

ANNUAL REPORT  
2018-2019





Le Rapport annuel de l'École nationale de cirque est publié également en français. Pour recevoir une copie, veuillez nous contacter au : 514 982-0859 ou à [info@enc.qc.ca](mailto:info@enc.qc.ca)

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# TABLE OF CONTENTS

1.	Mission and abstract
2.	Word from the School and Foundation's Chairs
3.	Boards of Directors, Committees and Executive Team
4.	Executive Director's Report
6.	Highlights
	Programs and Services
13.	Programs
14.	Graduates
17.	Recruitment Activities
18.	Research and Innovation - CRITAC
21.	Conservation and Dissemination – Library
22.	Student Services
23.	Community Involvement and Citizen Action
	Funding and Partnerships
24.	School's Foundation
27.	Public Funding
27.	Associated Organizations
29.	School's Audited Financial Statements
46.	Foundation's Audited Financial Statements







## I MISSION

International in scope, the National Circus School is a higher-education institution for the arts providing programs at the high school and post-secondary levels. It is dedicated to the education and training of professional circus artists, as well as to research and innovation in the circus arts and their pedagogy.

## I ABSTRACT

Internationally renowned for highest-quality training, the School opens its doors to more than 150 students from 25 nationalities in 2018-2019. Since its founding in 1981, the National Circus School has played a crucial role in the development of circus arts in Canada and abroad. It has trained and educated more than 500 artists and hundreds of teachers. As a pioneer of the circus renaissance in Canada, the School has also contributed to the emergence of such circus companies as Cirque du Soleil, Cirque Éloize and The 7 Fingers. The School has become a world reference in the teaching of circus disciplines. It is also renowned as an international research centre for circus arts. More than ever, the National Circus School today serves as an incubator of inspiration, where performers-creators and designers find their voices, stimulating greater diversity in circus art forms and aesthetics.



## WORD FROM THE CHAIR OF THE NATIONAL CIRCUS SCHOOL AND FOUNDATION

As the 2018-2019 school year concluded, the School saw the multi-year renewal of its permits to provide an education at both the secondary and college levels. We previously had conducted audits to assess the quality of our teams and facilities, and to comply with the obligations dictated by the laws governing private education, which involved rigorous and demanding work from our teams. The issuance of permits to our institution demonstrates its excellence and the seriousness with which we carry out our mission. I salute the work of the entire team and would like to express our gratitude to the Ministry of Éducation et de l'Enseignement supérieur for its support and confidence.

The School over the past year has implemented a policy to prevent and combat sexual violence. In adopting this policy, the Board of Directors met the requirements stipulated in the Act to Prevent and Fight Sexual Violence in Higher Education Institutions, adopted and enacted in December 2017 by the Government of Quebec. In addition, the School administration at the Board's request has worked on developing a policy for the ethical use of social media and a code of professional conduct. Thanks to these three regulatory tools, the School oversees the conduct expected of its communities' members, specifies the procedures for dealing with disputes, and works on prevention and awareness-building. With the existence of these tools, our institution will strengthen its efforts to ensure a healthy and safe environment in which to work and learn for all.

I take this opportunity to salute the exceptional work and remarkable dedication of the School staff: the teachers, support personnel, managers, artistic advisors and directors. All work with an esprit de corps and rigor that is devoted to the development of our students, artists and educators who in turn contribute their motivation and talent. Through this team's efforts, our institution continues to develop and maintain the highest standards in education, research and innovation.

Public financial support, essential to the achievement of our mission, was again on the agenda for 2018-2019. We salute the political and financial commitment of the Government of Quebec that prioritizes education and higher education and has led to reinvestments by the province in the network and benefited our institution. We are grateful for the renewed financial support for the year 2020 by the Ministry of Culture et des Communications and welcome the announced forthcoming audit of the program's beneficiaries. This will be an opportunity for us to not only demonstrate the quality and rigor of our programs, but also make the department aware of the urgent need for indexing and a return to multi-year funding agreements.

Our gratitude also extends to federal public donors, namely the Department of Canadian Heritage, Social Sciences and Humanities Research Council, and Natural Sciences and Engineering Research Council of Canada. All support us with the multi-year funding agreements and indexed contributions that make possible the creation of an exceptional portfolio of research projects.

In keeping with our strategic plan, we took a noteworthy stride forward in terms of developing independent financing during the year. I sincerely thank the Board members and businesspeople who through their generosity and commitment made the Foundation's Benefit Evening a resounding success. During the event, more than \$260,000 in donations were collected, a record high. Special thanks go out to the National Bank of Canada and its National Accounts and Corporate Finance Group team whose support greatly contributed to this collective success. We also thank our institutional partner Cirque du Soleil, which for more than 15 years has made a substantial donation to our annual campaign and has announced renewed support for the coming year. Our gratitude also goes out to the many individual donors, employees, artists, graduates and friends of the Foundation who contributed to this year's campaign.

The School's fiscal management remains as healthy as ever, which has helped to ensure balanced financial results once again. I would particularly like to thank the members of the Board of Directors serving on the finance committee who rigorously oversee the institution's financial vigor. The Foundation ended the year, thanks to the success of its annual fundraising activities and the very favorable returns on its investment funds, with a sizeable surplus. This greatly contributes to the NCS' growth and the student bursary fund, with the balance reinvested in investment funds contributing to the institution's long-term stability.

As every year, in accordance with the Quebec Act respecting the Ministère du Conseil exécutif, we certify that the boards of directors of the School and the Foundation have not identified any real or apparent conflict of interest situation in which one of their members may have been placed during the 2018-2019 fiscal year.

Sébastien Guénette

# BOARDS OF DIRECTORS<sup>1</sup>

## National Circus School and National Circus School Foundation

### Sébastien Guénette, **President**

Head of Legal  
JUUL LABS

### Catherine Laurin, **Vice-president**

Portfolio Manager  
ANDERSON LAURIN INVESTMENT MANAGER,  
BMO NESBITT BURNS

### Suzanne Bertrand, **Treasurer**

Chief Financial Officer  
RODEO FX

### Sylvie Bovet, **Secretary**

Vice-President  
FRANSYLVAL INC

### MEMBERS

#### Anthony Amiel

President  
CORBEIL ÉLECTROMÉNAGERS

#### Claude Bédard

Vice-President  
GESTION D'ACTIFS BURGUNDY

#### Oana Frumosu

Vice-présidente – directrice division crédit  
BANQUE TD

#### Marie-Pierre Hame

High School Students Parents Representative

### Nadia Jubinville

General Counsel, VP Corporate & Legal Affairs,  
Corporate Secretary  
SOLOTECH Inc.

### Olivier Lachambre

Senior Director Building Services  
CIRQUE DU SOLEIL

### Éric Langlois

Executive Director  
ÉCOLE NATIONALE DE CIRQUE

### Kristian Manchester

Global Executive Creative Director - Partner  
SID LEE

### Carol O'Sullivan

Designer

### Sarah Poole

Teacher, Employees Representative  
ÉCOLE NATIONALE DE CIRQUE

### Karl Tabbakh

Managing Partner, Québec Region  
MCCARTHY TÉTRAULT

### James Tanabe

Advisor

### OUTGOING MEMBERS

#### Christian Jolivet

Lidia Minicucci  
Karine Opasinski

### Executive Committee

Suzanne Bertrand  
Sylvie Bovet, Secretary  
Sébastien Guénette  
Catherine Laurin  
Éric Langlois

### Comité finances

Suzanne Bertrand  
Claude Bédard  
Oana Frumosu  
Éric Langlois  
Catherine Laurin

### Bursary Committee

Sylvie Bovet  
Hélène Dufresne<sup>2</sup>  
Sébastien Guénette  
Éric Langlois  
Charles Vilaisak<sup>2</sup>

### Investment Committee

Suzanne Bertrand  
Oana Frumosu  
Éric Langlois  
Catherine Laurin

### Fundraising Committee

Claude Bédard  
Sylvie Bovet  
Karl Tabbakh

<sup>1</sup> As of Octobre 2019

<sup>2</sup> Guest members

### EXECUTIVE TEAM<sup>1</sup>

Éric Langlois  
Executive Director

Daniela Arendasova  
Director of Studies

Estelle Claretton  
Director of Creation

Jean-Philippe Dugré  
Director of Development  
and Partnerships

Christine Thibault  
Director of Technical Services  
and Production

Patrice Aubertin  
Director - Center for Research, Innovation  
and Transfer in Circus Arts (CRITAC) SSHRC  
Industrial Research Chairholder for Colle-  
ges in circus arts

<sup>1</sup> As of Septembre 2019



## EXECUTIVE DIRECTOR'S REPORT

We take great pride in the achievements of our teams over the 2018-2019 school year. The information contained in this new-format Annual Report highlights the enormous accomplishments of both the teaching faculty and staff working in the services that support it.

The year-end shows, presented in the spring, epitomize the magnitude of what their work has made possible. As well, the 2018-2019 school year stands out as an important milestone in the evolution of creation at our institution. Following major consultations with our teams, the format of the year-end shows has been revamped. Our largest-scale production, the Annual Show presented at TOHU, now showcases the postsecondary programs' graduating class in a single original creation. In June 2019, director Alain Francoeur created a work inspired by current television series in this new format. Divided into episodes, *Où vont les fleurs* is a circus allegory in which fiction becomes a mirror of the reality viewed on the small screen. The work, resolutely contemporary in form, stresses discipline crossover more than ever. And its dramaturgy gave pride of place to the collective efforts of the 26 members of the NCS' 38th cohort of graduates.

At the same time, the School also changed the format of shows by second-year students in the postsecondary programs. Presented in the intimate setting of our Chapiteau studio, "Triptyque" consisted of short, singular works conceived by three different directors. Participating students were divided into groups of 8-to-10 artists. Through this initiative, the School strengthens its research-creation offer and adds small-format circus to its curriculum. The first foray met with critical success, and we are delighted that this initiative creates a place conducive to contemporary creation, research and innovation.

The 2018-2019 school year was also emblematic for recognition. Our director of studies, Daniela Arendasova, was awarded the important distinction of Companion of the Order of Arts and Letters of Quebec. For more than 30 years, Daniela has worked at our institution. This honour, received in May 2019, highlights her remarkable contribution to the development, expansion and reputation for excellence the circus arts enjoy in Quebec. During the awards ceremony, Daniela thanked the many people who contributed to this success by acknowledging the invaluable contributions of her teaching team.

This "seal of excellence" is demonstrated by the artists emanating from our training programs and their high level of mastery. Three graduates won accolades in January 2019, when they were awarded gold, silver and bronze medals at the 40<sup>th</sup> edition of the prestigious Festival Mondial du Cirque de Demain in Paris. It comes as no surprise that our graduates are highly prized by employers. In the months following graduation, young artists who entered the job market enjoyed a placement rate of over 90 percent. Hiring by Quebec circus companies is well-represented, with 50 percent of the 2018 cohort working in them. As well, other young artists' careers flourish in companies based in Germany, Australia, the United States, France, Switzerland and many other countries around the world.

CRITAC, the School's Center for Research, Innovation and Transfer in Circus Arts, has been named a Centre Collégial de Transfert Technologique (CCTT) by the Government of Quebec. This significant recognition is accompanied by recurrent funding and a broader mandate. As well, CRITAC enjoys sustained growth as its expertise is greatly sought after by circus artists, collectives and companies. They utilize its resources to optimize training and creation processes and risk management, and to innovate and develop apparatus and performance environments. Among the many tangible results of research and innovation partnerships at CRITAC are the self-supporting tightrope, Russian cradle and luggage rack, three scenic elements produced for The 7 Fingers' work *Passagers*, on world tour since November 2018. In addition, there are knowledge transfer activities through scientific conferences and publications, including "The Impact of Circus Arts Instruction on the Physical Literacy of Children," an article published in the prestigious *Journal of Teaching in Physical Education*. Internally, CRITAC has an undeniable impact on emulation and motivation in training activities, while the involvement of students and teaching staff is evident in an increasing number of research projects.

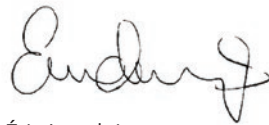
Through the efforts of library and CRITAC staff working in collaboration with other international circus institutions, a collaborative digital platform was born. CARP, the Circus Arts Research Platform, is a website providing documentation tools devoted to supporting circus arts research in colleges and universities. It also promotes the wider dissemination of knowledge.



