



**PORTE
PAROLE**

ANNUAL

**ANNUAL
REPORT**

2024 — 2025

REPORT

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A WORD FROM THE ARTISTIC DIRECTOR



Photo credit
Jean-Christophe Zephir

Annabel Soutar

Porte Parole's 2024-25 season was a busy, transitional year. With only one local feature production – *L'Assemblée – Québec*, at Théâtre La Bordée in October 2024 – the company focussed on developing new works that entered our development pipeline after winning the 2023 and 2024 Porte Parole Pitch Jury Prize – *Club sandwich mayonnaise* by Manuelle Légaré and *That Which Cannot Be Split* by Jesse Freeston.

A new line of activity and impact opened for the company through the successful touring of *The Assembly – Energy in Canada* to corporate and conference events. In November, we presented an abridged version of the production to a diverse group of energy experts and climate activists at The Calgary Petroleum Club. In February, the play was featured as part of the 2025 GLOBExCHANGE conference in Toronto. With co-creators Alex Ivanovici and Brett Watson, we created a *Pop-Up Assembly* at the Sustainable Finance Summit in Montreal in May.

The Documentary Hub and its annual Pitch event continued to attract new artists (a record 73 submissions this year), and to widen its reach in regional Quebec. The 2025 Jury Prize-winning project, Sophie Gee's *People Have to Eat*, proposes a unique and timely story about a conversation about climate change with her Chinese immigrant father, who worked in Alberta's oil and gas industry.

The Hub's training activities ramped up this year with an inaugural edition of The ABCs of Documentary Theatre, given in person and online by Annabel Soutar and Alex Ivanovici to over 50 participants, and a pilot High School Pitch event with Grade 10 students from The Study School.

Although we said a sad goodbye to Executive Director Amandine Gauthier and Administrative Director Saskia Rolland-Bezem, the Porte Parole team ended the year by hiring Managing Director Adele Benoit to start with the team in September 2025.

Porte Parole looks forward to celebrating our 25th anniversary season in 2025–26 with donors, artistic partners and audience members.

A WORD FROM THE PRESIDENT

Matthieu Sauv  MA, ARP, FSCRIP



Twenty-five years already! Indeed, it was on May 25, 2000, that the Montreal documentary theatre company Le Projet Porte Parole – known today as Productions Porte Parole – was founded, born from the vision of its co-founders Annabel Soutar and Alex Ivanovici.

Since then, no fewer than 22 plays – already produced or soon to be – have been presented to audiences in Quebec, across Canada, and in many other countries. This represents an enormous amount of work, considering that a single documentary play can require up to three years of effort.

We will celebrate this anniversary properly starting this fall and throughout the entire coming year.

But what about the 2024–2025 season? Once again, it was a year overflowing with projects, original initiatives, and sustained engagement with the public. It was also a year marked by the need for rigour in the face of significant challenges, particularly financial ones.

On the artistic front, numerous projects were underway, including *L'Assembl e – Qu bec*, *Club sandwich mayonnaise* (on medical assistance in dying), *That Which Cannot Be Split* (on nuclear energy), and, in a related vein, a developing project on the energy transition. It's impossible to ignore the great success of the third edition of the Porte Parole Pitch, presented before a full house at the Cabaret Lion d'Or after several months of mentorship, research, and creation. Our thanks go to the jury members – Sophie Furon, Philippe Falardeau and Annabel Soutar – who awarded the winning project, *People Have to Eat* by Sophie Gee.

On the management side, the Board of Directors and internal team worked hand in hand throughout the year, multiplying efforts to ensure the company's sustainability. These included various initiatives aimed at controlling operating costs and diversifying revenue streams, notably by continuing the philanthropic development strategy, seeking new financial partnerships, and mobilizing resources that could benefit external actors, such as the rental of our recording studio.

We must also highlight the increased efforts in communications to strengthen

the company's visibility, broaden our audience, and increase potential partnerships.

In administrative matters, Porte Parole had to accept the resignation of its Executive Director, Amandine Gauthier, early in the year. On behalf of the Board and the team, I wish to express our sincere thanks to Amandine for her nearly five years of service, begun during the difficult context of the COVID-19 pandemic. Her skill, knowledge of the theatre sector, leadership, and commitment have been invaluable.

The Board was also pleased to welcome Alexandra Bonnefoy, ASC, to its table. A consultant in technological investment strategy, private equity and venture capital, Alexandra now chairs the Philanthropic Development Committee—a role for which her experience and network are tremendous assets.

