

en piste

REGROUPEMENT NATIONAL DES ARTS DU CIRQUE
NATIONAL CIRCUS ARTS ALLIANCE

**ANNUAL
REPORT**

2025

Together for the Future
of Contemporary Circus



Summary

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1450, City Councillors Street
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Montréal (Québec)
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Territorial Acknowledgment

In Montréal, En Piste's activities take place in Tiohtià:ke, on the traditional, unceded territory of the Kanien'kehá:ka Nation. Historically, it was a place of exchange between many Indigenous peoples, a custom that continues to this day.

Across the country, En Piste operates and collaborates on multiple and distinct Indigenous territories, some unceded, others designated by historical or contemporary treaties. These territories are home to living histories, languages, knowledge and practices, as well as rights that remain current and recognised.

Aware of this reality, we carry out our mission with respect, attentiveness and responsibility, remaining mindful of the territorial contexts and the communities with whom we work across the country.

Reporting period

1 January to 31 December 2025

Cover photo

2025 Graduates | *Les nuits seront longues* | École de cirque de Québec | © David Mendoza Hélaine

Message from the Chair



Anahareo Dölle | © Self-portrait

BUILDING THE CIRCUS IN CANADA, TOGETHER

Dear members, partners and friends of the circus arts,

As I conclude my first year as Chair of the Board of Directors at En Piste, I can see just how much our sector is undergoing a period of profound transformation — and that is excellent news. Change is synonymous with growth, adaptation and evolution. Here, it is a sign that our discipline is increasingly asserting its uniqueness within the cultural landscape. In this context, it remains essential that we mobilize to advocate for increased funding for the circus arts across the country, as well as greater recognition of the circus as a unique art form with specific needs, particularly regarding access to training spaces and creative infrastructure.

At the same time, I believe our strength lies in our national connections. Our actions must be guided by this constant desire to build and nurture our pan-Canadian networks and to strengthen our collective resilience. This year, at Wonderbolt and the St. John's International CircusFest, we worked to engage with interprovincial partners as part of a strategic approach aimed at further structuring the sector as a whole at the national level. We also contributed to the implementation of projects improving access to training spaces for emerging artists, a crucial issue for ensuring the next generation and the vitality of our discipline. The future of circus in Canada is promising

and exciting. There is a great deal of work to be done, but the passion that drives us is equally great. Personally, I am deeply inspired by the new generation of creators who are boldly shaping the future of our art.

Wearing many hats—director of iFLY Aerial Arts, co-artistic director of the St. John's International CircusFest with Carole Demers, entrepreneur and creator—greatly enriches my vision of governance and sector development. Daily contact with young artists reminds me of the importance of nurturing curiosity, rigour and boldness right from the training stage. Working within a festival context grounds me in the workings of programming, audience engagement and international collaboration. As a creator, I am grateful to be able to continue exploring the artistic dimension of my practice. This diversity of roles gives me a 360-degree understanding of the circus ecosystem and inspires me to develop a sensitive, inclusive form of governance that is closely connected to the realities on the ground.

Connection and transparency guide my approach to leadership and community life. In a sector that faces many shared challenges, open dialogue is a strategic lever: sharing experiences, successes and obstacles helps collective solutions to emerge. I am therefore committed to establishing, in the long term, a culture of communication in which everyone feels listened to, informed and invited to contribute. Decisions must be made inclusively and clearly, and truly reflect the needs and aspirations of the community. In this spirit, I hope to see more opportunities for dialogue, both through meetings and greater sharing of information, regarding decision-making processes. These simple yet essential steps build a shared culture based on trust, clarity and participation.

Among the issues that will shape our future, it is essential that the next generation of artists be equipped and encouraged to take on leadership roles and foster innovation. Added to this are significant structural challenges, such as funding disparities between provinces and unequal access to schools and training facilities across the country. To address these, we must be able to rely on ambassadors in every region to champion creation, promotion, and the conditions necessary for the development of circus artists.

The issue of the sector's long-term viability also remains central. Whereas public funding remains essential, we must diversify our sources of income by engaging more closely with private foundations, philanthropic partners, sponsors and those willing to stand alongside us. Exploring new business models and rethinking our relationship with our audiences are integral parts of this approach to ensure a more sustainable future. By diversifying our support, we build a more stable foundation that enables artists and organizations to continue to create ambitious works and share them nationally and beyond.