The School's strategic plan impels us to develop new partnerships and strengthen our mission. And this carries through with respect to expertise transfer involving clientele in local, national and international communities. Where strategic issues challenge us, we act to find constructive solutions. This is the case when it comes to training in recreational and preparatory contexts. Indeed, at the national level, the shallow pool of talented young people qualified to pursue advanced training remains an important recruitment issue. Having been mandated by the Quebec government to "develop and structure the recreational, school and preparatory training sector," we are working to develop long-term solutions that will breathe new life into our art form, increasing recognition of and enthusiasm for it. In concert with the Quebec circus training community, we have set up committees of pedagogical experts who are working to draw up a development model that will provide quality training aimed at fostering talent throughout the country. The various projects associated with it are: the national plan for the Circus and High School Studies program, teacher and practice venue certification, and the development and dissemination of training tools. All of these constructive projects are expected to bear fruit in both the medium and long term.

In addition to performances of our students' shows, our civic involvement also manifested in the Art Nomade project. Several teachers from the School are involved, introducing young elementary school students from Montreal's Saint-Michel neighborhood to the circus arts through it. This project is funded by Cirque du Soleil, which we applaud for its involvement and thank for its support. The School also crossed the country from coast to coast during the National Preselection Tour in the fall, meeting young people and counselors along the way. In addition, as part of a partnership with the St. John's International CircusFest in Newfoundland, our students' numbers were included in event programming. All of the above initiatives are driven by our values of inclusion and diversity, and demonstrate our implication in the territory.

In closing, I would like to thank all members of the School's Board of Directors for their unwavering support and the very great expertise they so generously offer towards the governance of our institution. They are the guiding lights, illuminating our past and our future, ever audacious yet rigorous in orienting our ship.



Éric Langlois





# 2018-2019 HIGHLIGHTS

## ORIGIN OF STUDENTS

21 countries et 5 Canadian provinces

Australia, Belgium, Brazil, Chile, Emirate, United Arab, Germany, France, Greece, Guatemala, Haiti, Italy, Japan, Morocco, Mexico, South Korea, Spain, Sweden, Switzerland, United States, Ukraine, Canada - Alberta, British Columbia, Manitoba Ontario, Quebec.

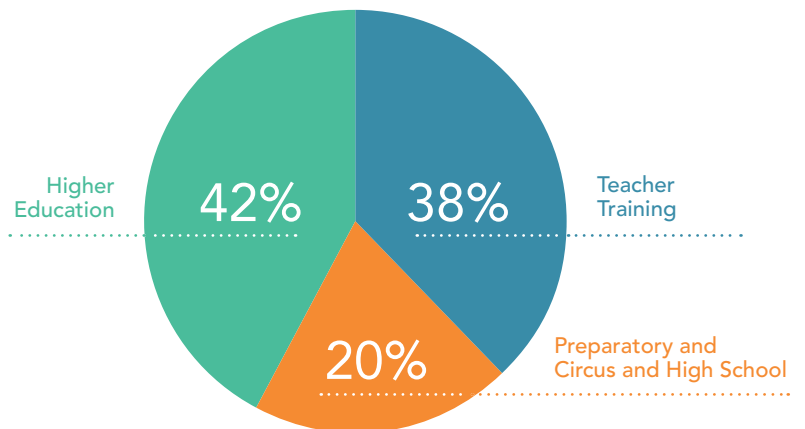


## EDUCATION PROGRAMS

### Number of students

- 42 | Preparatory and Circus and High School Studies
- 90 | Higher Education - Collegial program – Circus Artists
- 82 | Teacher Training in Circus Arts – Attestation of Collegial Studies – AEC

### Breakdown by program

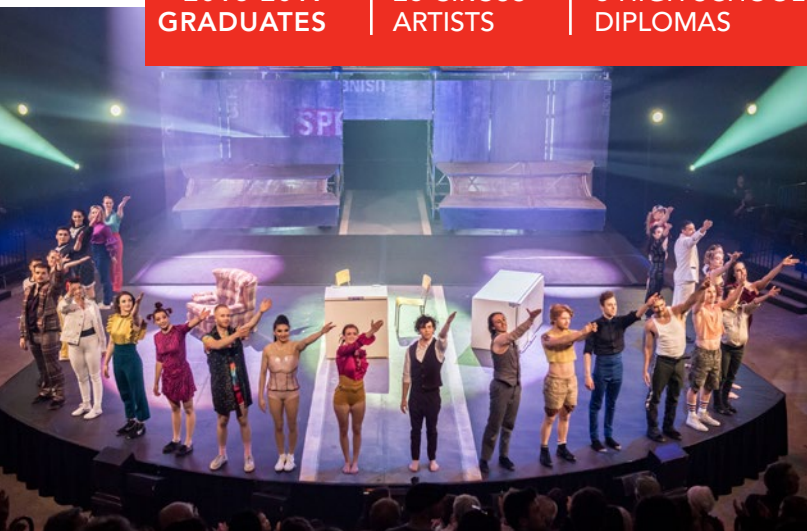


2018-2019  
GRADUATES

26 CIRCUS  
ARTISTS

8 HIGH SCHOOL  
DIPLOMAS

38 TEACHERS  
IN CIRCUS ARTS



## AWARDS AND RECOGNITION



Guillem Cauchois (graduate and former Laureate), Laurence Tremblay-Vu, Nathalie Hébert (teacher), Arthur Morel, Johanne Madore (artistic advisor), Mizuki Shinagawa, Véronique Thibeault (teacher) and Éric Langlois (Executive Director of ENC)

### FESTIVAL MONDIAL DU CIRQUE DE DEMAIN AWARDS, PARIS IN FEBRUARY 2019

Triple Glory : Gold, Silver and Bronze

**Arthur Morel-Van Hyfte (2015) -  
Dance-Trapeze**

*Gold medal, Club du Cirque Prize, Chinese Acrobats  
Society Trophy*

**Laurence Tremblay-Vu (2013) - Tightrope**  
*Silver medal, Arte Prize*

**Mizuki Shinagawa (2018) - Tissu**  
*Bronze medal, APM Productions,  
Compagnie Altitude Prizes*

### FESTIVAL INTERNATIONAL YOUNG STAGE – BÂLES, SUISSE 2019

**Joachim Ciocca and Natalie Oleinik (2011) -  
Aerial Rope duo**  
*Gold medal*

**Maxime Blanckharert and Nathan Briscoe (2017) -  
Russian Cradle**  
*Young Star Prize*

### NIKULIN INTERNATIONAL YOUTH CIRCUS FESTIVAL - MOSCOW

**Nicole Faubert and Guillaume Paquin (2015) -  
Sangles aériennes**  
*Cirque du Soleil Prize, Alexandro Grimallo, Planet  
Circus, Jury's Festival Award*

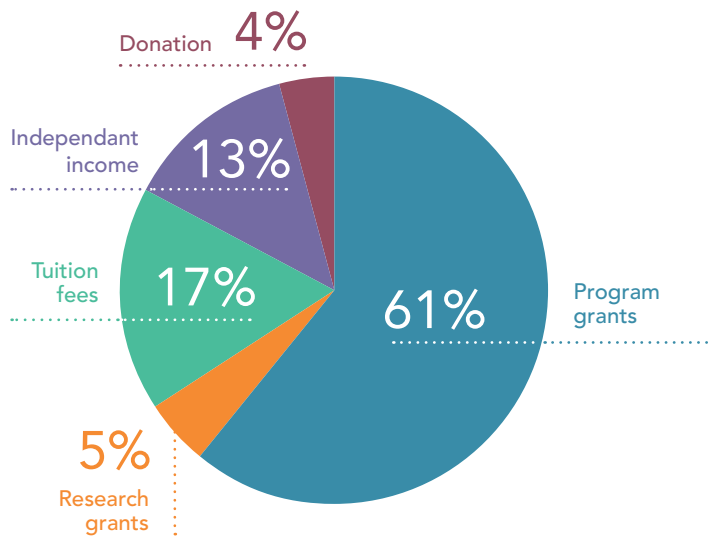


**Daniela Arendasova, Director of Studies named  
Compagne de l'Ordre des arts et des lettres du  
Québec.**

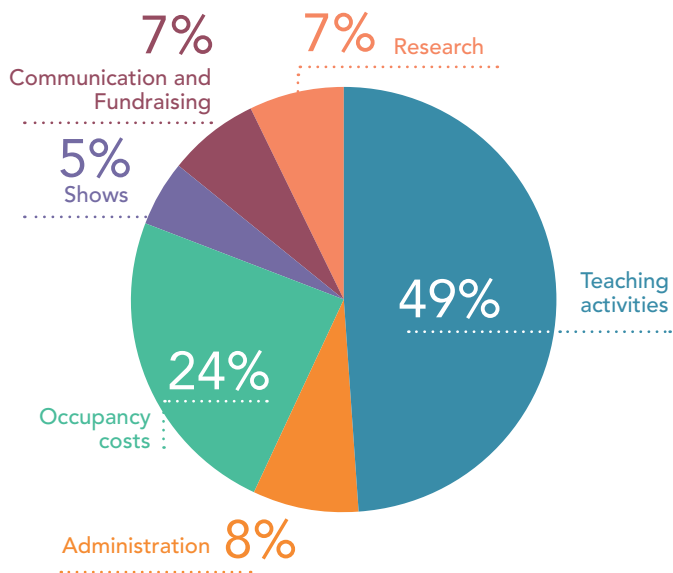


## SCHOOL BUDGET

### Income



### Expenses



### EMPLOYEES

88 | teachers

30 | administration

Graduating students 2019



Shows presented to groups of students from the south shore of Montreal, with the Symphony Orchestra de Longueuil directed by Marc David

# CRITAC

Center for Research,  
Innovation and  
Transfer in Circus Arts

CRITAC is at the heart of the ecosystem of research and development in circus arts nationally and international.

- 14 | Employees and interns
- 17 | Associate and resident researchers
- 49 | Completed projects from 2012 to 2018
- 43 | Ongoing projects since 2018

IN 2018, CRITAC BECAME A COLLEGE CENTER FOR TECHNOLOGY TRANSFER. (CENTRE COLLÉGIAL DE TRANSFERT DE TECHNOLOGIE – CCTT)

20  
COMPLETED  
PROJECTS

6  
SCIENTIFIC  
PUBLICATIONS

6  
PARTICIPATIONS  
IN SCIENTIFIC  
CONFERENCES

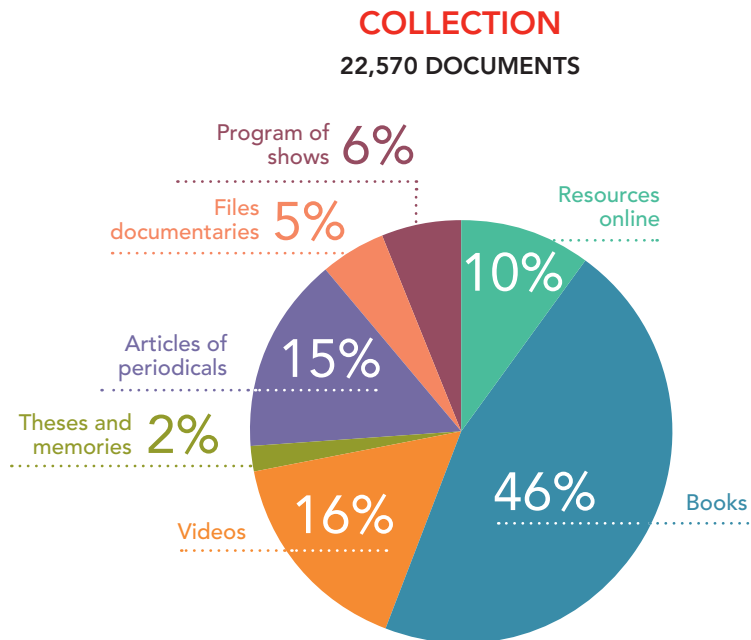




## THE LIBRARY

### CONSERVATION AND DISSEMINATION OF KNOWLEDGE

National and international reference center for research and dissemination of circus arts and its history in Canada, the Library makes the richness of its collection and its expertise accessible to the whole community.



