsibilities that fall into the category of invisible work (development, administration, design, etc.), which tends not to be recognized or remunerated.

When we think of the human dimension, we also think of those who will take up the torch, those who have been trying for some time to step into professional theatre, and to let their talent shine—the next generation.

We aspire to a stronger culture of benevolence, where professional integration would take place organically through opportunities for

meetings, internships, and auditions structured around artistic and aesthetic affinities. As much as possible, individuals should feel that they have a choice, and endless possibilities, so that they are never again in the powerless position of having to merely tolerate their work environment.

Already, there are changes taking place within the sector, including a greater sensitivity toward diversity and the different needs to which that diversity gives rise. In that regard, it is important to share, encourage, and promote best practices in inclusion, equity, access to resources, and different trajectories.

The human dimension reminds us that the world of theatre, however spectacular it is, remains first and foremost made up of human beings. Theatre is a gathering, in which the spirit of the community is deeply rooted, and we seek to ensure that the values conveyed show respect, fairness, and openness toward each person at every level of practice.

The **HUMAN**  
Dimension

## Overview

ORIENTATIONS	STRATEGIES
<b>A.</b> Improve economic, social, and psychological conditions for artists and other workers in the theatre sector	<ol style="list-style-type: none"><li>1. Improve the remuneration of artists and other workers in the sector</li><li>2. Provide a better social safety net for self-employed workers and employees in the sector to reduce precarious conditions</li><li>3. Improve labour relations, including work–life balance and health impacts</li></ol>
<b>B.</b> Strengthen inclusion, equality, and equity to better reflect the diversity of people in the sector	<ol style="list-style-type: none"><li>1. Better document equity, diversity, and inclusion (EDI) issues and provide the community with tools to take those issues into account in all of their actions</li><li>2. Share, encourage, and promote best practices in EDI</li><li>3. Recognize, validate, and ensure better representation of artists and cultural workers from historically under-represented groups on- and off-stage</li></ol>

The **HUMAN**  
Dimension

ORIENTATIONS	STRATEGIES
<b>C.</b> Improve the integration or reintegration of people into the theatre labour market and ensure the continuity of their career paths	<ol style="list-style-type: none"><li>1. Diversify strategies and initiatives to foster the professional integration and reintegration of artists and cultural workers</li><li>2. Take transformations in the course of theatre workers' professional trajectories of into consideration</li></ol>
<b>D.</b> Strengthen continuing education offerings	<ol style="list-style-type: none"><li>1. Increase renewal and development opportunities for all workers</li><li>2. Provide need-based training opportunities</li><li>3. Improve access to lifelong learning across all regions and for those with particular challenges</li></ol>

The **HUMAN**  
Dimension**A. IMPROVE ECONOMIC, SOCIAL, AND PSYCHOLOGICAL CONDITIONS FOR ARTISTS AND OTHER WORKERS IN THE THEATRE SECTOR**

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
1. Improve the remuneration of artists and other workers in the sector	1.1 Update the study on the remuneration of cultural workers and include other categories of cultural work (playwrights, craftspeople, designers, technicians, etc.)	X			ADST, APASQ, AQAD, CEAD, CQT, TAI, TUEJ
	1.2 Define and assess what unpaid invisible writing, development, design, and administrative work represents and ensure that it is recognized and remunerated	X			APASQ, Compétence Culture, CQT, TUEJ
2. Provide a better social safety net for self-employed workers and employees in the sector to reduce precarious conditions	2.1 Work with other cultural sectors to establish a better social safety net	X			APASQ, AQAD, Compétence Culture, Confluence-CV, CQT, TUEJ