Finally, on a more personal note, this is my last message as Chair of the Board of Directors of Porte Parole, after nearly ten years on the Board—six of them as Chair.

I have often said this: discovering documentary theatre was a revelation for me. Beyond a powerful artistic proposition, I believe it is an extraordinary tool for social change, especially because of its core principle: encouraging citizens to actively participate in discussions about the issues that concern them.

I would therefore like to extend my warmest thanks to the entire Porte Parole team and to the members of the Board of Directors, whose skill and level of commitment continue to impress me. My thanks also go to our growing audience and to the partners – major organizations, non-profit foundations, and citizens – who enable Porte Parole to continue its work.

ABOUT

ABOUT

Porte Parole was born during the 1998 election campaign, the first one following the 1995 referendum. The media spoke of it as a turning point in Québec history, but Annabel Soutar and Alex Ivanovici rather felt a fatigue and lack of interest within the population. They decided to investigate. Armed with recording devices, they travelled across Québec to ask citizens if Jean Charest and Lucien Bouchard's speeches actually reflected their concerns.

A bit over a year and hundreds of interviews later, Porte Parole's first play, *Novembre*, presented Quebeckers of all walks of life expressing their expectations of the government and the future of our society.

Since then, Porte Parole's mission has always been to make theatre a public space devoted to democratic dialogue and the promotion of civic engagement. Whether the topic is racism, climate change, health, neurodiversity or hydroelectric development, its preferred tool is documentary theatre. But for several years now, Porte Parole has been exploring other formats and experiences (podcasts, videos, online events) to extend its mission beyond theatre-goers.

ABOUT



Photo credit
Béatrice Flynn

CLUB SANDWICH MAYONNAISE

IN DEVELOPMENT

Text

Manuelle Légaré

Director and text collaborator

François Bernier

Dramaturg

Mathieu Gosselin

In Quebec, choosing our own death's date and time is becoming increasingly common—medical assistance in dying now accounts for more than 7% of annual deaths. But are we, as a society, truly prepared for this new reality?

On October 5, 2021, Manuelle Légaré was with her father, the great comedian Pierre Légaré, through his final days—he had chosen medical assistance in dying. With *Club sandwich mayonnaise*, she steps on stage for the first time, looking to understand what she experienced and to ask the questions she never got the chance to ask. Blending personal narrative with social investigation, humor with existential questions, the play explores the human and ethical challenges of this profound shift in our relationship with death.

CREATION LABS

In 2024–2025, the creation of *Club sandwich mayonnaise* reached several decisive milestones. Two creation labs – bringing together the artistic team, stage designers, and actors – helped shape the dramaturgy, refine the dialogue, and lay the scenographic foundations of the production. Public readings made it possible to test the text, integrate audience feedback, and further enrich the direction. This significant progress brings us closer to next season's planned production, when this bold creation will finally meet its audience.

→ **November 14–20, 2024**

Text development sessions with the actors and artistic team

→ **April 28 – May 9, 2025**

Creation and staging laboratory with the artistic team

→ **May 26, 2025**

Club sandwich mayonnaise had its first public presentation at the **Lundis culturels** of the **Grande Bibliothèque (BAnQ)**, hosted by **Eugénie Lépine-Blondeau**. Excerpts from the play, conversations with the team, and an open discussion offered the audience a vivid glimpse into the documentary-theatre creation process.



CROWDFUNDING CAMPAIGN

APRIL – MAY 2025

The *Club sandwich mayonnaise* crowdfunding campaign succeeded in rallying an enthusiastic community around the project well before its premiere. More than 300 donors answered the call. Together, they provided a concrete boost to the creation process, and many have already secured their seats for the upcoming performances. This strong response reflects not only a deep, genuine interest in the play's subject matter, but also a real sense of trust in the creative team and in Porte Parole's artistic approach.

→ **\$49,260** raised

→ **306 donors** supported the campaign

→ **446 tickets** already sold for the Usine C performances



Photo credits
Beatrice Flynn

PORTE
PAROLE

THE ASSEMBLY
ENERGY IN CANADA

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PAROLE

THE ASSEMBLY
ENERGY IN CANADA



Photo credit
Gavin John

THE ASSEMBLY

THE ASSEMBLY

THE ASSEMBLY

THE ASSEMBLY

L'ASSEMBLÉE – QUÉBEC

Text **Alex Ivanovici** et **Brett Watson**

Director **Alexandre Fecteau**

Original Director **Chris Abraham**

A Co-Production by **Porte Parole, La Bordée** and **Nous sommes ici**

After several editions in Montreal, São Paulo, Munich, and Kaunas, among others, it was Quebec City's turn this year to experience *The Assembly*. Presented at La Bordée in fall 2024, the production brought together a left-wing activist, a businessman with libertarian leanings, a young Wendat storyteller, and a social-economy worker defending traditional values. A true window onto our society and the issues that divide it, *L'Assemblée – Québec* tackles polarization with candour, depth, and a sharp sense of humour.