### ATTENDANCE

**13,150 VISITS**

composed of  
74% students, 17% teachers,  
9% researchers and artists  
and professionals  
circus arts

**2230 LOANS**

**2,343 CONSULTATIONS**

**5 CONFERENCES**



Launched with three international institutions a bilingual platform for scientific research in circus arts.

Access to 120 researcher profiles, 2000 publications academics and 200 major circus collections.

**CARP** CIRCUS ARTS  
RESEARCH PLATFORM

## THE SCHOOL

The numerous and generous donors of the Foundation allow to provide critical financial support to the School. Scholarships offered to students, contribution to different projects educational and artistic as well as the impact on the quality of student services contribute to the School, thanks to its Foundation, maintain the highest standards while producing annually the largest cohort of circus graduates in the planet.

# 1/4

of NCS students receives a scholarship of the Foundation.

# 37

scholarships an average from \$ 1,800.

# 50%

of the production costs of NCS annual show are paid for with the products of the charity dinner of the Foundation.

**"FINANCIAL SUPPORT  
NEURALGIC FOR  
THE SCHOOL"**

Revenues 2018-2019  
of the Foundation's activities

# \$ 520,000

Result of the Benefit evening  
of June 5, 2019:

# \$ 260,000





PROGRAMS  
AND  
SERVICES



# I PROGRAMS

## EDUCATION AND TRAINING PROGRAMS

### PREPARATORY PROGRAM- PFS

This program is aimed at young people between the ages of 9 and 17 who wish to practice circus arts in an ongoing manner while pursuing elementary or secondary studies at an outside educational institution. Students develop their full potential through training that also prepares them to enter the Circus and High School Studies or postsecondary circus arts programs. They are offered 13 hours of training per week on evenings and weekends. The program focuses on basic circus and performing arts disciplines along with solid physical preparation.

### CIRCUS AND HIGH SCHOOL STUDIES PROGRAM (CES)

The Circus and High School program allow young people between the ages of 12 and 17 to undertake intensive circus arts training while pursuing their secondary studies at the National Circus School. This program leads to a high school diploma (DES) awarded by the Ministry of Education and Higher Education and prepares the candidate for advanced training in circus arts. The language of instruction is French and includes all subjects required by the Quebec secondary teaching syllabus. Students also receive technical and artistic training in the main circus arts disciplines, dance and acting.

### HIGHER CIRCUS ARTIST DIPLOMA

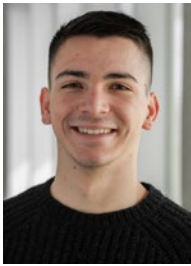
The 3-year **Diploma of Collegial Studies in Circus Arts (DEC)** program combines specialized training in circus arts with the general Quebec college curriculum and leads directly to a professional career. The program aims to train professional circus artists capable of interpreting all forms of circus works. Graduates are able to create individual repertoire or to actively participate in the creative process under a director or as part of a collective. They have the resources to effectively manage a career and take responsibility for their own health and safety. Upon graduation, students receive a college diploma (DEC 561.D0) accredited by the Quebec Ministry of Education and Higher Education. This program is intended primarily for students from Canada or France but is open to international students as well.

The 3-year **Diploma of National Circus School Studies (DEE)** program also leads directly to a professional career. DEE students take the same courses as those in the DEC, except for literature and philosophy subjects. They graduate with a diploma issued by the École nationale de cirque (National Circus School). This program is reserved for international students who are not eligible for the DEC program.

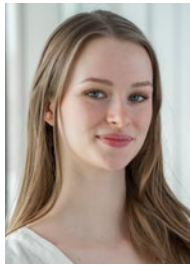




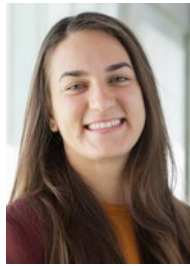
## 2019 GRADUATES HIGHER CIRCUS ARTIST DIPLOMA



Nicolas Allard,  
Swinging trapeze



Halle Baart,  
dance trapeze



Catherine Beaudet,  
hand to hand



Alyssa Bunce,  
Aerial hoop



Cindy Dumont,  
tissu



Brittany Gee-Moore,  
Rope



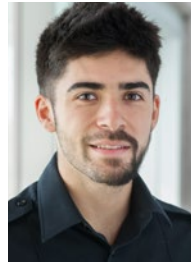
Adam Grondin,  
Chinese hoop



Éline Guélat,  
generalist



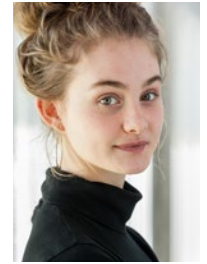
Miho Inaba,  
Cyr wheel



Ruben Ingwersen,  
unicycle



Félix Martin,  
diabolo



Sara McDonald,  
Chinese pole



Jack McGarr and  
Lina Romero,  
hand to hand



Ron Oppenheimer,  
Chinese pole



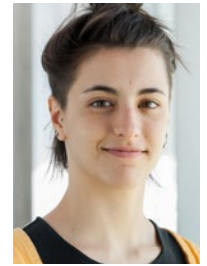
Michael Patterson  
and Joëlle Ziorjen,  
hand to hand



Basile Philippe,  
acrobatics



Célien Pinon,  
swinging trapeze



Clara Prezzavento,  
German wheel



Luisina Rosas,  
German wheel



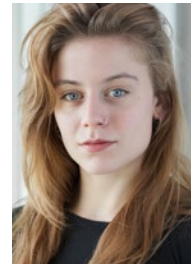
Louana Seclet-  
Monchot, ,  
Washington trapeze



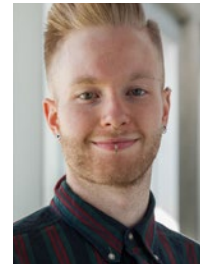
Jarrod Takle,  
balance



Sandy Tugwood,  
Rope



Madison Ward,  
Rope



John Witte,  
juggling

## CIRCUS ARTS EDUCATORS

### ATTESTATION OF COLLEGE STUDIES (AEC)

#### ASSISTANT INSTRUCTOR - NRC.0V

#### INSTRUCTOR - NRC.08

#### TRAINOR - NRC.09 - AEC

The initiator, instructor and trainer training programs in circus arts aim to prepare professionals in circus arts education in order to support the development of the offer of initiation and training services in the arts. from the circus of quality and safety. These courses are certified by certificates of college studies (AEC) recognized by the MEES.

The School also offers an online version of the circus arts instructor program in French and English. Lasting 17 weeks, the hybrid formula provides training sessions in virtual mode and a week of intensive face-to-face training in Montreal at the School or, as in spring 2019, at the Circus School of Lausanne in Switzerland with 18 participants.

## 2019 GRADUATES

### INSTRUCTORS

Jérémie Boisier-Michaud, Heather Booth, Julieta Cambiasso, Stephanie Charmoille, Catherine Coutu, Marilyne Daoust-Hébert, Ciara-Louise Grey, Hannah Gumbrielle, Audrey Harel-Monpetit, Hannah Henze, Kimberly Hordal, Naël Jammal, Julien Marquette, Aubrey Marshal-Crowe, Sabrina Martino, Carla McCutcheon-Hass, Susan McDonagh, Emily McDonnell, César Guillermo Miranda Gil, Lisa Moore, Haley O'Connor, Mélissa Patenaude-Girard, Samantha Paul, Lora Ray Ramsey, Shaheen Saliahmohammed, Julia Schmitz, Jeff Spiers, Naomi Stager, Akilu Tsige, Dustin Vosper, Keely Whitelaw, Heather Woluschuk

### TRAINERS

Nicolas Arnaud, Vicki-Anne Cliche, Jessica Kendall, Angelo Olivo, Maher Safar



Lausanne, May 2019 with 18 students in the Instructor program.







### INTENSIVE SUMMER CAMPS

This summer camp in the form of a one or two-week intensive workshop allows young people ages 9 to 12 or 13 to 17 to experience professional training in circus arts. During their stay, participants receive a solid grounding in the demands of the various disciplines, and begin to learn effective training and personal motivation skills. At the end of the camp, participants who wish to apply for one of the School's programs can register for an entrance examination. 129 participants in summer 2018.

### RECREATIONAL ACTIVITIES

These recreational courses are aimed at young people between 4 and 17 years of age, and provide a chance to have some diversion while learning the basic techniques of circus arts. The program is also designed to help develop their coordination, concentration, perseverance and motor skills. All courses are held in the École nationale de cirque (National Circus School) studios. Participants have access to state-of-the-art equipment used by professionals. 1407 participants were registered in 2018-2019.



# RECRUITMENT ACTIVITIES

## NATIONAL PRE-SELECTION TOUR

The pre-selection tour is an opportunity for young people to have their potential evaluated and to meet some of the school teachers, while also learning more about the programs and the life of a circus artist. The shortlisted candidates are invited to the official Entrance Examination in February or as part of summer camps to complete the admissions process.

The 12 Canadian cities for fall 2018 were: Halifax, St-Jean (TN), Sherbrooke, Disraeli, Gatineau, Ottawa, Toronto, Hamilton, Winnipeg, Calgary, Vancouver and Montreal. 241 registered candidates and 111 participants were shortlisted, either for the entrance examination (college or secondary), or for a place in the preparatory program or for a place in intensive summer camps.

## STUDENT FOR A DAY CONTEST

A Day at the École nationale de cirque (National Circus School) is the opportunity to meet future circus performers and their teachers from around the world, to discover the talent and passion that drive them, and to follow circus courses!



## OPEN HOUSE

The School welcomes the general public and candidates to discover future circus artists in training and their creative work and to learn about the circus arts. For the two open houses in September and November, the School receives more than 600 people each year.





## RESEARCH AND INNOVATION CRITAC

### MISSION

CRITAC's mission is the advancement and transfer of knowledge in circus arts promoting the evolution of their practices and of their teaching, the diversification of their aesthetics as well that showcasing their benefits to society.

### VISION

CRITAC aims for worldwide recognition through its active commitment in the field of applied research, innovation, technical assistance and training in the living arts sector, either at the level of research-creation or practice. social innovation. Engine of synergy between the different activity sectors and institutional levels, CRITAC wants to be linked to national and international partners and collaborators from the creative business community, college and university education, research centers and the community sector in everything related to human performance.

### RECONNAISSANCE

As proof of increased recognition, CRITAC recently received many good news, including the recognition of CRITAC as a College Center for Technology Transfer (CCTT). Since 2011, CRITAC has held the Research Chair industry in SSHRC colleges (Research Council in human science of Canada) for circus arts. Also, the CRITAC pursues sustained growth while its expertise is greatly sought after by artists, collectives and companies both for the optimization of training processes and creation only for risk management, in through innovation and device development and performance environments.

### SIX RESEARCH FIELDS:

Pedagogy
Writing and dramaturgy
Health and security
Writing and dramaturgy and aesthetics
Technical innovations
Interactive and immersive technologies



#### THE PROJECTS OF THE YEAR:

- Measurement of dynamic forces - Korean board
- Seven open innovation projects in collaboration with Cirque du Soleil: Spider web, tensegrity, shadow track, aerial face, contortion floating, illusion wheel and color change for a rope
- Development of a tramp mast prototype
- "Passengers" project with the company The 7 Fingers: wire freestanding, Russian frame and luggage rack
- "Aboriginal" project with the company The 7 Fingers: Qamutik and kayaking
- Development of a rotating bungee with Haut-Vol Productions Inc.
- Training activities on digital integration practices in training, creation and dissemination of circus works
- Implementation of the test protocol in the evaluation project of useful life of protective mattresses
- First conceptual diagram of the creative process in development a model of creativity with management, teachers and students
- Comparative study of high-risk jobs
- Development of a training load assessment tool and in circus performances
- Integration of cultural mediation articles in art history circus in Quebec
- Web tool facilitating the integration of circus arts in schools
- Launch of the Circus Arts Research Platform (CARP)
- Dramaturgy of the body, the object and the interdisciplinarity in the contemporary Quebec circus
- Introducing children to the practice of circus arts and its effects on physical literacy, creativity and resilience
- Mathematical modeling of a longboard
- The development of a rotary base for a longboard
- Risk assessment in type safety systems «Slides» in the practice of aerial straps.