The **HUMAN**  
Dimension

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
<b>3. Improve labour relations, including work–life balance and impact on health</b>	<b>3.1</b> Document and promote employment practices that take into account personal circumstances (e.g. family, caregiver, etc.)	X			AQAD
	<b>3.2</b> Provide human resource policy development best practice kits	X			Compétence Culture, TAI
	<b>3.3</b> Document the prevalence of psychological distress related to practice conditions across the sector, from schools to theatres, in rehearsals, in administration, in isolation at home, etc.		X		Confluence-CV, CQT
	<b>3.4</b> Document the consequences (psychological, financial, and media) of artistic failure for the main players			X	
	<b>3.5</b> Ensure the implementation of workplace harassment policies	X			ACT, ADST, APASQ, QDF, TAI, TUEJ
	<b>3.6</b> Recognize the presence and contributions of intimacy coordinators and cultural consultants in rehearsals that require sensitive handling of delicate situations (e.g. sexuality, violence, cultural appropriation, etc.)	X			TAI
	<b>3.7</b> Promote the actions of organizations that provide assistance to people experiencing harassment or violence	X			ADST, APASQ, Confluence-CV, CQT, QDF, TAI, TUEJ
	<b>3.8</b> Facilitate access to verbal self-defence courses and tools for victims and witnesses of sexual or psychological harassment		X		

The **HUMAN**  
Dimension

## B. STRENGTHEN INCLUSION, EQUALITY, AND EQUITY TO BETTER REFLECT THE DIVERSITY OF PEOPLE IN THE SECTOR

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
1. Better document equity, diversity, and inclusion (EDI) issues and provide the community with tools to take those issues into account in all of their actions	1.1 Develop and share a common language for naming and addressing EDI issues and support the implementation of protocols in compliance with common standards	X			Compétence Culture, CQT, DAM, TAI
	1.2 Document the challenges faced by structurally excluded groups (e.g. women and non-binary people, ethnocultural minorities, people with disabilities, etc.) and create statistical tools to assess the evolution of equity and inclusion	X			CQT, TAI
2. Share, encourage, and promote best practices in equity, diversity, and inclusion (EDI)	2.1 Publicize and follow up on the recommendations of the 2019 report on women in theatre	X			Chantier féministe, CQT
	2.2 Encourage the equality of women and people from other marginalized groups in key creative roles	X			ADST, Chantier féministe, CQT, TAI
	2.3 Support the theatre community in the use of inclusive and gender-neutral language in written communications, including through training and manuals	X			CQT, TAI
	2.4 Be more open to the distinct creative and productive circumstances of Indigenous people, racialized people, ethnocultural groups, and others who have historically been marginalized	X			ADST, CEAD, CQT, DAM, TAI

The **HUMAN**  
Dimension

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
<b>3.</b> Recognize, validate, and ensure better representation of artists and cultural workers from historically under-represented groups on- and off-stage	<b>3.1</b> Encourage service and representation organizations, primarily CQT, to undertake or continue to reflect on EDI issues and ensure those issues are represented in governance structures	X			CQT, DAM
	<b>3.2</b> Improve access for artists and cultural workers with disabilities in rehearsal spaces, stages, and dressing rooms in theatres and schools, and in offices and other work spaces	X			ADST, CQT, TAI
	<b>3.3</b> Document and take into account special needs, such as longer creation or travel times, in projects involving people with physical or mental disabilities	X			ADST, CQT, TAI
	<b>3.4</b> Ensure gender equity when creating and naming awards that recognizing the achievements of theatre workers	X			CQT

The **HUMAN**  
Dimension

## C. IMPROVE THE INTEGRATION OR REINTEGRATION OF PEOPLE INTO THE THEATRE LABOUR MARKET AND ENSURE THE CONTINUITY OF THEIR CAREER PATHS

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
1. Diversify strategies and initiatives to foster the professional integration and reintegration of artists and cultural workers	1.1 Document and publicize inspiring projects and their positive impacts		X		CQT
	1.2 Set up more observation courses aimed at initial professional integration or/and reintegration, particularly taking into account people with atypical educational backgrounds			X	TAI
	1.3 Increase internships and other positive actions to welcome immigrant and culturally diverse artists and cultural workers	X			CQT, TAI
	1.4 Support the organization and coordination of more open auditions and day-long workshops		X		AQM, TAI
	1.5 Develop a first-party system in theatre to increase and promote connections between different artists and audiences		X		AQM
	1.6 Organize showcases to present and promote new and emerging Québec designers and craftspeople		X		APASQ, AQM, QDF

The **HUMAN**  
Dimension

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
<b>2.</b> Take transformations in the course of theatre workers' professional trajectories of into consideration	<b>2.1</b> Facilitate access to career guidance or reorientation counselling for various career transitions	X			Compétence Culture, Confluence-CV
	<b>2.2</b> Establish rewarding end-of-career mechanisms and conditions that mitigate the financial impact of retirement		X		Confluence-CV