Another challenge stems from our vast territory and the differing realities from one province to another. I remain convinced, however, that distances can be overcome through collaborative effort. En Piste plays a key role here: connecting, pooling resources and supporting. This is how we strengthen the cohesion of the community and provide fairer working conditions.

Finally, 2025 was marked by several moments that demonstrated the vitality, solidarity and creativity of the Canadian circus. I am thinking of the national symposium on the future of the circus, which brought together creators, presenters, educators and organizations to discuss shared challenges, in an atmosphere that was both constructive and inspiring. I am also thinking of the interprovincial residencies where artists from remote regions were able to create together, exchange practices and forge valuable connections. These gatherings—whether a large-scale event or a more intimate moment of shared creation—serve as a reminder of the strength of our community and the importance of continuing to support one another.

I am delighted to witness this buzz of activity and to contribute, alongside you, to the future of circus in Canada. Together, by nurturing our connections, asserting our needs and celebrating the richness of our art, we are building a vibrant, bold future that is resolutely focused on the collective.

Anahareo Dölle
Chair, Board of Directors

Message from the Executive Director



Nadia Drouin | © Gaëlle Leroyer

CIRCUS, A LIVING ART

Dear members, colleagues and partners,

The year 2025 marks a decisive turning point for our sector. Following a period of upheaval, uncertainty and vulnerability, we have chosen to turn uncertainty into a driving force for action. The findings of the 2025 Report on Circus Arts Report clearly demonstrate that, despite growing recognition of our discipline, funding remains insufficient to fully support companies, artists and training, and performance venues. The increases secured, though welcome, still fail to bridge the gap between our collective ambitions and the actual resources allocated to us. As costs continue to rise, our economic models are becoming increasingly fragile.

Faced with this reality, we have redoubled our efforts to defend, mobilize and promote the circus. We presented the sector's views to public authorities, drawing on solid data, recognised expertise and consensus-based recommendations. The 2025 Brief now serves as an essential strategic benchmark for advancing the recognition of circus arts in Québec and Canada.

Within the *Front commun pour les arts* (FCA), we worked hand in hand with our counterparts from other disciplines to defend culture with vigour and conviction. The strength of these collective representations has been decisive. This exceptional mobilization has enabled us to weather periods of doubt, to stand firm in the face of obstacles and, above all, to celebrate victories that will mark the recent history of our discipline. These gains are not merely financial: they serve as a vivid reminder that the arts must occupy a central place in our society and that protecting our achievements is a shared priority.

The year was also marked by deeply human moments. We experienced loss, shared moments of reflection and found, in solidarity, the strength to continue moving forward together. These moments highlighted the fragility of our journeys, but also the power of the bond that unites us.

We have continued our commitment to bringing the community together and supporting it through major events, such as the International Market of Circus (MICC), *Nous autres* at PointÔ, the Alberta Circus Arts Festival, the St. John's International CircusFest, and our annual general meeting.

Each of these gatherings has sustained this precious dynamic of meeting, listening and co-creating. For us, they are essential to the future of the circus, as they foster collaborations, support innovation and strengthen our collective identity.

At the same time, we increased our efforts across Canada. Offering workshops in both French and English has become a priority, so that every artist and every organization — from the Atlantic to the Pacific — can access practical tools for their development.

Together, we explored new avenues for funding the circus, initiated discussions on revenue diversification, and have begun a collective reflection on a tool for self-determining the value of acts. This approach, driven by and for the community, paves the way for greater equity and a fairer assessment of artistic work.

We also strengthened our training initiatives by ensuring, among other things, that every En Piste trainer completes anti-harassment training. We stepped up our efforts in safety, support for emerging artists and sustainable development, notably by collaborating with Écoscéno and the Festival TransAmériques (FTA). We also launched a call for participation to establish an inclusion committee to more precisely address the systemic barriers in our practices and evaluation criteria.

As part of this transformation process, with the invaluable collaboration of Nukleo, we have, as promised, embarked on a major project: the creation of a new members' portal, one that is more intuitive and interconnected, designed to reflect our community. It now allows us to showcase our members' related and cross-disciplinary skills—whether artistic, technical, educational or administrative—and encourage mutual support, resource-sharing and collaboration. The portal offers simplified navigation, easier interaction and greater visibility of profiles, with a resolutely community- and networking-focused approach. At the same time, we have been working on a completely redesigned website that is more dynamic, contemporary and better reflects the evolution of today's circus. Our objective is clear: to provide a platform that showcases the creativity and diversity of our discipline, while reflecting our vision of the circus as an art form firmly rooted in its time.