## KNOWLEDGE TRANSFER ACTIVITIES:

### SCIENTIFIC PUBLICATIONS

- "Developping cognitive and motor creativity in children through an exercise program using non linear pedagogy principles". Véronique Richard, CRITAC Researcher
- "Factor structure of play creativity : a new instrument to assess movement creativity". Patrice Aubertin, Director of CRITAC, Dean Kriellaars, Scientific Director of CRITAC and Véronique Richard Researcher.
- « The impact of Circus Arts Instruction in Physical Education of the Physical Literacy of Children in Grades 4 and 5". D.J. Kriellaars, J. Cairney, M. A. C. Bortoleto, T. K. M. Kiez, D. Dudley, P. Aubertin.
- « Don't take down the Monday bars, rapid systematic review of playground-related injuries". N. Bergeron, C. Bergeron, L. Lapointe, D. Kriellaars, P. Aubertin, R. Fleet.

### SCIENTIFIC CONFERENCES

- «When circus rhymes with risk». Marion Cossin, ing. jr CRITAC
- «Bio-mechanics and circus artists». Marion cossin
- «Innovation and creativity», IV seminarion internacional de circo, Educational horizons, Campinas, Brazil. Patrice Aubertin
- ComSCIconCan (Harvard University). No risk no circus! Marion Cossin

### TRAINING OR INFORMATION ACTIVITIES FOR ENC STAFF & STUDENTS

- The creative process in science linked to the circus. Marion cossin
- Technological innovation and circus. Marion cossin
- Ideation session with DEC II students. Jean Thibault, CRITAC project manager
- The journey of an idea. Véronique Richard
- Performance psychology. Véronique Richard
- Magic 101. Joe Culpepper, associate researcher
- Circus research presentation. Adam Decker, optimization researcher the performance

# CONSERVATION AND DISSEMINATION OF KNOWLEDGE THE LIBRARY

Founded in 2004, the National Circus School Library today houses one of the largest archival collections related to circus arts practice in the Americas. It serves as a national and international reference centre for the history of the circus arts in Canada and for research. To further the dissemination of knowledge, the Library makes accessible the wealth of its collections and expertise to the entire community: circus professionals, researchers and students as well as the public.

The Library team along with CRITAC, the NCS research centre, held eight conferences and workshops during the year, presented in the form of panels, meetings and discussions. The programming and subjects covered included:

*The creative process in writing: with author Monique Polak* - January 2019

*Exchange with the Cirque Le Roux company* - November 2018

*L'environnement c'est important (Environment Matters)* - April 2019

*La poésie recyclée/Blackout Poetry* - by CES students and authors - June 2019

## CARP: THE CIRCUS ARTS RESEARCH PLATFORM

The National Circus School, represented by CRITAC and the NCS Library manager, is a founding member of the Circus Arts Research Platform (CARP). The initiative is dedicated to the development of an international online platform of bibliographies and other resources. To support university researchers involved in circus arts, they are available free of charge. Principal partners and collaborating institutions are the Centre national des arts du cirque (France), Circus-centrum (Belgium) and CircusInfo Finland (Finland).

## PASCAL JACOB COLLECTION

A source of pride, the Library houses and curates the exceptional collection of documentation bequeathed by Pascal Jacob, eminent circus arts author and historian. The Pascal Jacob Collection is allied with the prestigious Jacob-William Fund. Found at Tohu, it is one of the largest private collections of works devoted to the circus arts.

The Pascal Jacob Collection comprises more than 5,000 items in French, English and other languages including many antique and rare books. As well, the collection contains show and festival programs, artist and company archives, postcards, video and audio recordings, and photographs. These materials trace the circus' history in Europe and around the world from its naissance to the present day.

## LÉON DUPERRÉ COLLECTION

The Léon DuPerré Fund (1886-1943) encompasses more than 700 print and graphic items consisting mainly of photographs, employment contracts, correspondence, musical scores, and show programs and posters. They trace the remarkable career of this Quebec circus artist who rose to fame performing with major circuses across Canada and the United States.



## NEW COLLECTION

### CIRQUE DU SOLEIL

The National Circus School Library is profoundly grateful to Cirque du Soleil for the generous donation of more than 5,200 books and DVDs. The subjects covered in this highly inspirational archive include not only the circus arts but also dance, theater, fine arts, architecture and natural sciences. They also portray circus mores and traditions from around the world.

In addition, the collection contains a hidden gem: more than 500 materials on the teaching of magic and the history of the world's great magicians of yesterday and today.





## STUDENT SERVICES

### HEALTH SERVICES

The School offers free on-site services of a sports therapy clinic as well as a referral service to other health professionals. For all students enrolled full-time, this is an average of 25 physiotherapy treatments per student which was counted for the year 2018-2019. In addition, the services of a general medicine and circus clinic are offered on an ad hoc basis every two weeks by appointment, as part of a CRITAC project and thanks to the involvement of a doctor- emergency researcher. A social worker intervened on a regular basis for 250 hours of consultation with 47 students.

### SCHOLARSHIPS

The National Circus School Foundation helps students who do not have sufficient financial resources to continue their professional training at the School, regardless of their citizenship.

### STUDENT HOUSING

Connected to the main building, the residences offer students of the Cirque-Études secondary school a complete accommodation service (including meals), practical and safe, seven days a week. The rooms, equipped with a private bathroom, can accommodate up to three students. 15 students were able to receive services during the school year. For the two camps during the summer period, 81 young people from 9 to 17 years old were also able to benefit from the school's permanent accommodation services or in dormitory format.

### FOOD SERVICE

The School offers service for the three meals of the day at low prices in its cafeteria thanks to the food service provider Bleu Lotus.



# COMMUNITY INVOLVEMENT CIVIC ACTION

## CULTURAL AWARENESS AND MEDIATION

Our institution is engaged in several cultural mediation initiatives. In so doing, the School contributes to raising cultural awareness among young people in the local community. As well, it seeks help develop a circus arts culture through ongoing long-term activities that are renewed annually. The School's students, teachers and creators are highly involved. For pupils and staff alike, this is an opportunity to build bridges with the surrounding multi-ethnic and disadvantaged neighbourhoods. Over the past year, the School has extended its social commitment to the community by joining the Art Nomade program, a Cirque du Soleil project that in 2018-2019 celebrated its 12th year. Six primary schools in the Villeray-St. Michel-Parc Extension district over the past school year benefited from 140 hours of introductory circus arts programming in which 810 young people aged 8 to 10 years participated.

The NCS has provided programming as part of events held by its partners: community associations, Tohu, Place des Arts, and the City of Montreal's Large Park Division. No fewer than 125 hours of introductory activities involving more than 1,450 young people between the ages of 4 and 17 were held.

Once again this year, the School in collaboration with Tohu offered more than 600 tickets to local schoolchildren at modest cost, allowing them to discover the circus through attending Annual Show performances by the School's graduating class.

## SUPPORT FOR THE CIRCUS' DEVELOPMENT IN CANADA

From September 28 to 30, the NCS took part in the first International Circus Festival in St John's, Newfoundland. The initiative is spearheaded by Anahaero White-Malone, a 2002 NCS graduate, circus artist and circus school owner. As part of this festival, we held auditions for 15 local talented young people. Three current School students along with three of our graduates and the St John's Symphony Orchestra performed a creation before a packed house. Additionally, NCS Executive Director Éric Langlois participated in a plenary session on development issues in the Atlantic region.



## DEVELOPMENT OF THE RECREATIONAL AND PREPARATORY CIRCUS TRAINING SECTORS

In June 2018, the NCS received a mandate from the provincial Ministry of Culture and Communications to support the community in developing the circus training offer in recreational and preparatory contexts in Quebec. The project runs until 2022 and has received a grant of \$1 million. The funds are primarily directed towards developing a training framework, certification and recognition programs for teaching staff, a certification program for teaching venues, the identification of a training network model, the creation of training tools and activities to promote circus practice, and stakeholder consultations. In the fall of 2018, a steering committee and project team were assembled, and a timeline and defined deliverables put in place. Estimates for the first deliverables have been produced and service offers solicited.



# FUNDING AND PARTNERSHIPS

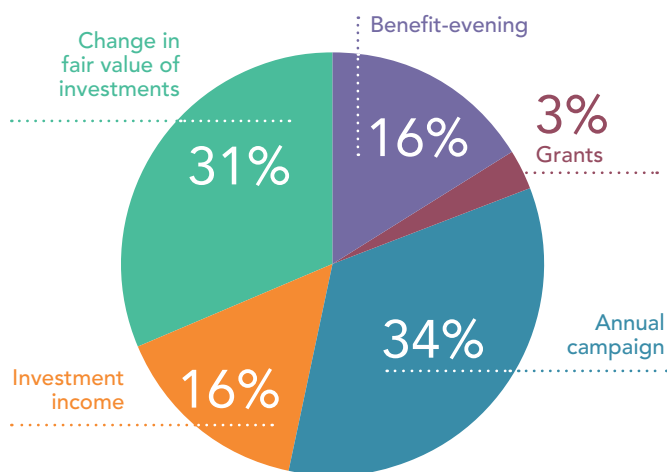
## THE FOUNDATION OF THE SCHOOL

The numerous and generous donors of the Foundation make it possible to provide vital financial support to the School. The scholarships offered to students, the contribution to various educational and artistic projects as well as the impact on the quality of student services contribute to ensuring that the School, thanks to its Foundation, maintains the highest standards while producing the largest cohort of circus graduates on the planet.

## FOUNDATION REVENUES

Revenues from fundraising initiatives totaled more than \$ 520,000 in 2018-2019. In addition to these, the Foundation can count on the revenues from its various endowment funds to support the School and its students.

SOURCES OF REVENUE



## THE IMPACT OF DONATIONS

The Foundation ensures annually that all of the funds, collected thanks to contributions from donors and the income from its endowment funds, are allocated for the purposes designated by them and according to the priorities of the School.

In order to attract the best students in the world, it is important for the School to offer an effective scholarship program. The principle of accessibility defended allows each student admitted to a training program to pursue it without financial concerns.

In 2018-2019, the 37 scholarships paid totaled \$ 67,250 for an average of \$ 1,818 per student.



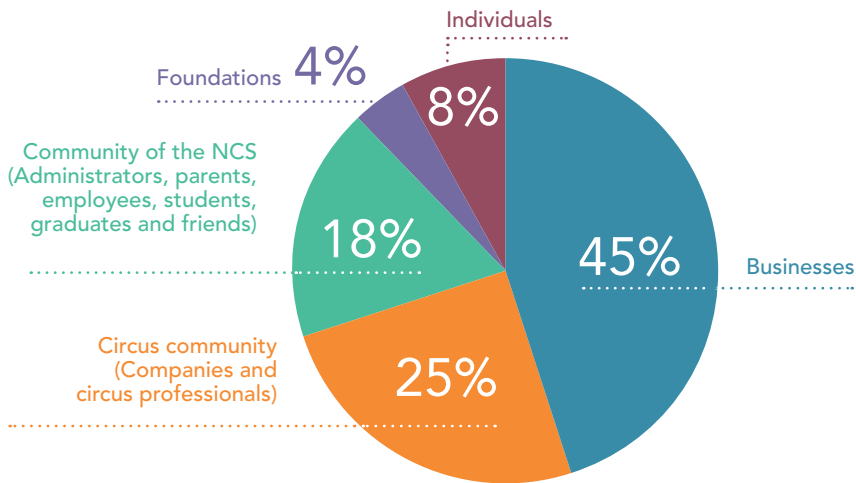
## BENEFIT EVENING

The work of the honorary committee of our 27th benefit evening held at Tohu on June 5 allowed the event to collect more \$ 260,000. Thanks to the profits from this activity, the Foundation is proud to contribute to the production of the annual show which allows students to integrate their learning into a complete production in front of nearly 15,000 spectators. In the preparation when entering the profession of circus artists, performing in front of the public is a great educational and artistic experience which testifies to the incredible talent of our graduates and the quality of the training received at the National Circus School.