AUDIENCE VOICES

“
It's truly remarkable to have no fourth wall: we're not watching a theatrical performance but an art-reality interview that shakes you and grabs you by the gut.

– FRÉDÉRIC

“
Political divides are probably less pronounced than we tend to believe. It's smart, relevant reality-theatre. I found it brilliant and bold to invite the audience to join the discussion by taking a seat at the table.

– FRANÇOIS

THE ASSEMBLY

By the numbers

→ 4400 audience members

→ 20 performances

→ 13 artists



THE ASSEMBLY ENERGY IN CANADA

Drawing on the success of its original *Assembly* concept, Porte Parole is expanding its reach by adapting this unique approach to meet the needs of corporate and public events. Faced with urgent social and environmental challenges, the business world is experiencing a deep ideological divide, where conflicting viewpoints often hinder meaningful action.

AT THE GLOBEXCHANGE CONFERENCE

In February 2025, Porte Parole brought *The Assembly – Energy in Canada* to the stage at GLOBExCHANGE in Toronto, a major gathering for climate and sustainability leaders. The immersive documentary performance, followed by a long-table overflowing with ideas, opened up direct dialogue between policymakers, energy professionals, and civil-society representatives.

AT THE CALGARY PETROLEUM CLUB

In November 2024, we presented this version of *The Assembly* at the Calgary Petroleum Club, an iconic venue at the heart of Canada's oil industry. The team wanted to bring this conversation directly into Western Canada, where the debate on the energy transition takes on a particularly concrete and sensitive dimension. In front of an audience made up of industry leaders and clean-energy actors, the evening highlighted how these issues shape the economic and social fabric of a divided Canada.

THE ASSEMBLY

Concept and text
Alex Ivanovici, Annabel Soutar
and **Brett Watson**

Director
Chris Abraham

This *Assembly* features four citizens with radically opposed positions on Canada's energy transition. Performed by professional actors using the verbatim transcript of their conversations, these divergent voices meet in a theatrical space transformed into an agora, where audience members are also invited to take part in the discussion.



THE POP UP ASSEMBLY

As part of **Finance Montréal's Sustainable Finance Summit**, we launched a new format: the *Pop Up Assembly*. From May 12 to 15, 2025, small groups of participants gathered in an intimate setting designed to encourage free, unfiltered conversation, in discussions facilitated by *The Assembly* creators Annabel Soutar, Alex Ivanovici, and Brett Watson. This format fostered more spontaneous exchanges while revealing persistent obstacles – and possible paths to move beyond them. The experience confirmed the value of the *Pop-Up Assembly* as a dialogue tool within corporate environments.

THE ASSEMBLY



Photo credit
Béatrice Flynn



Photo credit
Camille Gladu-Drouin

HUB DOC

HUB DOC



HUB DOC

THE PORTE PAROLE PITCH

The third edition of the Porte Parole Pitch confirmed the program's role as one of the driving forces in the development of documentary theatre in Quebec. From January to May 2025, four artists took part in a structured process that included a master class, personalized mentorship, sustained support, and rehearsal sessions. On May 20, this journey culminated in a sold-out event at the Cabaret Lion d'Or, where the public – along with a jury composed of **Sophie Fouron, Philippe Falardeau, and Annabel Soutar** – discovered their projects. *People Have to Eat* by Sophie Gee stood out, winning both the Jury Prize and the Audience Award, accompanied by a \$10,000 grant offered by the founding members of the Documentary Hub.

THE PROJECTS

- **Karine Dubois**, *Mon Pays*
Quebec sovereignty and identity
Mentor: François Grisé
- **Sophie Gee***, *People Have to Eat*
Climate crisis, immigration
Mentor: Philippe Cyr
- **Joffrey Corboz**, *Désobéissance*
Civil disobedience
Mentor: Alexandre Fecteau
- **Chloé Sondervorst**, *L'IA en héritage*
Artificial intelligence
Mentor: Justin Laramée

ACCESSIBILITY

With a commitment to accessibility and inclusion, we collaborated with the ILSQ to offer real-time LSQ interpretation during the Porte Parole Pitch Night.