The challenges remain considerable: securing adequate funding, consolidating institutional recognition of the circus in Canada and internationally, safeguarding training, and ensuring access to suitable venues for training, creation and performance. Nevertheless, we are moving forward with conviction. What drives us is the strength of our community, its indomitable creativity, and its ability to build together and to rise again, always.

I would like to express my deepest gratitude to our board of directors, our team and each and every one of you. Your commitment, resilience and generosity nurture a vibrant, supportive and ever-evolving ecosystem.

Together, we will continue to chart a solid and bright path for the circus arts — a path where our discipline fully occupies its rightful place: that of a living, daring, unifying and essential art form.

Nadia Drouin
Executive Director

About En Piste

VISION

En Piste, a key partner in the sustainable development of the circus arts, promotes a distinctive cultural identity on a global scale in partnership with government policies.

MISSION

En Piste mobilizes the national circus community to create conditions conducive to innovation, creativity and diversity, and to contribute to the sustainable and structuring development of the circus arts.

The mission is carried out through six main mandates

Mandate 1 — Community Engagement

Mandate 2 — Consultation

Mandate 3 — Advocacy

Mandate 4 — Enhancement of the status of circus arts

Mandate 5 — Creativity support and professional development

Mandate 6 — Mobilization of resources

VALUES

Mutual Support

Mutual support is a core value centred on selfless sharing, the exchange of knowledge and mutual support among members. It is a culture of collaborative solidarity in which everyone is committed to strengthening each other. This dynamic of mutual assistance creates a sharing community that fosters mutual support, mentoring and collective development for the well-being of all members.

Solidarity

Solidarity within En Piste is based on strengthening individual and collective responsibility. This value is embodied in active cooperation between the board members, staff and members, for the development and recognition of the circus arts. It embodies a commitment to acting in the common interest and through collaboration, thereby fostering the consolidation of the artistic community and the ongoing promotion of the circus arts.

Respect and Inclusion

En Piste demonstrates respect for each individual by recognizing their uniqueness, appreciating their contributions, respecting their right to be different, and protecting their freedom.

Conviviality

In a professional context, a convivial atmosphere at En Piste refers to a working environment where team members interact in a friendly, respectful and warm manner. This fosters a sense of camaraderie and well-being within the organization, which is reflected in its relationships with its members, partners and the wider sector.



Yves Artières, Ilse Baryshnikov and Téa Tkach | *L'Antre Deux*, ENC | © Caroline Thibault

The Year in Review

JANUARY

- 14 — Call for entries | Conseil des arts et des lettres du Québec (CALQ) Award for Best Circus Production
- 15 — Sectoral representation / Circus venues / CALQ
- 15 — Launch / Circus Agenda – Winter 2025
- 17 — Call for projects / Circus arts residency at Valspec
- 20 — Participation / International Circus Arts Biennale (BIAC) in Marseille
- 22 — Training / *Demystifying grant applications*
- 23 — Training / *Advanced training in stage techniques*
- 24 — Trajectoire Residency / Nadine Louis and Becky Priebe / La compagnie des autres / CAM
- 24–26 — Jury / Festival mondial du cirque de demain (FMCD) in Paris
- 28 — Sectoral representation / Report on the circus arts 2024 / City of Montréal
- 28 to 2 February — Participation / PuSh Festival in Vancouver
- 29 — Press conference of the Front commun pour les arts (FCA) at HEC
- 31 — Sectoral representation / Circus venues / Ministère de la Culture et des Communications du Québec (MCCQ)

FEBRUARY

- 1 — Upgrade of the organization's IT security
- 4 — Meeting / Cultural Development Policy / City of Montréal
- 6 — Meeting / Training Sector Development Committee
- 10 — Representation / Presentation of the Quartier des arts du cirque (QUAC)
- 11 — Meeting / Managers of the Network of Digital Cultural Development Agents (RADN)
- 11 — Participation / Presentation at RIDEAU of the Study on Creative Residencies in Québec / Working Group on Interdisciplinary Mobility (GTCD)
- 16 — My First RIDEAU
- 17 — 5@Cirque at Le Diamant
- 19 — Presentation of En Piste's services to final-year students / National Circus School (ENC)