## THANKS

The Foundation would like to thank all of its donors and financial partners for their unwavering support during this school year marked by great successes. Particularly this year, the impact of Patrick-Claude Dionne and the entire accounts team National Bank of Canada members whose contribution to our annual fundraising evening via revenues from the first edition of their golf tournament was able to breathe new life into this event.

DONOR SEGMENTS

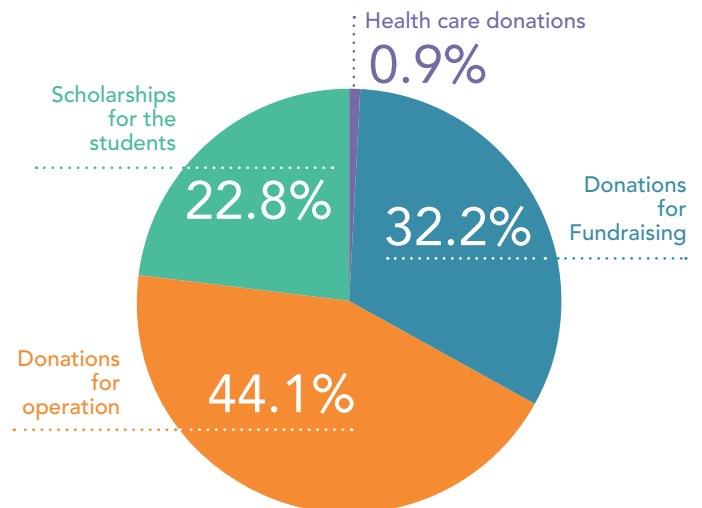


**1/4** of NCS students receives a scholarship of the foundation.

**50%** of the production costs of NCS annual show are paid for with the products of the charity dinner of the foundation.



BREAKDOWN OF DONATIONS



# THE DONORS FROM THE FOUNDATION

Thanks to the generosity of many individuals, companies, foundations and volunteers, the Foundation can continue to support the School in its mission of pedagogical and artistic excellence so that young talents from everywhere can be realized and shine. We sincerely thank all the donors who help make the dreams of these future circus artists come true.

## MAJOR DONORS

50,000 \$ and more

Banque Nationale du  
Canada  
Groupe Cirque du Soleil

## PATRONS CIRCLE

\$ 10,000 \$ - \$ 24,999

BLG  
CORBEIL  
ÉLECTROMÉNAGERS  
Fondation RBC  
Mécénat Placements  
Culture  
Solotech

## PARTNERS CIRCLE

\$ 5,000 - \$ 9,999

Anonyme (1)  
Carol O'Sullivan  
Gestion d'actifs Burgundy  
Gildan  
McCarthy Tétrault  
Power Corporation  
du Canada  
Sid Lee

## AMBASSADORS CIRCLE

\$ 2,000 - \$ 4,999

Anderson Laurin Gestion  
de placements BMO  
Nesbitt Burns  
Avison Young  
Banque HSBC Canada  
BMO Marchés des  
capitaux  
Bombardier  
Cascades  
CCR Mécanique  
Cogeco  
David L. McAusland  
Deeth Williams Wall  
Deloitte  
Devencore  
Distinctive Appliances  
Farris, Vaughan, Wills &  
Murphy  
FBL  
GPL Assurance  
Groupe Censeo  
Groupe conseil ERA  
Groupe Module  
Construction  
Hélène Blackburn  
IMK

La Fondation com-  
munautaire juive de  
Montréal  
MNP  
National  
RailTerm  
Rhodri Harries  
Société en commandite  
services S&E  
Sylvie Bovet  
TD Securities  
The Vetta Group  
Thornton Grout Finnigan  
Torys  
Venmar Ventilation ULC  
Whirlpool  
William Aziz

## RINGMASTERS CIRCLE

\$ 1,000 - \$ 1,999

Anonymous (2)  
Avicor  
Bruno Bougie  
Caisse d'économie  
solidaire Desjardins  
CBRE  
Charles Martin  
Chernos Flaherty  
Svonkin  
Christine Thibauveau  
Christophe Rousseau  
CIBC  
Cirque Éloize  
Compagnia Finzi Pasca  
Cofomo  
Conseil en gestion de  
patrimoine iNFiNi-t  
Éric Langlois  
KC Welding Limited  
LANDR  
Léonne DuPerré  
Luc Maurice  
Marc-André Goyer  
Miller Thomson  
Oana Frumosu  
Outbox Technology  
Patrice Aubertin  
Patrice Blain entrepreneur  
électricien  
Prévost Fortin D'Aoust  
Roger Berthelot  
Roger Hobden  
Rogers  
Sébastien Guénette  
Vézina assurances  
Vincent Lafleur Traiteur  
Willis Towers Watson

## SUPPORTERS CIRCLE

\$ 500 - \$ 999

3320294 Canada Inc.  
Action Sport Physio  
Centre-Ville  
Amalgame Coaching  
Amyot Gelinas  
Artopex  
Banque UBS  
BCF Avocats d'affaires  
BDC  
BDO  
Cargolution  
Carly Fridman  
CDPQ  
Claude De Gagné  
Christian Jolivet  
Cime Décor  
Construction Billy  
Charbonneau  
Couvre-Planchers  
Labrosse  
CTM Household  
Appliances  
Cuisines Modena  
Denis Chaurette  
Diane Quinn  
Diane Stewart  
Dominique Caron  
Dominique Hamel  
Douglas Woodridge et  
Amanda Patterson  
EBI MONTRÉAL  
Eddyfi Technologies  
Edelman  
Emblm  
Énergir  
Fany O'bomsawin  
Fibrenoire  
Fidelity Investments  
Franck Amiel  
Frédéric Pelaez  
GDI Services  
Guy Côté  
Isabelle Gladu  
Jacques Amiel  
Jacques L. Charuest  
Jaque Paquin Design  
Korn Ferry  
KPMG  
La compagnie Ipso Facto  
LANDR  
Les 7 doigts de la main  
Les Constructions  
Benoit Larrivée  
Les Entreprises Fervel  
Les services de café Van  
Houtte

Lili De Granpré  
Marc Drouin  
Marie Langlois  
Maroun Samia  
Mary Hagerman  
Michael Gnat  
Oana Frumosu  
Philippe Grubert  
Pierre Simoneau  
Robert Blain  
Robert C. Nadeau  
Roch Parent  
Rodeo FX  
Roy technique  
Sacree Soirée  
Sari et Yoshio Watanabe  
Simon Lauzier  
Stikeman Elliott  
Télesystème  
Trium

## FRIENDS CIRCLE

\$ 100 - \$ 499

152245 Canada inc.  
93595130 Québec inc.  
Accuracy Canada  
Adriana Bobos  
Adriana Suarez  
Alex Chan  
Anna-Karyna Barlati  
Appelez Maurice  
Courrier  
Aubert Gallant  
Brenton Kean  
Carl Löwenborg  
Catherine McCarthy  
Christiane Bergevin  
Construction BP Leclerc  
Inc.  
Daniel Langlois  
David Bernbaum  
Dexter Perera et Brywn  
Corn  
Diane Marcelin  
dyda  
Élena Fomina  
Erik Charton  
Esther Tam  
Frédéric Lemaitre-Auger  
Gabriel Pinkstone  
Gilles Chatel  
Ginette Piché  
Gregory Battaglia  
Groupe Ameublement  
Focus  
Ido Oppenheimer  
Intellimix  
January Wolodarsky

Jean Hamel  
Joanie Leroux-Côté  
Johanne Brunet  
Joseph Culpepper  
Karine Opasinski  
Lavery de Billy  
Luc Tremblay  
Marc Normandin  
Mathieu Larivière  
Michel Benoit  
Michel Brais  
Nancy Savoie and  
Frédéric Casaubon  
Neilson Vignola  
Nicolas Coupleux  
Peter Mouhteros  
Pierre Bouchard  
Réjean Sauvageau  
Richard Wilson  
Stephane Paquet  
Tessie Yanez Ramirez  
Trans-Pro Logistique  
Véronique Montagne  
Victor Fomine  
Wendy Reid

## Volonteurs Circle

\$ 20 - \$ 99

Anie Perrault  
Auréli Kaci  
Cardine Norden  
Céleste Morisset  
Christian Veilleux  
Eric Humphreys et  
Gayle Yoshikawa  
Francisco Alor Morales  
Frédéric Roumilhac et  
Anne-Laure Le Bossé  
Ginette Lessard  
Irina Bozyan  
Jason et Eun Rohleder  
Jean-Guy Maltais  
Jeffrey Kneeland et  
Lisa Thupvong  
Jonathan et Heather  
Powers  
Kate Mahallati  
Lucie Chartrand  
Marie-France Bruyère  
Mariline Gilbert  
Martin et Maritza Larson  
Sylvain Lafortune  
Sylvain Rainville  
Wayne Meagher and  
Sarah Crawford  
Yury Bozyan  
Yvan Lavigne



# GOVERNMENTS AND GRANTING AGENCY

## PUBLIC FUNDING

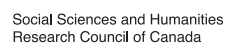
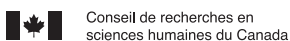
The National Circus School receives financial support from the Ministère de la Culture et des Communications du Québec through the Programme d'aide au fonctionnement pour les organismes de formation supérieure en arts as well as from the Department of Canadian Heritage through the Canada Arts Training Fund Program and the Canada Cultural Investment Fund. The School is also accredited to receive subsidies by Quebec's Ministère de l'Éducation et de l'Enseignement supérieur.

In the area of research, the School has received grants from the Social Sciences and Humanities Research Council of Canada as well as the Natural Sciences and Engineering Research Council of Canada and further assistance from Quebec's Ministère de l'Éducation et de l'Enseignement supérieur and Fonds de recherche Société et culture.

## ASSOCIATED ORGANIZATIONS

The National Circus School is a member of the following organizations:

- Tohu and la Cité des arts du cirque
- En Piste - The National Circus Arts Network
- ADESAM - Montreal's Professional Arts Schools Association
- FEDEC - European Federation of Professional Circus Schools
- FEEP - Fédération des établissements d'enseignement privés
- ACPQ - Association des collèges privés du Québec
- ACQ - Association des camps du Québec





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# Financial statements of École nationale de cirque

June 30, 2019

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Independent Auditor’s Report .....	1-2
Statement of earnings .....	3
Statement of changes in net assets .....	4
Balance sheet .....	5
Statement of cash flows .....	6
Notes to the financial statements .....	7-13
Schedules .....	14

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## Independent Auditor's Report

To the Members of the Board of Directors of  
École nationale de cirque

### Opinion

We have audited the financial statements of École nationale de cirque (the "Institution"), which comprise the balance sheet as at June 30, 2019, and the statements of earnings, changes in net assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies (collectively referred to as the "financial statements").

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Institution as at June 30, 2019, and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

### Basis for Opinion

We conducted our audit in accordance with Canadian generally accepted auditing standards ("Canadian GAAS"). Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of our report. We are independent of the Institution in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

### Other matter

Without modifying our opinion, we draw your attention to the fact that we also expressed an opinion on the financial statements included in the annual financial report presented to the ministère de l'Éducation et de l'Enseignement supérieur du Québec, on a prescribed form, for the year ended June 30, 2019.

### Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of the financial statements in accordance with Canadian accounting standards for not-for-profit organizations, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the Institution's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Institution or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Institution's financial reporting process.

### Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian GAAS will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with Canadian GAAS, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Institution's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Institution's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Institution to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

*Deloitte LLP*<sup>1</sup>

October 22, 2019

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<sup>1</sup> CPA auditor, CA, public accountancy permit No. A116671



**École nationale de cirque**  
**Statement of revenue**  
Year ended June 30, 2019

	Schedules	<b>2019</b>	2018
		\$	\$
<b>Revenue</b>			
Grants and contributions	A	<b>4,798,012</b>	4,191,952
Tuition fees		<b>1,293,696</b>	1,211,589
Contract for training services		<b>63,364</b>	62,791
Rental of premises and equipment		<b>365,775</b>	357,930
Shows and festivals		<b>154,301</b>	202,901
Donations from Fondation de l'École nationale de cirque	B	<b>284,724</b>	549,623
Hosting services		<b>168,380</b>	164,364
Amortization of deferred capital assets grants		<b>500,308</b>	496,105
Amortization of deferred capital assets donations		<b>42,820</b>	42,820
Gain on disposal of capital assets		<b>—</b>	40,089
Other		<b>68,736</b>	21,685
		<b>7,740,116</b>	7,341,849
<b>Expenses</b>			
Salaries and fees		<b>4,696,891</b>	4,449,383
Fringe benefits		<b>596,917</b>	601,811
Professional fees		<b>564,876</b>	365,808
Supplies and purchases		<b>481,968</b>	545,125
Travel, communications and information		<b>293,968</b>	294,389
Contract services		<b>213,364</b>	208,350
Rental equipment and permits		<b>73,423</b>	75,922
Students financial assistance		<b>68,750</b>	61,500
Insurance and permits		<b>38,578</b>	37,105
Maintenance of equipment and building		<b>35,198</b>	39,150
Bad debts		<b>—</b>	2,299
Interest on long-term debt		<b>67,216</b>	70,512
Interest on long-term debt financed by the ministère de la Culture et des Communications du Québec (see Note 11)		<b>(67,343)</b>	(70,702)
Financial expenses		<b>19,686</b>	16,797
Amortization of capital assets		<b>650,206</b>	640,990
		<b>7,733,698</b>	7,338,439
<b>Excess of revenue over expenses</b>		<b>6,418</b>	3,410

The accompanying notes and schedules are an integral part of the financial statements.

**École nationale de cirque**  
**Statement of changes in net assets**  
Year ended June 30, 2019

	<b>Invested in capital assets</b>	<b>Restricted</b>	<b>Unrestricted</b>	<b>2019</b>	2018
	\$	\$	\$	\$	\$
		(Note 13)			
Balance, beginning of year	<b>1,260,740</b>	<b>53,568</b>	<b>(566,155)</b>	<b>748,153</b>	744,743
Excess of revenue over expenses	—	—	<b>6,418</b>	<b>6,418</b>	3,410
Purchase of capital assets	<b>158,985</b>	—	<b>(158,985)</b>	—	—
Amortization of capital assets	<b>(650,206)</b>	—	<b>650,206</b>	—	—
Grants and donations related to capital assets	<b>(64,600)</b>	—	<b>64,600</b>	—	—
Amortization of deferred capital assets grants and donations	<b>543,128</b>	—	<b>(543,128)</b>	—	—
Balance, end of year	<b>1,248,047</b>	<b>53,568</b>	<b>(547,044)</b>	<b>754,571</b>	748,153

The accompanying notes and schedules are an integral part of the financial statements.

# École nationale de cirque

## Balance sheet

As at June 30, 2019

	Notes	2019 \$	2018 \$
<b>Assets</b>			
Current assets			
Cash		79,303	200,785
Term deposit, earning interest at 1.00% (0.95% in 2018)		580	547,078
Accounts receivable	3	1,107,364	1,180,686
Current portion of grants related to capital assets receivable	5	105,386	101,433
Prepaid expenses		34,667	31,882
		<b>1,327,300</b>	2,061,864
Grants related to capital assets receivable	5	1,552,243	1,657,204
Capital assets	6	19,279,926	19,771,147
Term deposit, earning interest at 2.85%, maturing in October 2020		600,000	--
		<b>22,759,469</b>	23,490,215
<b>Liabilities</b>			
Current liabilities			
Accounts payable and accrued liabilities	8	659,674	698,458
Deferred revenue		195,347	182,276
Operating grants refundable	4	43,581	201,481
Deferred operating grants	9	1,416,788	1,390,803
Current portion of long-term debt	11	105,386	101,433
		<b>2,420,776</b>	2,574,451
Deferred capital assets grants and donations	10	18,031,879	18,510,407
Long-term debt	11	1,552,243	1,657,204
		<b>22,004,898</b>	22,742,062
<b>Net assets</b>			
Invested in capital assets		1,248,047	1,260,740
Restricted	13	53,568	53,568
Unrestricted		(547,044)	(566,155)
		<b>754,571</b>	748,153
		<b>22,759,469</b>	23,490,215

The accompanying notes and schedules are an integral part of the financial statements.

Approved by the Board

\_\_\_\_\_, Director

\_\_\_\_\_, Director



**École nationale de cirque**  
**Statement of cash flows**  
Year ended June 30, 2019

	Notes	<b>2019</b>	2018
		\$	\$
<b>Operating activities</b>			
Excess of revenue over expenses		<b>6,418</b>	3,410
Items not affecting cash			
Amortization of deferred capital assets grants		<b>(500,308)</b>	(496,105)
Amortization of deferred capital assets donations		<b>(42,820)</b>	(42,820)
Amortization of capital assets		<b>650,206</b>	640,990
Gain on disposal of capital assets		<b>—</b>	(40,089)
		<b>113,496</b>	65,386
Changes in non-cash operating working capital items	12	<b>(87,091)</b>	(83,298)
		<b>26,405</b>	(17,912)
<b>Financing activities</b>			
Repayment of long-term debt		<b>(101,008)</b>	(97,628)
Cashed capital assets grants receivable		<b>101,008</b>	97,628
Cashed deferred capital assets grants		<b>64,600</b>	54,327
		<b>64,600</b>	54,327
<b>Investing activities</b>			
Purchase of term deposit		<b>(600,000)</b>	--
Purchase of capital assets		<b>(158,985)</b>	(139,667)
Disposal of capital assets		<b>—</b>	41,533
		<b>(758,985)</b>	(98,134)
Net decrease in cash and cash equivalents		<b>(667,980)</b>	(61,719)
Cash and cash equivalents, beginning of year		<b>747,863</b>	809,582
<b>Cash and cash equivalents, end of year</b>		<b>79,883</b>	747,863

See additional information presented in Note 12.

The accompanying notes and supporting schedules are an integral part of the financial statements.

## **1. Description of the Institution**

École nationale de cirque (the "Institution"), a non-for-profit organization, was incorporated under Part III of the *Companies Act* (Québec) and is recognized as a charitable organization under the *Income Tax Act*. The Institution provides specialized circus training for individuals aged from 9 to 30 years.

## **2. Accounting policies**

The financial statements have been prepared in accordance with Canadian accounting standards for not-for-profit organizations and include the following significant accounting policies:

### *Cash and cash equivalents*

The Institution's policy is to present cash and cash equivalents, bank balances and treasury deposits.

### *Financial instruments*

Financial assets and financial liabilities, except for transactions with related parties, are initially recognized at fair value when the Institution becomes a party to the contractual provisions of a financial instrument. Subsequently, all financial instruments are measured at amortized cost, except for investments in term deposit that are measured at fair value at the balance sheet date. The fair value of investments is based on the latest closing price. Interest earned on short-term investments, unrealized gains and losses and realized gains and losses on sale of short-term investments are included in Other revenue in the statement of revenue.

Transaction costs related to financial instruments measured at fair value subsequent to initial recognition are expensed as incurred. Transaction costs related to other financial instruments are added to the carrying value of the asset or netted against the carrying value of the liability and are then recognized over the expected life of the instrument using the effective interest method. Any premium or discount related to an instrument measured at amortized cost is amortized over the expected life of the item using the effective interest method and recognized in revenue and expenses as interest income or expense.

With respect to financial assets measured at cost or amortized cost, the Institution recognizes an impairment loss, if any, in excess of revenue over expenses when there are indicators of impairment and it determines that a significant adverse change has occurred during the period in the expected timing or amount of future cash flows. When the extent of impairment of a previously written-down asset decreases and the decrease can be related to an event occurring after the impairment was recognized, the previously recognized impairment loss is reversed to excess of revenue over expenses in the period the reversal occurs.

### *Revenue recognition*

The Institution uses the deferral method to record contributions such as grants. Restricted contributions are recognized to revenue when related expenses are incurred. Unrestricted contributions are recognized to revenue when they are received or to be received if the amount is fixed or determinable and collection is reasonably assured.

Capital assets contributions are recorded as deferred contributions and are amortized on the same basis as the related capital assets.

Registration fees and tuition fees are recognized in the year to which they relate.

Revenues from shows, festivals and special events are recorded when the events occur.

Donations other than capital assets donations are recognized to revenue when they are received or to be received if the amount can be reasonably estimated and collection is reasonably assured. Capital assets donations follow the same recognition method as the capital assets contributions.

## 2. Accounting policies (continued)

### *Capital assets*

Capital assets are recorded at cost. Amortization is computed on a straight-line method over the following terms:

Building	50 years
Office furniture	5 years
Training equipment	10 years
Computer equipment	3 to 5 years
Interior layout	30 years
Exterior layout	10 years
Audiovisual equipment	5 years
Apparatus and tools	5 years
Medical services equipment	5 years
Integrated equipment	25 years
Scene equipment	5 years

### *Use of estimates*

The preparation of financial statements in conformity with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosures of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the reporting period. Key components of the financial statements requiring management to make estimates include the provision for doubtful accounts in respect of receivables and the useful life of long-lived assets. Actual results could differ from these estimates.

## 3. Accounts receivable

	2019	2018
	\$	\$
Donation receivable – Fondation de l'École nationale de cirque	<b>889,896</b>	960,721
Accounts receivable	<b>169,193</b>	195,894
Interest receivable	<b>11,993</b>	—
Sales taxes	<b>36,282</b>	24,071
	<b>1,107,364</b>	1,180,686

## 4. Operating grants refundable

	Schedule	2019	2018
		\$	\$
Balance, beginning of year		<b>201,481</b>	436,414
Recognized revenue	A	<b>(2,073,317)</b>	(1,781,164)
Encashment		<b>1,915,417</b>	1,546,231
Balance, end of year		<b>43,581</b>	201,481



## 5. Grants related to capital assets receivable

	Note	2019	2018
		\$	\$
Grant from ministère de la Culture et des Communications du Québec	11	<b>1,657,629</b>	1,758,637
Current portion		<b>105,386</b>	101,433
		<b>1,552,243</b>	1,657,204

## 6. Capital assets

	2019		2018
	Cost	Accumulated amortization	Net book value
	\$	\$	\$
Land	<b>16,069</b>	—	<b>16,069</b>
Building	<b>26,124,547</b>	<b>7,423,146</b>	<b>18,701,401</b>
Office furniture	<b>284,506</b>	<b>249,739</b>	<b>34,767</b>
Training equipment	<b>655,044</b>	<b>365,998</b>	<b>289,046</b>
Computer equipment	<b>183,202</b>	<b>158,272</b>	<b>24,930</b>
Interior layout	<b>31,467</b>	<b>6,768</b>	<b>24,699</b>
Exterior layout	<b>23,790</b>	<b>15,418</b>	<b>8,372</b>
Audiovisual equipment	<b>78,196</b>	<b>51,554</b>	<b>26,642</b>
Apparatus and tools	<b>193,952</b>	<b>146,546</b>	<b>47,406</b>
Medical services equipment	<b>23,023</b>	<b>15,725</b>	<b>7,298</b>
Integrated equipment	<b>161,062</b>	<b>61,766</b>	<b>99,296</b>
Scene equipment	<b>13,066</b>	<b>13,066</b>	—
	<b>27,787,924</b>	<b>8,507,998</b>	<b>19,279,926</b>

## 7. Bank loan

The Institution has a credit agreement for an authorized amount of \$350,000, bearing interest at prime rate of Caisse centrale Desjardins plus 1.25% (5.20% as at June 30, 2019), guaranteed by a first-ranking hypothec on the building and the universality of present and future receivables, renewable annually. As at June 30, 2019, the bank loan was unused.