The **HUMAN**  
Dimension**D. STRENGTHEN CONTINUING EDUCATION AND PROFESSIONAL DEVELOPMENT OFFERINGS**

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
1. Increase renewal and development opportunities for all workers	1.1 Recognize the need for artists and workers to have time to rest and recharge	X			CEAD, CQT
	1.2 Increase available funds to support personal renewal projects	X			CQT, CRC
	1.3 Develop and publicize tailored training and support for artists and cultural workers in mentorship relationships	X			AQM, CEAD, CFC, Compétence Culture
2. Provide need-based training opportunities	2.1 Encourage collaboration between all training and education stakeholders	X			AQM, CFC, CQT, CRC
	2.2 Update the theatre training needs study	X			AQM, Compétence Culture, CQT, TUEJ

The **HUMAN**  
Dimension

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
<b>3. Improve access to lifelong learning across all regions and for those with particular challenges</b>	<b>3.1</b> Document barriers to continuing education, particularly outside of Montreal and for people with atypical schedules and work-life balance issues		X		AQM, Compétence Culture, CQT
	<b>3.2</b> Offer bridge funding to offset the actual costs of out-of-region training		X		Compétence Culture, CRC
	<b>3.3</b> Increase the availability of options in virtual, web, hybrid, and other modes		X		Compétence Culture

# The **ECOSYSTEMIC** Dimension

In the theatre world, the term ecosystem is widely used to describe the diversity of people that bring theatre to life, and the various exchanges and interdependencies between each of the sector's components.

It is also a way of thinking about the plurality of relationships that come alive and take shape between individuals and their environment.

More and more people are choosing to borrow terms related to agriculture to encourage people to be inspired by that field's concepts, notably through references to more natural, sustainable, autonomous cycles that are more respectful of living beings and their habitats.

That metaphorical influence also reflects the motivation to take responsibility for the urgent need to act, to develop and adopt best practices for ecological responsibility. Artists can be spokespersons and contribute to the efforts to raise environmental awareness, whether through their approach or through their production methods. It's not a matter of making artists bear the full responsibility, but of highlighting the fact that theatre is also a vector of sustainable transformation.

The ecosystemic dimension refers to community mobilization, particularly through democratic processes and associations. The various consultative and decision-making bodies must be able to make their points of view heard and their experiences known so that representative organizations are able to speak to the issues at stake.

It's also pertinent to remember that mobilizing around shared issues will always be an effective way of moving matters forward. When many individuals unite their voices around similar concerns, it is easier to be heard and thus to reach levels at which they can be taken into consideration. We also want to encourage sharing among the entire community, not only to better recognize each other, but also to reunite and mobilize around concrete objectives and priority actions.

Although mobilization is central to improving conditions of practice, it is also essential that theatre be able to celebrate. Solidarity is valuable in a crisis, but it is equally important when it comes to showing the deep joy and pride that the living arts bring.

Intergenerational relationships and the transmission of experience and knowledge are other key elements of the ecosystemic dimension, embodied, among other things, in the diverse training offered in professional schools, the diversity of teaching staff, and the diversity of the plays studied, but it is also shaped through artistic legacy. We are concerned that theatre's development as a discipline foster the vitality of the art form while taking into account new values and the approaches of those who came before.

The **ECOSYSTEMIC**  
Dimension

## Overview

ORIENTATIONS	STRATEGIES
<b>A.</b> Provide access to a range of specialized training across Québec	<ol style="list-style-type: none"><li>1. Recognize the diversity of training offered, whether institutional or atypical</li><li>2. Ensure schools and teachers remain up to date with evolutions in theatre practice</li><li>3. Encourage collaboration between schools and with community organizations</li></ol>
<b>B.</b> Increase community dialogue and mobilization	<ol style="list-style-type: none"><li>1. Identify the most unifying issues and increase collaborative projects among the sector's many groups and associations</li><li>2. Mandate CQT to take a leadership role in Roadmap follow-up in consultation with sectoral organizations</li></ol>
<b>C.</b> Integrate ecological responsibility challenges	<ol style="list-style-type: none"><li>1. Take responsibility for the urgency to act and to develop and adopt ecologically responsible practices</li></ol>
<b>D.</b> Increase the theatre community's capacity to deal with digital issues	<ol style="list-style-type: none"><li>1. Improve knowledge of digital issues and of the impacts of digital technology on creation, presentation, and organizational management</li><li>2. Develop individual and organizational skills to successfully navigate the digital shift and take advantage of opportunities</li></ol>