MARCH

- 3–5 — Training / *Comfort in Discomfort*
- 5–8 — Training / *Creating through prototyping*
- 10 — Training / *Collaboration and synergy* / Compétence culture
- 12 — Training / *Everything you need to know before crossing borders*
- 12 — Podcast released / *Écoute le cirque penser* with Franziska Trapp
- 19 — Information session on grant programs / CALQ and the Conseil des arts de Montréal (CAM)
- 21 — Collaboration / Circus arts residency at Valspec
- 25 — Presentation of En Piste's services to final-year students / École de cirque de Québec
- 25 — Representation / Québec Government budget behind closed doors
- 28 — Second meeting / Circus Festivals Group

2025

APRIL

- 2 — Call for projects 2025 / Second cohort of the Circulation de la relève program
- 3 — Training / *Foundations for social circus instructors*
- 4-12 — Representation / Montréal Clown Festival
- 10 — Presentation of our services / ENC trainers
- 19 — Training / *Hair Suspension*
- 19 — Call for participation / International Circus Day
- 24 — AGM Forum / How to finance circus differently

MAY

- 9 — Jury / Second cohort of the Circulation de la relève program
- 12 — Representation / *Nous autres / La compagnie des autres*
- 14 — Representation / Chantier sur les arts de la scène / MCCQ and Institut du nouveau Monde
- 22 — Meeting / Development of residencies / CALQ
- 29 — Jury / Propulsion Award / CAM and En Piste

JUNE

- 3 — Follow-up to the AGM Forum – Canada-wide online workshop on funding diversification
- 4 — Representation / Launch of the Eco-design Guide / Écoscéno / Festival TransAmériques (FTA)
- 19 — *Training on preventing sexual harassment and violence in the cultural sector / Juripop*
- 21 — Representation / Meeting on statistics / CALQ
- 28 — Launch / *Circus Agenda – Summer 2025*

2025

JULY

- 3 — Representation / Meeting on statistics / CCA
- 3 — Award ceremony / CALQ Award for Best Circus Production and CAM Propulsion Award / Opening of Montréal Complètement Cirque / TOHU
- 6 — 5@cirque / Opening of the MICC
- 9 — Presentation / *Circus and Parenting* / As part of the MICC
- 15 — Presentation / *Training on preventing harassment and sexual violence in the cultural sector*
- 21 — Meeting / With Cirque Nomade in Caraquet
- 23 — Podcast released / *Écoute le cirque penser* with Geneviève Dupéré

AUGUST

- 13 — Presentation / *Training on preventing sexual harassment and violence in the sector*
- 14 — Meeting / Working group on mediation in the circus
- 15 — Launch / Group training sessions for Season 25-26

SEPTEMBER

- 2 — Launch / Tailor-made training courses for winter and autumn 2025
- 11 — Launch / Circus Agenda – Autumn 2025
- 12 — Online survey / Dramaturgy training needs
- 17-21 — Performance / St. John's International CircusFest and CircAssembly
- 22-23 — Representation / Destination Circus / Parole de diffuseurs
- 23 — Kristel de Knibber joins us / Project Manager – Circus Education
- 23 — Podcast released / *Écoute le cirque penser* with Marion Cossin
- 23 and 25 — Lunch-time training / *Artificial intelligence for beginners* / French and English
- 24 — Training / *Showcasing your artistic approach and projects*
- 26 — Call for projects / My First RIDEAU 2026
- 29 — Call for participation / Consultation tables on circus act pricing / HUPR
- 29 — Meeting / Circus festivals discussion group

2025

OCTOBER

- 2-3 — Autumn consultation meetings / Circus schools and companies
- 3 — Consultation tables on pricing for circus acts / HUPR
- 8 — Meeting / Focus on exports / CCA
- 10 — Participation / Autumn consultation meetings / Training venues
- 15 — Participation / Mobility of emerging artists with Collectif 4237 / ROSEQ
- 24 — Submission / En Piste's 2025 Report on Circus Arts