## 8. Accounts payable and accrued liabilities

	2019	2018
	\$	\$
Accounts payable – Fondation de l'École nationale de cirque	<b>27,890</b>	21,535
Trades payable and accrued liabilities	<b>206,677</b>	234,447
Salaries	<b>218,246</b>	241,831
Government remittances payable	<b>206,861</b>	200,645
	<b>659,674</b>	698,458

## 9. Deferred operating grants

	2019	2018
	\$	\$
Ministère du Patrimoine canadien	<b>330,000</b>	333,258
Ministère de la Culture et des Communications du Québec	<b>913,021</b>	994,610
Fonds de recherche Nature et technologies	<b>5,000</b>	5,000
Research grants	<b>168,767</b>	57,935
	<b>1,416,788</b>	1,390,803

## 10. Deferred capital assets grants and donations

	2019			2018
	Grants	Accumulated amortization	Net book value	Net book value
	\$	\$	\$	\$
Grant from the ministère de la Culture et des Communications du Québec	<b>19,652,045</b>	<b>5,902,883</b>	<b>13,749,162</b>	14,147,517
Grant from the ministère du Patrimoine canadien	<b>1,899,564</b>	<b>459,507</b>	<b>1,440,057</b>	1,485,115
Capitalized interest	<b>1,524,028</b>	<b>472,454</b>	<b>1,051,574</b>	1,082,055
Donations from the Fondation de l'École nationale de cirque	<b>2,208,000</b>	<b>568,110</b>	<b>1,639,890</b>	1,682,710
Grant from the Conseil de recherches en sciences humaines du Canada	<b>124,714</b>	<b>25,818</b>	<b>98,896</b>	67,391
Grant from the Conseil de recherches en sciences naturelles et en génie du Canada	<b>66,155</b>	<b>56,398</b>	<b>9,757</b>	18,742
Grant from the ministère de l'Éducation et de l'Enseignement supérieur du Québec	<b>29,143</b>	<b>16,567</b>	<b>12,576</b>	15,959
Grant from the ministère de l'Économie et de l'Innovation	<b>21,948</b>	<b>2,825</b>	<b>19,123</b>	—
Bid revenue	<b>12,150</b>	<b>2,745</b>	<b>9,405</b>	9,444
Other	<b>1,772</b>	<b>333</b>	<b>1,439</b>	1,474
	<b>25,539,519</b>	<b>7,507,640</b>	<b>18,031,879</b>	18,510,407

## 11. Long-term debt

	2019	2018
	\$	\$
Term loan, bearing interest at 3.86%, payable by semi-annual instalments of \$84,165, principal and interest, renewable in November 2021, secured by a first-ranking hypothec on the building and the universality of present and future receivables <sup>(1)</sup>	<b>1,657,629</b>	1,758,637
Current portion	<b>105,386</b>	101,433
	<b>1,552,243</b>	1,657,204

<sup>(1)</sup> Under the terms of the loan agreement, the grant receivable from the ministère de la Culture et des Communications du Québec (Note 5) will be used to reduce the principal repayments. Interests are also funded by the ministère.

Principal payments required on the long-term debt over the next years are as follows:

\$

2020	105,386
2021	109,493
2022	1,442,750

## 12. Additional information relating to the statement of cash flows

*Changes in non-cash operating working capital items*

	2019	2018
	\$	\$
Accounts receivable	<b>73,322</b>	(164,152)
Operating and project grants receivable	—	28,305
Prepaid expenses	<b>(2,785)</b>	20,605
Accounts payable and accrued liabilities	<b>(38,784)</b>	82,738
Deferred revenue	<b>13,071</b>	(1,717)
Operating grants refundable	<b>(157,900)</b>	(234,933)
Deferred operating grants	<b>25,985</b>	185,856
	<b>(87,091)</b>	(83,298)
<i>Cash and cash equivalents</i>		
Cash	<b>79,303</b>	200,785
Term deposit	<b>580</b>	547,078
	<b>79,883</b>	747,863



### **13. Restrictions on net assets**

On September 11, 2000, the Board of Directors adopted a resolution to maintain an amount as restricted for a maximum of \$300,000, which cannot be allocated to the budget of the Institution without a resolution adopted by the Board of Directors, for the following purposes:

- a) Future development of the Institution;
- b) Working capital;
- c) Countermeasure for a sharp decline of clientele; and
- d) Improvements or repairs to the building.

Any amount exceeding \$300,000 will be transferred to the unrestricted net assets account.

### **14. Related party transactions**

The Fondation de l'École nationale de cirque has a certain influence on the Institution since the Fondation's directors sit on both boards of directors.

Related party transactions are presented separately in the financial statements.

These transactions, concluded in the normal course of operations, are measured at the exchange amount, which is the amount of the consideration established and agreed to by the related parties.

### **15. Contribution in goods and services**

During the year, The Institution received a collection of books from the Fondation de l'École nationale de cirque valued at \$115,501. The Institution did not recognize this transaction in contributions of goods and services in the June 30, 2019 financial statements.

### **16. Financial instruments**

Because of its assets and liabilities, the Institution is exposed to the following risks related to the use of financial instruments.

#### *Liquidity risk*

The Institution's objective is to have sufficient liquidity to meet its liabilities when due. The Institution monitors its cash balances and cash flows generated from operations to meet its requirements. As at June 30, 2019, the most significant financial liabilities are the bank loan, accounts payable and accrued liabilities, and long-term debt.

#### *Market risk*

Market risk is the risk that the fair value or future cash flows of the Institution's financial instruments will fluctuate because of changes in market prices. Market risk is comprised of currency risk, interest rate risk and other price risk. The Institution is exposed to certain of these risks, as described below.

#### *Interest rate risk*

The Institution is subject to interest rate risk depending on the fluctuation of the prime rate, since the bank loan bears interest at a variable rate. The interest-bearing short-term investments and bonds represent a limited exposure to interest rate risk due to their relative value and, in the case of the short-term investments, their short-term maturity.

## **16. Financial instruments (continued)**

### *Credit risk*

The Institution provides credit to its customers in the normal course of its operations. It carries out, on a continuing basis, credit checks on its customers and maintains an allowance for doubtful accounts.

## **17. Comparative figures**

Some comparative figures have been reclassified to conform to the presentation adopted in the current year.

**Grants and contributions – Schedule A**

	<b>2019</b>	2018
	\$	\$
<b>Operating</b>		
Ministère de l'Éducation et de l'Enseignement supérieur du Québec	<b>2,073,317</b>	1,781,164
Ministère de la Culture et des Communications du Québec	<b>1,075,440</b>	1,072,000
Ministère du Patrimoine canadien	<b>1,000,000</b>	1,000,000
	<b>4,148,757</b>	3,853,164
<b>Projects of research</b>		
Conseil de recherches en sciences humaines du Canada	<b>119,770</b>	252,488
Fonds de recherche du Québec – société et culture	—	14,000
Ministère de l'Éducation et de l'Enseignement supérieur du Québec	<b>173,004</b>	8,598
Cirque du Soleil	<b>81,329</b>	37,385
Cirque Éloïze	<b>7,500</b>	3,252
Les 7 doigts de la main	<b>41,688</b>	—
Machine de Cirque	<b>9,882</b>	—
Production Haut-Vol	<b>4,173</b>	—
Other private contributions	<b>45,320</b>	17,674
Fonds de recherche Nature et technologies	<b>5,000</b>	—
Ministère de l'Économie et de l'Innovation	<b>80,000</b>	—
	<b>567,666</b>	333,397
<b>Other projects</b>		
Ministère de la Culture et des Communications du Québec	<b>81,589</b>	5,391
	<b>4,798,012</b>	4,191,952

**Donations from Fondation de l'École nationale de cirque – Schedule B**

	<b>2019</b>	2018
	\$	\$
Operations	<b>90,000</b>	346,868
Students scholarships	<b>63,750</b>	61,500
Fundraising activities	<b>123,319</b>	96,269
Health care	<b>5,000</b>	--
Goods and services	<b>2,655</b>	44,986
	<b>284,724</b>	549,623





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# Financial statements of Fondation de l'École nationale de cirque

June 30, 2019

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Independent Auditor's Report .....	1-2
Statement of operations.....	3
Statement of changes in net assets .....	4
Balance sheet .....	5
Statement of cash flows .....	6
Notes to the financial statements .....	7-11

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## Independent Auditor's Report

To the Members of the Board of Directors of  
Fondation de l'École nationale de cirque

### Qualified Opinion

We have audited the accompanying financial statements of Fondation de l'École nationale de cirque (the "Foundation"), which comprise the balance sheet as at June 30, 2019, and the statements of operations, changes in net assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies (collectively referred to as the "financial statements").

In our opinion, except for the effects of the matter described in the Basis of Qualified Opinion section of our report, the accompanying financial statements present fairly, in all material respects, the financial position of the Foundation as at June 30, 2019, and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

### Basis for Qualified Opinion

In common with many charitable organizations, the Foundation derives revenue from donations, the completeness of which is not susceptible of satisfactory audit verification. Accordingly, our verification of this revenue was limited to the amounts recorded in the records of the Foundation and we were not able to determine whether any adjustments might be necessary to recorded donations, the excess of revenue over expenses, and cash flows from operations for the year ended June 30, 2019, current assets as at June 30, 2019 and net assets as at July 1, 2018 and June 30, 2019. The predecessor expressed a qualified audit opinion on the financial statements for the year ended June 30, 2018, due to the potential impact of this limitation of scope.

We conducted our audit in accordance with Canadian generally accepted auditing standards ("Canadian GAAS"). Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report. We are independent of the Foundation in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our qualified audit opinion.

### Other matter

The financial statements of the Foundation for the fiscal year ended June 30, 2018 were audited by another auditor who expressed on these statements a qualified opinion dated October 3, 2018 for the reasons described in the section Basis for qualified opinion.

### Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of the financial statements in accordance with Canadian accounting standards for not-for-profit organizations, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the Foundation ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Foundation or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Foundation's financial reporting process.

### **Auditor's Responsibilities for the Audit of the Financial Statements**

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian GAAS will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with Canadian GAAS, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Foundation's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Foundation's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Foundation to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

*Deloitte LLP*

October 22, 2019

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<sup>1</sup> CPA auditor, CA, public accountancy permit No. A116671

**Fondation de l'École nationale de cirque**
**Statement of operations**

Year ended June 30, 2019

	Notes	2019					2018
		Asset maintenance Fund	Bursaries Fund	Unrestricted endowment Fund	Administration Fund	Total	Total
		\$	\$	\$	\$	\$	\$
<b>Revenue</b>							
Annual campaign		—	—	—	119,808	119,808	170,225
MCCQ Grant		—	—	—	23,668	23,668	47,336
Benefit event:							
Tickets – with receipts		—	—	—	114,200	114,200	71,850
Tickets – without receipts		—	—	—	39,100	39,100	21,450
Contributions		—	—	—	94,636	94,636	44,750
Sponsorship		—	—	—	13,001	13,001	21,604
Auction		—	—	—	—	—	4,890
Investment revenue	6	8,804	24,055	39,862	44,115	116,836	816,332
Variation in fair value investments		23,467	64,119	106,252	44,696	238,534	(479,968)
		<b>32,271</b>	<b>88,174</b>	<b>146,114</b>	<b>493,224</b>	<b>759,783</b>	<b>718,469</b>
<b>Expenses</b>							
Funding							
Fundraising campaign		—	—	—	37,181	37,181	3,617
Benefit event		—	—	—	63,867	63,867	59,759
Operating expenses							
Professional fees		—	—	—	6,373	6,373	6,310
Office expenses		—	—	—	8,395	8,395	5,232
Public relations expenditures		—	—	—	4,974	4,974	3,090
Bank charges		—	—	—	1,703	1,703	943
Management fees		2,238	6,114	10,132	(18,484)	—	—
Amortization of capital assets		—	—	—	1,419	1,419	2,838
		<b>2,238</b>	<b>6,114</b>	<b>10,132</b>	<b>105,428</b>	<b>123,912</b>	<b>81,789</b>
<b>Excess of revenue over expenses before donations and bursaries</b>		<b>30,033</b>	<b>82,060</b>	<b>135,982</b>	<b>387,796</b>	<b>635,871</b>	<b>636,680</b>
Operations donations – ÉNC		—	—	—	90,000	90,000	325,000
Donations for fundraising activities – ÉNC		—	—	—	123,319	123,319	96,269
Donations for student scholarship – ÉNC		—	63,750	—	—	63,750	61,500
Donations in goods and services – ÉNC		—	—	—	2,655	2,655	44,986
Donations for healthcare – ÉNC		—	—	—	5,000	5,000	5,000
Donation for research – Royal Bank of Canada		—	—	—	—	—	16,868
<b>Excess of revenue over expenses</b>		<b>30,033</b>	<b>18,310</b>	<b>135,982</b>	<b>166,822</b>	<b>351,147</b>	<b>87,057</b>

The accompanying notes are an integral part of the financial statements.