Left to right: Chloé Sondervorst, Sophie Gee, Joffrey Corboz, Karine Dubois

Photo credit
Béatrice Flynn



Sophie Gee receiving the jury prize at the 2025 Porte Parole Pitch

Photo credit
Camille Gladu-Drouin

THE ABCS OF DOCUMENTARY THEATRE

For the first time this year, Porte Parole offered a public workshop on the foundations of documentary theatre. The three-hour session, led by Annabel Soutar and Alex Ivanovici, drew **40 in-person participants and more than twenty online** – selling out in its very first edition. This enthusiastic response reveals a real appetite for this kind of training and inspires us to develop new educational offerings centered on documentary theatre.

“*It not only nourished me, it sparked in me a desire to create bigger, deeper, happier. Thank you for illuminating my horizon with meaning, intelligence, possibilities, and a profound joy of being human and sharing.*

– 2025 EDITION PARTICIPANT



THE STUDENT PITCH

In 2025, Porte Parole brought its educational expertise to **The Study School**. After an introduction to documentary theatre led by Annabel Soutar, the teachers, with the support of our team, guided Grade 10 students through a process inspired by the Porte Parole Pitch: choosing a topic that matters to them, conducting an interview, carrying out research, and developing a stage proposal. The five finalist projects were then presented in our offices before their peers, the Porte Parole team, and our attentive jury. Through this experience, the students were able to creatively explore the social questions that shape their lives and discover that civic engagement can take many forms.



Photo credits
Béatrice Flynn

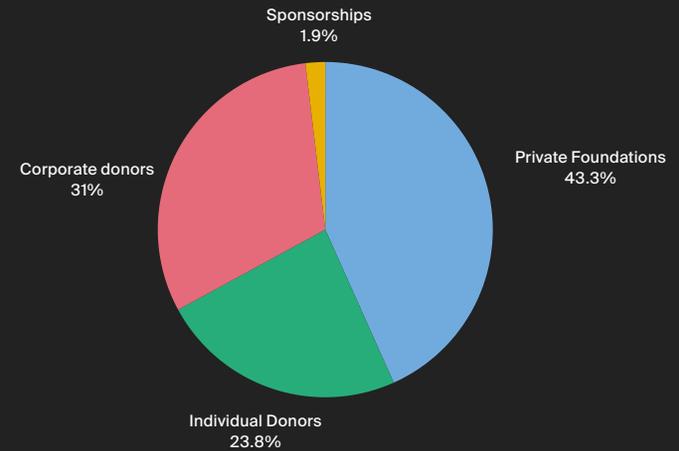
THE PORTE PAROLE STUDIO

In December 2024, we opened the doors of the Porte Parole Studio, our professional recording space. Designed for a wide range of audio projects—podcasts, narration, audiobooks, and testimonial recordings—it offers state-of-the-art equipment at accessible rates. Integrated into the Documentary Hub, the studio expands our suite of resources by providing the creative community with a concrete, affordable tool to amplify its voices.



PHILANTHROPY

This year, private funding totalled **\$527,734**, representing a **7% increase** compared with the previous year (\$495,010). We also welcomed more than **23% new donors**, for a total of **186 donations**.



GIVING TUESDAY

For Giving Tuesday 2025, Porte Parole rallied its community around a call for generosity to support the creation of its documentary works. Thanks to the participation of **40 donors**, we raised **\$7,100** in a single day.

ANNUAL CAMPAIGN DIVE INTO THE QUESTION

Porte Parole closed its season with the fundraising campaign *Dive Into the Question*, an initiative inviting the public to support the creation of new documentary works for the 2025–2026 season. Our initial goal of \$50,000 was quickly surpassed: **we raised a total of \$98,910, thanks to the generosity of 54 donors**.

LAUNCH OF A DONOR'S NEWSLETTER

In 2024, Porte Parole launched a new series of newsletters specifically designed for its donors: **Front Row at Porte Parole**. These personalized communications aimed to strengthen the relationship between the organization and its community of supporters by sharing behind-the-scenes insights into the creative process, the concrete impact of donations, and upcoming initiatives. Each edition highlighted the work of the artists, teams, and partners who help bring documentary theatre to life.



PHILANTHROPY

DOCUMENTARY HUB FOUNDING MEMBERS' COCKTAIL

Since 2020, a community of committed donors has been supporting the next generation of documentary theatre makers and raising funds to strengthen the vitality of the Documentary Hub – including the \$10,000 grant awarded to the winning project at the Porte Parole Pitches. This year, the 2024 recipient, Jesse Freeston, presented the next stage of his project at the annual gathering of this group. We extend our warm thanks to Mary-Dailey Desmarais for graciously hosting the event, and to Alexandra MacBain for her continued role as an ambassador for the Hub.