The **ECOSYSTEMIC**  
Dimension

ORIENTATIONS	STRATEGIES
<b>E.</b> Increase healthy and sustainable access to funding	<ol style="list-style-type: none"><li data-bbox="877 540 1793 597">1. Maintain an accessible, stable, efficient, transparent, and equitable public funding system</li><li data-bbox="877 626 1860 683">2. Regularly update programs, evaluation processes, and funding levels in line with artistic practices and socio-economic circumstances</li><li data-bbox="877 712 1734 732">3. Encourage the development of innovative funding mechanisms and sources</li></ol>
<b>F.</b> Solidify and recognize the human and material heritage of theatre and facilitate artistic legacy planning and transfer	<ol style="list-style-type: none"><li data-bbox="877 797 1860 854">1. Promote the history of Québec theatre, heritage, and theatrical heritage, and encourage the documentation, translation, and publication of our stories</li><li data-bbox="877 883 1822 940">2. Develop a culture of archiving, preservation, and recognition, taking into account the digital shift</li><li data-bbox="877 969 1860 1024">3. Better equip stakeholders to address the organizational challenges of artistic succession and legacy</li></ol>

The **ECOSYSTEMIC**  
Dimension

## A. PROVIDE ACCESS TO A RANGE OF SPECIALIZED TRAINING ACROSS QUÉBEC

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
1. Recognize the diversity of training offered, whether institutional or atypical	1.1 Document and raise awareness of the role played by private theatre schools and those affiliated with theatre companies		X		AQM
	1.2 Document and raise awareness of the role of specialized training schools in integrating people with disabilities into professional theatre		X		
	1.3 Develop training that meets the needs of Indigenous artists and which is accessible to everyone across Québec		X		AQM

The **ECOSYSTEMIC**  
Dimension

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
<p><b>2. Ensure schools and teachers remain up to date with evolutions in theatre practice</b></p>	<p><b>2.1</b> Create a permanent consultation body among schools to encourage sharing of best practices and facilitate the emergence of collaborative projects, and take into account necessary coordination funding</p>	X			ATEQ, CQT
	<p><b>2.2</b> Establish an evaluation mechanism around theatre education so that curricula can be continuously updated in response to issues, needs, and changing values</p>		X		ATEQ
	<p><b>2.3</b> Integrate more training in theatrical creation (writing, stage writing, collective creation) into educational institutions</p>		X		ATEQ
	<p><b>2.4</b> Offer more training related to organizational management, grant and scholarship applications, founding companies, and the ecology of the theatre sector</p>		X		ATEQ
	<p><b>2.5</b> Improve support for new teachers coming from a background in theatre practice to assist with pedagogical development</p>		X		ATEQ
	<p><b>2.6</b> Identify a body or an organization (e.g. OPHQ, QISD, etc.) to help train schools to find solutions to integrate people with accessibility needs</p>			X	
	<p><b>2.7</b> Increase teacher renewal and support budgets</p>	X			ATEQ
	<p><b>2.8</b> Implement incentives to increase diversity among teachers, plays, and approaches studied</p>		X		ATEQ

The **ECOSYSTEMIC**  
Dimension

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
<b>3. Encourage collaboration between schools and with community organizations</b>	<b>3.1</b> Explore apprenticeship, mentoring, and journey models to promote better integration of emerging artists	X			ACT, AQM, CEAD, TAI, TUEJ
	<b>3.2</b> Establish intercity, inter-regional, national, and international residencies to promote knowledge pooling and sharing		X		CEAD
	<b>3.3</b> Document and raise awareness of initiatives that bridge the gap between the theatre community and graduates	X			AQM, CQT
	<b>3.4</b> Provide graduates with adequate support after graduation		X		AQAD, CQT
	<b>3.5</b> Organize interregional internships to diversify professional experiences across Québec and increase the understanding of circumstances in other regions			X	