**Fondation de l'École nationale de cirque**
**Statement of changes in net assets**

Year ended June 30, 2019

	Asset maintenance Fund	Bursaries Fund	Unrestricted endowment Fund	Administration Fund	2019	2018
	\$	\$	\$	\$	\$	\$
Balance, beginning of year	507,341	1,386,207	2,297,107	501,435	4,692,090	4,605,033
Excess of revenue over expenses	30,033	18,310	135,982	166,822	351,147	87,057
Balance, end of year	537,374	1,404,517	2,433,089	668,257	5,043,237	4,692,090

The accompanying notes are an integral part of the financial statements.




**Fondation de l'École nationale de cirque**
**Balance sheet**

As at June 30, 2019

	Notes	2019					2018
		Asset maintenance Fund	Bursaries Fund	Unrestricted endowment Fund	Administration Fund	Total	Total
		\$	\$	\$	\$	\$	\$
<b>Assets</b>							
Current assets							
Cash (Advantage account included)		—	—	—	109,457	109,457	8,889
Amount receivable from l'École nationale de cirque		—	—	—	27,890	27,890	21,535
Amount receivable from Asset Maintenance Fund		—	—	—	77,412	77,412	75,174
Amount receivable from Bursaries Fund		—	—	—	723,407	723,407	653,543
Amount receivable from Unrestricted Endowment Fund		—	—	—	67,520	67,520	57,389
Accounts receivables		—	—	—	78,027	78,027	46,584
Prepaid expenses		—	—	—	247	247	228
Inventory		—	—	—	—	—	2,655
		—	—	—	1,083,960	1,083,960	865,997
Investments	3	575,374	2,020,260	2,322,211	806,367	5,724,212	5,572,560
Capital assets	4	—	—	—	—	—	1,419
		575,374	2,020,260	2,322,211	1,890,327	6,808,172	6,439,976
<b>Liabilities</b>							
Current liabilities							
Donations payable to l'École nationale de cirque		—	—	—	889,896	889,896	960,721
Payable to Administration Fund		77,412	723,407	67,520	—	868,339	786,106
Accrued liabilities		—	—	—	6,700	6,700	959
Deferred revenue		—	—	—	—	—	100
		77,412	723,407	67,520	896,596	1,764,935	1,747,886
<b>Net assets</b>		537,374	1,404,517	2,433,089	668,257	5,043,237	4,692,090
		614,786	2,127,924	2,500,609	1,564,853	6,808,172	6,439,976

The accompanying notes are an integral part of the financial statements.

Approved by the Board


  
\_\_\_\_\_, Director
  
\_\_\_\_\_, Director

# Fondation de l'École nationale de cirque

## Statement of cash flows

Year ended June 30, 2019

	Notes	2019 \$	2018 \$
<b>Operating activities</b>			
Excess of revenue over expenses		351,147	87,057
Non-cash items			
Variation in fair value investments		(238,532)	479,968
Investments revenue reinvested		(113,387)	—
Amortization of capital assets		1,419	2,838
		647	569,863
Net change in non-cash operating working capital	7	(100,346)	139,684
		(99,705)	709,547
<b>Investing activities</b>			
Disposal of investments		4,480,267	—
Additions to investments		(4,280,000)	(815,509)
		200,267	(815,509)
Net increase (decrease) in cash and cash equivalents		100,568	(105,962)
Cash and cash equivalents, beginning of year		8,889	114,851
<b>Cash and cash equivalents, end of year</b>		<b>109,457</b>	<b>8,889</b>

The accompanying notes are an integral part of the financial statements.

## **1. Description of the Foundation**

Fondation de l'École nationale de cirque (the "Foundation") was incorporated under Part III of the *Companies Act* (Québec) and is a registered charity under the *Income Tax Act*. The Foundation's funds must be used to help the National Circus School to pursue its own mission and that of its components and constituencies and to contribute to the development of circus arts, primarily in the areas of professional training, research and creation.

## **2. Accounting policies**

The financial statements have been prepared by management in accordance with Not-For-Profit Standards. The Foundation's significant accounting policies are as follows:

### *Capital assets*

Capital assets are recorded at cost. Amortization is calculated using the straight-line method over a period of three years.

### *Revenue recognition*

The Foundation follows the deferral method of accounting for contributions. Restricted contributions are recognized as revenue in the year in which the related expenses are incurred. Unrestricted contributions are recognized as revenue when received or receivable, if the amount to be received can be reasonably estimated and collection is reasonably assured.

Revenue from fundraising and benefit events is recognized as revenue when the events occur.

Investment revenue is recognized as soon as it is earned and its collection is reasonably assured.

### *Financial instruments*

Financial assets and financial liabilities, except for transactions with related parties, are initially recognized at fair value when the Foundation becomes a party to the contractual provisions of a financial instrument. Subsequently, all financial instruments are measured at amortized cost, except for investments in listed shares, bonds and mutual fund that are measured at fair value at the balance sheet date. The fair value of investments is based on the latest closing price. Fluctuations in fair value, which include unrealized gains and losses, are included in the change in the gain (loss). Interest earned on short-term investments, unrealized gains and losses and realized gains and losses on sale of short-term investments and bonds are included in revenue in the statement of operations.

Transaction costs related to financial instruments measured at fair value subsequent to initial recognition are expensed as incurred. Transaction costs related to other financial instruments are added to the carrying value of the asset or netted against the carrying value of the liability and are then recognized over the expected life of the instrument using the effective interest method. Any premium or discount related to an instrument measured at amortized cost is amortized over the expected life of the item using the effective interest method and recognized in revenue and expenses as interest income or expense.

With respect to financial assets measured at cost or amortized cost, the Foundation recognizes an impairment loss, if any, in excess of revenue over expenses when there are indicators of impairment and it determines that a significant adverse change has occurred during the period in the expected timing or amount of future cash flows. When the extent of impairment of a previously written-down asset decreases and the decrease can be related to an event occurring after the impairment was recognized, the previously recognized impairment loss is reversed to excess of revenue over expenses in the period the reversal occurs.

## 2. Accounting policies (continued)

### *Use of estimates*

The preparation of financial statements in conformity with Canadian accounting standards not-for-profit organizations requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosures of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the reporting period. Actual results could differ from these estimates.

## 3. Investments

	2019	2018
	\$	\$
Bonds		
Épargne Placements Québec	<b>439,508</b>	415,610
Portfolio		
Cash	<b>19,678</b>	—
Listed shares of Canadian companies (cost of \$435,502; nil in 2018)	<b>497,455</b>	—
Listed shares of US companies (cost of \$753,812; nil in 2018)	<b>774,262</b>	—
Listed shares of foreign companies (cost of \$90,422; nil in 2018)	<b>86,346</b>	—
Mutual funds (cost of \$3,748,391; \$4,910,852 in 2018)	<b>3,906,963</b>	5,156,950
	<b>5,284,704</b>	5,156,950
	<b>5,724,212</b>	5,572,560

The portfolio investments above are as follows (in \$CAD):

	2019	2018
	\$	\$
Foundation of Greater Montréal (including Mécénat Placements Culture)	<b>742,101</b>	5,156,950
Burgundy Asset Management Ltd.	<b>2,286,169</b>	—
TD Wealth Management	<b>2,256,434</b>	—
	<b>5,284,704</b>	5,156,950

The Foundation has concluded an agreement with the Foundation of Greater Montréal ("FGM") as part of the program Mécénat Placements Culture managed by the Conseil des arts et des lettres du Québec ("CALQ") to create an endowment fund (the "Fund") under which capital will be preserved by the FGM for a minimum period of ten years. The FGM will distribute at least once a year, in whole or in part, revenues of the Fund, in accordance with the framework of the CALQ's program, as summarized below:

- (a) During the year 2008, the Foundation has paid an amount of \$250,000 to the Fund. During that year, the CALQ has paid a matching grant of \$250,000 to the Fund, distributed as follows:
  - An amount of \$187,500 to be kept for a minimum period of ten years. The FGM will distribute, at least once a year, in whole or in part, revenues of the Fund. As at June 30, 2018 at the end of the minimum ten-year period, this amount of \$187,500 became available for the Foundation's activities;
  - An amount of \$62,500 to be kept for a minimum period of two years, including the return on capital, that cannot be cashed before the end of this period.



### 3. Investments (continued)

(b) During the year 2009, the Foundation has paid an amount of \$250,000 to the Fund. During the year 2010, the CALQ has paid a matching grant of \$250,000 to the Fund, distributed as follows:

- An amount of \$187,500 to be kept for a minimum period of ten years. The FGM will distribute, at least once a year, in whole or in part, revenues of the Fund;
- An amount of \$62,500 to be kept for a minimum period of two years, including the return on capital, that cannot be cashed before the end of this period.

As at June 30, 2019, the fair value of the Fund was \$1,395,710 (\$1,378,143 in 2018).

### 4. Capital assets

	<b>2019</b>			2018
	<b>Cost</b>	<b>Accumulated depreciation</b>	<b>Net book value</b>	Net book value
	<b>\$</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>
Computer equipment	<b>8,513</b>	<b>8,513</b>	—	1,419
Lease improvements	<b>784,969</b>	<b>784,969</b>	—	—
	<b>793,482</b>	<b>793,482</b>	—	1,419

### 5. Net assets received as endowments

The net assets received as endowments represent funds that will be used for purposes specified by the donors, primarily for student bursaries and for maintaining the National Circus School real estate assets.

The net assets received as endowments for each funds are as follows:

	\$
Asset Maintenance Fund	354,029
Bursaries Fund	1,222,793
Unrestricted Endowment Fund	1,222,115
	<u>2,798,937</u>

### 6. Realized investment revenue

As at June 30, 2018, the realized investment revenue includes a significant capital gain distribution resulting from a change in investment manager and from the liquidation of the equity portfolio of the FGM.

**7. Supplemental information relating to the statement of cash flows***Changes in non-cash operating working capital items*

	<b>2019</b>	2018
	<b>\$</b>	\$
Accounts receivable from l'École nationale du cirque	<b>(6,355)</b>	290
Accounts receivable	<b>(31,443)</b>	(9,818)
Prepaid expenses	<b>(19)</b>	20
Inventory	<b>2,655</b>	—
Donations payable to l'École nationale de cirque	<b>(70,825)</b>	149,839
Accounts payable	<b>5,741</b>	(747)
Deferred revenue	<b>(100)</b>	100
	<b>(100,346)</b>	139,684

**8. Related party transactions**

L'École nationale de cirque has a certain influence on the Foundation, as the directors of the National Circus School sit on both boards of directors.

Related party transactions are presented separately in the financial statements.

These transactions, concluded in the normal course of operations, are measured at the exchange amount, which is the amount of the consideration established and agreed to by the related parties.

**9. Contribution in goods and services**

During the year, The Foundation received a collection of books valued at \$115,501. These books were then donated by the Foundation to l'École nationale de cirque. The Foundation did not recognize these transactions in contributions of goods and services in the June 30, 2019 financial statements.

**10. Financial risks**

Due to its financial assets and financial liabilities, the Foundation is exposed to the following risks related to the use of financial instruments.

*Market risk*

Market risk is the risk that the fair value or future cash flows of the Foundation's financial instruments will fluctuate because of changes in market prices. Market risk is comprised of currency risk, interest rate risk and other price risk. The Foundation is exposed to certain of these risks, as described below.

(a) Interest rate risk

Some of the Foundation's investments bear fixed interest rates and, as a result, a change in market interest rates will affect the value of these investments.

## **10. Financial risks (continued)**

### *Market risk (continued)*

#### **(b) Other price risk**

Other price risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices (other than those arising from interest rate risk or currency risk), whether those changes are caused by factors specific to the individual financial instrument or its issuer, or factors affecting all similar financial instruments traded in the market. The Foundation is exposed to other price risk through its investments in listed shares for which the value fluctuates with the quoted market price.

## **11. Disbursement quota**

In order to maintain its registered charity status, the Foundation must meet certain annual spending requirements ("disbursement quota") according to the *Income Tax Act*. The disbursement quota is a minimum amount that the registered charity must spend on charitable programs or as gifts to qualified donees. Failure to comply with these requirements could lead to a revocation of the Foundation's registered charity status.

As at June 30, 2019, the Foundation complies with the requirements.