END-OF-SEASON COCKTAIL

We would like to extend our warmest thanks to the R. Howard Webster Foundation for its steadfast support since the early days of Porte Parole and for hosting our end-of-season reception on June 4. During this event, we celebrated our philanthropic community and officially kicked off the festivities for Porte Parole's 25th anniversary.



COMMUNITY



Barry Cole at the Artful Citizen Award cocktail on October 2, 2024

Photo credit
Béatrice Flynn

KING CHARLES III CORONATION MEDAL

In 2024–2025, Annabel Soutar and Alex Ivanovici, along with the artistic team of *Projet Polytechnique*, had the honour of receiving the King Charles III Coronation Medal, recognizing its significant contribution to society. This distinction acknowledges the impact of the work and the dialogue it opens around violence, feminism, and collective memory.



Annabel Soutar's and
Alex Ivanovici's medals

ARTFUL CITIZEN AWARD: BARRY COLE

This award reflects Porte Parole's belief that civic engagement can be approached with imagination and humour, without giving in to cynicism. Each year, we honour an individual whose actions reflect a bold, inventive sense of social responsibility, someone who challenges conventions and elevates the arts as a vital space for reflection and dialogue. In 2024, we were proud to recognize Barry Cole of the Cole Foundation as the recipient of this award.

“

Barry Cole and the Cole Foundation have been pioneers in the cultural diversification of storytelling in Quebec theatre, both through their affirmation of its necessity and through their support. Awarding Barry the Artful Citizen Award 2024 reflects Porte Parole's commitment to advancing this principle.

— ANNABEL SOUTAR

ANALYSIS OF THE 2023-24 FINANCIAL SITUATION

2024–2025 was largely a developmental year for Porte Parole, during which we supported several upcoming projects in various stages of their creation process. It was a challenging year, as creation work is costly without production revenue to offset the expenses.

We continue to rely on our project-specific support, including private foundation, corporate and individual donations, which has enabled us to continue working on *The Assembly – Energy in Canada*, *Club sandwich mayonnaise*, *Rose 2D* and the Documentary Hub, including the third edition of the annual Porte Parole Pitch event.

This year also saw a decrease in our government grant revenues due to the end of some project funding, but we saw a slight increase in our private funding thanks to our continued community engagement. We are working to diversify our revenue sources to ensure financial security for future projects and to increase revenues and reduce expenses company-wide. Although our revenues reached

\$962,394, we ended the year with a deficit equivalent to 9.6% of total revenue. This deficit was partially offset by our accumulated revenue.

Our largest production expenses were incurred around *The Assembly – Energy in Canada*, the Documentary Hub and the creation of *Club sandwich mayonnaise*. Some staffing changes and administrative reductions enabled the company to reduce its annual deficit. We closed the fiscal year with an accumulated debt of \$33,401. We will continue to review our operating expenses to ensure that we balance future budgets.

Below are the key highlights. For more details, please review our financial statements.

HIGHLIGHTS

- Total budget: **\$962,394**
- Annual deficit of revenues over expenses: **\$92,779**
- Total net assets: **(\$33,401)**
- **7% increase** in philanthropic revenues

BOARD OF DIRECTORS 2024-2025

Mathieu Sauvé President
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Administrators

Jonathan Carrier
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Mathieu Johnson
François Le Moine
Julie Pilon
Annabel Soutar

TEAM 2024-2025

Annabel Soutar Co-Founder and Artistic Director
Alex Ivanovici Co-Founder and Artistic Associate
Amandine Gauthier Executive Director
Merissa Tordjman Director of Production
Normand Vincent Technical Director
Maxime Bertrand Director, Philanthropic Development
Saskia Rolland-Bezem Director of Administration
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Béatrice Flynn Communications and Marketing Manager
Sandy Caron Production Manager
Laurent Forget Assistant to the Artistic Director and Administration Coordinator
Gabriel Girard Philanthropic Development Advisor
Mélanie St-Jacques Coordinator
Joshua Gonzales-Barrera Intern
Patrick Leduc Touring Agent (Encore spectacle, Canada)
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THANK YOU

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THANK YOU

THANK YOU TO ALL OUR DONORS

Thank you to our 113 other donors.
Every gift makes a difference for
our mission.

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Alex Ivanovici*
François Lafortune & Anna Chif*
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François Prénovost*
Leslie Raenden*
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