NOVEMBER

- 5 and 12 — Training sessions / Eco-design guide / Écoscéno / French and English
- 10 — Individual interviews with primary school teachers / Training pathway
- 11 — Working meeting / En Piste's sustainable development policy
- 17 — Launch of the new website / Members' portal
- 17 — Submission of the En Piste 2025 Report on the Circus Arts / Representatives in the cultural sector in Canada
- 18 — Representation / Recommendations following the Chantier sur les arts de la scène / MCCQ and Institut du Nouveau Monde
- 19 — Meeting / 'Sortir = Grandir' digital platform / Training pathway
- 19 — Meeting / Cirque Hors-Piste / Training program
- 21 — Sectoral representation / Congress of the Fédération des éducateurs et éducatrices physiques enseignants du Québec (FÉÉPEQ)
- 24 — Representation / Parcours Danse 2025
- 25 — Seminar / Bridging Worlds Online Information Session
- 26 — Trip to Québec City / Visits to Manivelle, École de Cirque de Québec, École de Sport Acrobatique in Stoneham / Training program
- 28 — Training / *Pulling in Aerial Acrobatics*

DECEMBER

- 4 — Circus and Education Webinar / Circus Research Collective, Paris
- 10 — 5@cirque / Website launch at Cirque Hors Piste
- 11 — Meeting of the training program committee and reformulation of the project: Circus Education
- 12 — Presentation of En Piste's services to the 2026 graduating class / ENC

Governance

BOARD OF DIRECTORS IN 2025



CHAIR

Anahareo Dölle

Co-producer, St. John's International CircusFest

VICE-CHAIR

Alice Kop

Executive Director,
La compagnie des autres

Rosalie Beauchamp

Co-founder,
Le Monastère
Until October 2025

TREASURER

Guillaume Boulay

Assistant Executive Director,
FLIP Fabrique

SECRETARY

Olivia Gomez

Cultural Worker

DIRECTORS

Maude Arseneault

Circus Artist

Raphaël Dubé

Co-founder and Artistic
Advisor, Machine de Cirque

Karine Lavoie

Executive Director, Cirque Hors
Piste

Frédérique Cournoyer Lessard

Circus Artist

Mélanie-Béby Robert

Director of Training Programs,
École de cirque de Verdun
Until July 2025

Nathalie Nicolas

Circus Artist

Olivier Leblanc

Interim Co-Executive Director –
Director of Administrative Services,
National Circus School

Éric Langlois

Executive Director,
National Circus School
Until December 2025

Maxim Laurin

Circus Artist

Tim Roberts

Executive Director, École de
cirque de Québec

Kim Polisois

Teacher, École Horizon Soleil,
Saint-Eustache

Photo : Board members present at the AGM | © En Piste. Front row: Nadia Drouin, Maxim Laurin, Frédérique Cournoyer-Lessard, Nathalie Nicolas, Rosalie Beauchamp. Back row: Tim Roberts, Alice Kop, Karine Lavoie, Éric Langlois. Absent: Maude Arseneault, Raphaël Dubé, Mélanie-Béby Robert, Olivia Gomez, Anahareo Dölle and Guillaume Boulay

Board of Directors

During 2025, the Board of Directors met seven times, with an attendance rate of 77% of its members. The meeting on 14 October was held at the En Piste offices, and the remaining were held online.

Executive Committee

The Executive Committee comprises the officers of the Board of Directors, namely the Chair, Vice-Chair, Treasurer and Secretary. This committee oversees strategic planning in the run-up to projects or on specific issues. It supports the Executive Director in making crucial decisions.

Personal Information Protection Committee

Established in 2023, this committee ensures that En Piste complies with Québec's Bill 25 on the protection of personal data. It monitors the measures put in place and guides the organization towards regulatory compliance.

Membership Committee

The Membership Committee is responsible for reviewing membership applications across the various membership categories. It is composed of representatives from the various electoral colleges. It ensures the rigour and transparency of the assessment process for new members. In 2025, the Membership Committee met on seven occasions. Of the 35 applications assessed across all categories, 31 were accepted.

Circus Education Committee

The Circus Education Committee, formerly known as the Training Program Development Committee, brings together the heads of Québec's leading circus schools. It guides strategic thinking on the development of the circus arts training pathway, from primary school to the professional level, and contributes to the development of a structural action plan.

Committee on Inclusion within the Membership

The Inclusion Reflection Committee's mission will be to recommend concrete measures to strengthen equity, diversity, inclusion and accessibility within the association. In November 2025, a call for participation was issued within the circus community. The first meetings will take place in February 2026.