The **ECOSYSTEMIC**  
Dimension

## B. INCREASE COMMUNITY DIALOGUE AND MOBILIZATION

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
1. Identify the most unifying issues and increase collaborative projects between the sector's many groups and associations	1.1 Encourage association membership and democratic and associative participation in	X			ACT, APASQ, AQAD, AQM, CEAD, CQT, TUEJ
	1.2 Stimulate participation in democratic life with initiatives such as volunteer work recognition, symbolic remuneration, child-care cost coverage, etc.	X			AQM, CQT
	1.3 Relaunch community meetings such as informal political or thematic gatherings	X			AQM, CEAD, CQT
	1.4 Design a community celebration activity to bring people together	X			AQM, CQT
	1.5 Vary and decentralize meeting places whenever possible to increase familiarity with all of Québec; otherwise, systematically implement hybrid meeting modes	X			ADST, AQM, CQT
	1.6 Provide dedicated financial support to fund mobilization and consultation activities among sectoral associations	X			ADST, CQT

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STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
<b>2. Mandate CQT to take a leadership role in Roadmap follow-up in consultation with sectoral organizations</b>	<b>2.1</b> Ensure CQT provides a space for constant consultation and dialogue among the various association, outside of collective agreement negotiations	X			CQT, TUEJ
	<b>2.2</b> Form a Roadmap monitoring committee, with dedicated resources and funding	X			AQAD, CQT
	<b>2.3</b> Forward all information related to the implementation of Roadmap actions to CQT	X			ACT, ADST, CEAD, CQT, TAI, TUEJ

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## C. INTEGRATE ECOLOGICAL RESPONSIBILITY CHALLENGES

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
1. Take responsibility for the urgency to act and to develop and adopt ecologically responsible practices	1.1 Reflect on the impact of the current model for small and large tours and audience travel to prioritize ecologically responsible solutions whenever possible	X			ADST, QDF, TUEJ
	1.2 Make students and companies and their staff aware of the need to privilege sets, costumes, and props made from more easily reusable or recyclable materials	X			ADST, ATEQ, Écoscéno, TAI
	1.3 Develop an environmental responsibility charter for organizations and institutions and provide training to support its adoption	X			ADST, CFC, TAI
	1.4 Participate in energy transition efforts by reducing the carbon footprint of activities or striving for carbon neutrality in every aspect of theatre	X			ADST, CEAD, CQT, TAI
	1.5 Support initiatives to recover, reuse, and recycle materials, the use of second-hand stores, etc.	X			ACT, APASQ, Écoscéno, TAI, TUEJ

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<p><b>1.6</b> Provide the theatre community with information and best practice on ecological design, and the resources to support their adoption</p>	<p>×</p>			<p>APASQ, Écoscéno, TUEJ</p>
<p><b>1.7</b> Encourage public funders to recognize and fund the significant costs of transition and sustainable practices</p>	<p>×</p>			<p>ADST, CQT, TAI</p>
<p><b>1.8</b> Create a cultural green fund with private contributions to finance energy transition projects and make the theatre community and its organizations leaders in ecological responsibility</p>		<p>×</p>		

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## D. INCREASE THE THEATRE COMMUNITY'S CAPACITY TO DEAL WITH DIGITAL ISSUES

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
1. Improve knowledge of digital issues and of the impacts of digital technology on creation, presentation, and organizational management	1.1 Develop specific digital-issues priority projects to better equip the theatre community to deal with challenges and opportunities	X			AQM, CQT, TUEJ
	1.2 Document and publicize positive digital shift experiences	X			CEAD, CQT, TAI, VOY
	1.3 Form a working group on discoverability and provide producers with tools on new digital technology and existing technology practices	X			AQAD, AQM, CEAD, CQT, TAI
	1.4 Urge public authorities to better consider the diversity of artistic approaches in implementing digital development programs	X			CQT

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STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
2. Develop individual and organizational skills to successfully navigate the digital shift and take advantage of opportunities	2.1 Improve venues' capacity to adopt and use digital tools		X		TAI
	2.2 Renew funding for digital development positions	X			CQT, RCRCQ
	2.3 Develop communities of practice to allow people to connect with their peers and with other technocreative communities to benefit from shared knowledge and resources	X			AQM, CQT
	2.4 Participate in sector-wide research at cultural centres of digital excellence to provide the means and opportunities to benefit from expertise		X		CQT
	2.5 Continue to develop the theatre lexicon	X			APASQ, AQAD, AQM, ATEQ, CQT