Advocacy

FROM REBALANCING FUNDING TO PAN-CANADIAN RECOGNITION OF THE CIRCUS

The year 2025 marked a decisive turning point in the advocacy efforts undertaken collectively by the cultural sector. By joining the *Front Commun pour les arts* (Common Front for the Arts), En Piste took part in an historic mobilization bringing together 21 organizations. This initiative led to the announcement of a significant increase in funding from the Conseil des arts et des lettres du Québec (CALQ) in the budget presented on March 25, 2025. The increase in CALQ funding to \$200 million over the next three years, a portion of which is now permanent, has helped address a crisis that has been widely documented and denounced by the performing arts sector.

This breakthrough is a crucial lever, though it is not sufficient to correct the structural imbalances that affect certain sectors more severely, including the circus arts. It is with this in mind that En Piste has stepped up its advocacy efforts specifically for the circus sector, submitting a brief to government bodies in November 2025. This strategic document provides a rigorous overview of the sector's situation and sets out concrete recommendations aimed at achieving an immediate and sustainable rebalancing of public funding.

The brief highlights a persistent gap between the circus's actual weight within the performing arts ecosystem and the share of public support it receives, both in Québec and across Canada. Despite making a significant contribution to box office revenue, audience expansion and cultural outreach, the circus remains underfunded. This situation undermines artistic creation, limits dissemination, exacerbates artists' precariousness and hinders the sector's development. Based on these findings, we call for concerted action among the three levels of government to bring circus funding to a fair level, consistent with its economic, social and cultural contribution.

The recommendations set out in the brief are structured around four interlinked priorities: addressing chronic underfunding; supporting specialized creation and training facilities; safeguarding training and the next generation of artists; and improving working conditions and strengthening international outreach. In particular, they highlight the urgent need to support circus venues—the only artistic spaces not receiving financial support for their operations—to recognise the specific nature of circus professions in training and immigration policies, and to revitalise distribution and export mechanisms that have been severely affected since the pandemic.

In parallel with provincial initiatives, advocacy efforts have continued at the federal level. Discussions with national partners, combined with the 2025 budget announcements, have made it possible to maintain and consolidate the Canada Council for the Arts' funding allocations and to reaffirm the need for greater consideration of the specific realities of the performing arts in Canadian cultural policies. These initial milestones, though partial, confirm the importance of a sustained and structured dialogue with the federal government to address persistent inequalities between disciplines.

Following the submission of the brief, En Piste also initiated advocacy efforts with all the Canadian provinces. These efforts aim to secure official recognition of the circus as a fully-fledged artistic discipline across the country, to encourage the adaptation of programs for creation, presentation and interprovincial mobility, and to promote greater equity in access to public funding for circus artists and companies from coast to coast.

PARTICIPATION IN THE CHANTIER SUR LES ARTS DE LA SCÈNE

In 2025, we actively participated in the *Chantier*, established by the Québec Ministry of Culture and Communications and led by the Institut du Nouveau Monde. The aim was to inform government policy on culture. Our contribution to the Working Group and the Performing Arts Forum helped to highlight the realities of the circus within an interdisciplinary discussion bringing all of the performing arts together.

The findings from this initiative confirm several issues already documented in our 2025 Report, notably the increasing vulnerability of organizations, the precarious situation of artists, and the inadequacy of current funding models in the face of rising costs. For the circus, these challenges are exacerbated by a reliance on specialized infrastructure, high health and safety requirements, and the need for continuous training throughout careers.

The discussions highlighted the need to strengthen support for cultural infrastructure, a particularly critical issue for spaces dedicated to circus creation and practice, which are still largely excluded from mission-based support mechanisms.

They also highlighted the importance of rethinking public funding in terms of artistic careers, rather than solely the production cycle; a crucial approach for a sector that relies on research, mobility and knowledge transfer.

Finally, the project highlighted the need to take certain disciplinary particularities into account when developing public policy and to avoid one-size-fits-all approaches. Our participation helped to embed the challenges facing the circus within these overarching considerations and to consolidate their place within the ongoing transformations aimed at establishing greater equity and enhanced sustainability for the performing arts.