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## E . INCREASE HEALTHY AND SUSTAINABLE ACCESS TO FUNDING

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
1. Maintain an accessible, stable, efficient, transparent, and equitable public funding system	1.1 Assert how essential public funding is for the development of theatre in Québec	X			ADST, CQT, TAI, TUEJ
	1.2 Ensure that the community, in all its diversity, has relevant and representative voices to design, update, and implement public support programs, evaluation, and feedback processes	X			CQT, TUEJ
	1.3 Improve the process for reporting evaluation results and ensure access to feedback from evaluation committees or program officers	X			CQT
	1.4 Systematically collect figures on applications submitted, and grants recommended and awarded to more accurately quantify success rates and assess the extent of arts councils' underfunding	X			CQT
	1.5 Ensure adequate theatre expertise on juries that involve theatre, particularly multidisciplinary or interdisciplinary committees	X			CQT

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STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
<b>2.</b> Regularly update programs, evaluation processes, and funding levels in line with artistic practices and socio-economic circumstances	<b>2.1</b> Improve gender and equity considerations in program evaluation criteria and funding distribution	X			CQT
	<b>2.2</b> Train officers and peer committee members to equip them to adequately assess atypical projects		X		CQT
	<b>2.3</b> Ensure greater diversity in peer review committees (e.g. origins, professions, generations, etc.)		X		AQM, CQT
	<b>2.4</b> Update funding levels for accommodation and per diems to reflect regional circumstances	X			CQT, TAI, TUEJ
	<b>2.5</b> Regularly index grant amounts	X			ADST, CQT

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STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
<b>3. Encourage the development of innovative funding mechanisms and sources</b>	<b>3.1</b> Support training and recruitment to increase the capacity to develop complementary funding, particularly in philanthropy		X		ADST
	<b>3.2</b> Pool private funding expertise to improve access to knowledge, networks, and even donations		X		ADST, TAI
	<b>3.3</b> Bring together donor communities to connect them with independent companies and sectoral organizations			X	
	<b>3.4</b> Encourage initiatives to exchange and share experiences to support successful philanthropic development		X		ADST, CEAD, TAI

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## F. SOLIDIFY AND RECOGNIZE THE HUMAN AND MATERIAL HERITAGE OF THEATRE AND FACILITATE ARTISTIC LEGACY PLANNING AND TRANSFER

STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
1. Promote the history of Québec theatre, heritage, and theatrical heritage, and encourage the documentation, translation, and publication of our stories	1.1 Encourage essays and dissertations on Québec theatre by establishing grants or targeted measures			×	
	1.2 Increase the theatre community's collaboration with institutions and academia to take advantage of their research capabilities and other expertise	×			AQM, CEAD, CQT
	1.3 Improve knowledge and information about theatre practices and facilitate access to that information		×		AQAD, AQM, CEAD
	1.4 Increase the visibility of that body of knowledge in Québec schools, including at the college level		×		AQAD, CEAD, VOY
	1.5 Find ways to better catalogue and classify the sector's collective memory, and make it accessible to and discoverable by the general population			×	AQAD, AQM, CEAD, TAI
	1.6 Support the RAPPELS publicly accessible theatre database project	×			ACT, TAI, TUEJ, VOY

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STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
<b>2. Develop a culture of archiving, preservation, and recognition, taking into account the digital shift</b>	<b>2.1</b> Support and publicize organizations and institutions dedicated to implementing conservation and recognition measures		X		TAI
	<b>2.2</b> Develop a conservation plan model to guide the community in conservation and archiving			X	AQM, TAI
	<b>2.3</b> Dedicate funds to a program aimed at implementing concrete, accessible tools for the community			X	AQM
	<b>2.4</b> Document and raise awareness of the expertise required to deal with obsolescence before information (e.g. audio, video, etc.) is lost			X	
	<b>2.5</b> Ensure the means and assert the responsibility to film works for preservation and even to enhance their value			X	
	<b>2.6</b> Establish monitoring of conservation crises, for instance if an institution closes or a major figure dies			X	