SECTOR-SPECIFIC CONSULTATIONS AND PERSISTENT CHALLENGES IN EXPORTS AND INFRASTRUCTURE

During the autumn of 2025, we organized several targeted consultation meetings to explore certain issues that remained critical despite the progress made in the spring. Among these, the issue of export and support for international dissemination took centre stage. The discussions highlighted the persistent limitations of the Canada Council for the Arts' programs, particularly regarding support for circus companies in foreign markets, even as exports remain a fundamental economic pillar of the sector.

The discussions also helped to provide a more nuanced picture of the impacts of the spring campaign. Although the gains achieved have helped to stabilize certain schools and strengthen support for the mission of several organizations, they have not satisfactorily addressed all the needs expressed by the sector. Venues offering open training, which are essential for the safety, development and maintenance of artists' skills, remain vulnerable. Despite the representations made in the spring and the follow-ups carried out in the autumn with these venues, their realities have not been fully heard by the Conseil des arts et des lettres du Québec.

There is an urgent need to explore other avenues for supporting essential infrastructure. In line with the recommendations of the brief, we have therefore begun discussions with the sector to explore structural solutions, including the possible establishment of a fund dedicated to circus training and creation spaces. The aim of our collective approach is to ensure the sustainability of these spaces and to address a persistent shortfall in current policies.

The autumn consultations confirm the need to maintain constant pressure, to deepen sectoral alliances and to continue sustained advocacy work so that the progress made ultimately translates into responses tailored to all components of the Canadian circus ecosystem.

Communications

PROMOTING THE CIRCUS AND BRINGING PEOPLE TOGETHER

In 2025, En Piste’s communications pursued a central objective: to strengthen cohesion within the circus community and increase its visibility nationally and internationally.

Against a backdrop of strong mobilization within the cultural sector, we amplified collective voices and supported joint initiatives, carried out in collaboration with the *Front commun pour les arts*, the *Grande mobilisation pour les arts au Québec*, the *Les Arts et la Ville* network and the Canadian Arts Coalition. Our role has been to organize the flow of information, support mobilization, and defend the interests of our discipline with a clear and unifying voice.

The communications team was also present on the ground throughout the year, whether at the end of residencies, annual general meetings, award ceremonies, festivals across Canada, or consultation meetings. This proximity enabled us to ground our message and provide concrete accounts of our actions.

En Piste has also carried out ongoing monitoring and dissemination of calls for participation related to international circus events. Festivals, markets, professional showcases, residencies and networking initiatives have thus been brought to the attention of members through its newsletters, website and digital platforms..

MODERNIZING TO SERVE BETTER

The website redesign, carried out in collaboration with Nukleo and managed in-house, marked a crucial milestone in the evolution of our communications and our digital ecosystem. The entire process led to a clarification of our mission and services, as well as greater recognition of our members. It also made navigation between institutional information, resources and news more seamless.

EXPANDING OUR DIGITAL PRESENCE

The growth of Instagram and YouTube confirms the importance of visual and video content in showcasing circus creativity and reaching new audiences. To mark World Circus Day, a call was issued to the community to post and share an image or short video accompanied by the phrase ‘I am circus’. The aim was to highlight the event and collectively affirm our commitment to the discipline.

GROWTH IN SUBSCRIBER NUMBERS

| | 2023 | 2024 | 2025 |
|----|-------|----------|-----------|
| ✉ | 3556 | 4438 | 4573 |
| f | 4,4 k | 4,58 k | 4,6 k |
| 📷 | 1,9 k | 2,1 k | 2,4 k |
| in | 1,2 k | 1,3 k | 1,3 k |
| ▶ | -- | 506views | 1485views |