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STRATEGIES	ACTIONS	SHORT TERM	MEDIUM TERM	LONG TERM	PARTNERS
<b>3.</b> Better equip stakeholders to address the organizational challenges of artistic succession and legacy	<b>3.1</b> Raise awareness among boards of directors of local organizations of the importance of having transition and succession plans	X			ACT, TAI, TUEJ
	<b>3.2</b> Support organizations undertaking major artistic or other leadership transitions or successions	X			ACT, Compétence Culture
	<b>3.3</b> Develop a best practices guide outlining different organizational transformation models (e.g. succession, closure, etc.)		X		ACT, Compétence Culture
	<b>3.4</b> Raise awareness of specialized artistic will and legacy preparation tools and resources		X		ACT



# LAST(ING) WORDS

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**ROADMAP**  
2023 · 2033

## Last(ing) Words

We said at the outset that the Roadmap is not intended to be an end in and of itself, but a stop along the way. It follows that this conclusion is not the last word, but a statement that looks forward to a lasting impact.

Those who read the entire document will be privy to the extent of the work that has been done; they will be even more aware of the enormity of the work that lies ahead. Some may groan that this is just another to-do list and chuck it in the never-to-be-recycled bin. Others might cover in a corner before resuming the anxious, frantic course of their current personal and professional lives.

We don't want the work to go to waste. So, sure let's rip it up ... so that each of us can take a piece and better share the responsibility, and to increase the reach and range of its good ideas across all regions, where we live and in our imaginations.

CQT will obviously have a huge role to play in coordinating many aspects of the implementation of this document. The sector's associations will also have a role to play, as will our public partners. In the end, the Roadmap's success will be contingent on institutional, collective, and individual efforts.

Each person, taking ownership of their own piece of the Roadmap, can put forth an initiative or an action in their personal practice or their professional activities, through their associations, or in assessment committees. The collective combination of those shifts will allow us to move in the right direction.

Starting today, let's share what works—about the projects we launch, the partnerships we form, the positive policies we adopt, the ecological responsibilities we take on. Each person must become increasingly aware that all of this is not just a wish list, but a series of projects that are on the way to being implemented.

Let's talk about the Roadmap, about how we're putting it into practice through one action or another. In our grant applications, our reporting, our newsletters, on our social media. We need to get the word out, within our community and beyond.

Where do we start? By being together, even at a distance. That's theatre: a whole that needs all of its parts. Let's talk; let's listen. Let's walk the road together.

# APPENDICES

# Acronyms

<b>ACT</b>	Association des compagnies de théâtre	<b>CRC</b>	Conseils régionaux de la culture
<b>ADST</b>	Association des diffuseurs spécialisés en théâtre	<b>DAM</b>	Diversité artistique Montréal
<b>APASQ</b>	Association des professionnels des arts de la scène du Québec	<b>MCCQ</b>	Ministère de la Culture et des Communications du Québec
<b>AQAD</b>	Association québécoise des auteurs dramatiques	<b>QDF</b>	Quebec Drama Federation
<b>AQM</b>	Association québécoise des marionnettistes	<b>RCRCQ</b>	Réseau des conseils régionaux de la culture du Québec
<b>ATEQ</b>	Association Théâtre Éducation du Québec	<b>RIDEAU</b>	Réseau indépendant des diffuseurs d'événements artistiques unis
<b>CCA</b>	Canada Council for the Arts	<b>RMCO</b>	Regroupement des médiatrices et médiateurs culturel-les du Québec
<b>CALQ</b>	Conseil des arts et des lettres du Québec	<b>ROSEQ</b>	Réseau des organisateurs de spectacles de l'Est du Québec
<b>CAM</b>	Conseil des arts de Montréal	<b>TAI</b>	Théâtres associés inc.
<b>CEAD</b>	Centre des auteurs dramatiques	<b>TUEJ</b>	Théâtres unis enfance jeunesse
<b>CFC</b>	Conseil de la formation continue Arts et culture de l'Île-de-Montréal	<b>UDA</b>	Union des artistes
<b>CQT</b>	Conseil québécois du théâtre	<b>VOY</b>	Les Voyagements

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DU THÉÂTRE  
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**2023 › 2033**