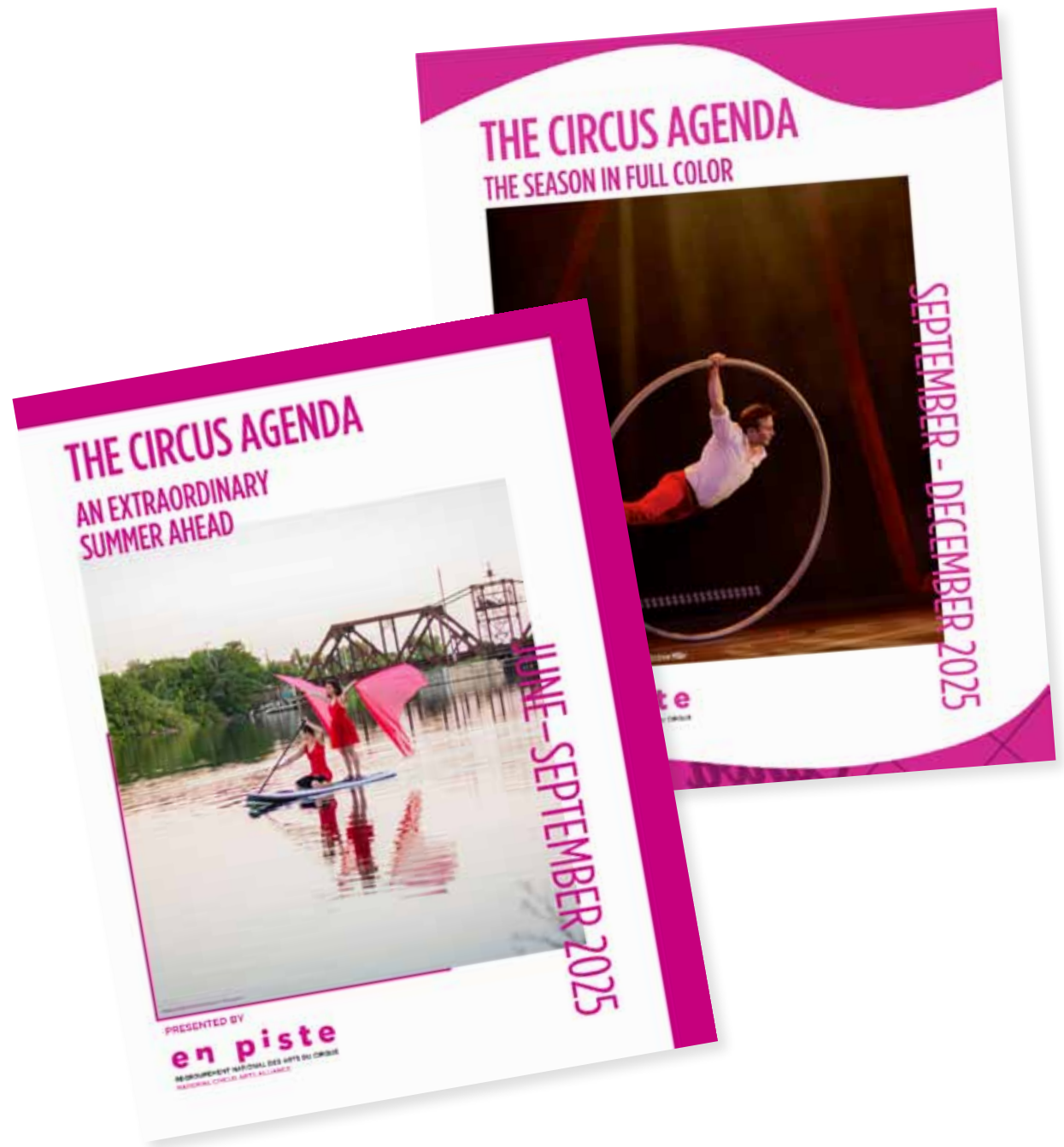
With 3,459 views, the post announcing the selection of Grand-Mess’ as a finalist for the 2025 CALQ Prize, published on 27 June generated the most engagement..

**NEWSLETTERS AND CIRCUS AGENDA
AMPLIFYING THE REACH OF CIRCUS
INITIATIVES AND EVENTS**

In 2025, En Piste published 88 targeted communications via Mailchimp, compared to 54 in 2023 and 72 in 2024. This increased frequency reflects a desire to be more present for members and to provide clear information tailored to the sector's diverse realities.

We have also stepped up the dissemination of information regarding training courses offered by our partners. For En Piste, it is essential to showcase the variety of training programs available across Canada. Our partners' training courses are often cross-disciplinary and form part of a concerted effort to encourage interaction among our members. This aims to create a dynamic energy and stimulate the exchange of practices and expertise within the circus community.

2025 also marked the launch of the Circus Agenda, the first two editions of which were published during the year. Designed as a national directory, it brings together, season after season, the shows presented across the country. It makes them easier to discover for the public, presenters and partners. With this new resource as a point of reference, we aim to boost the visibility of artists and companies and encourage attendance at circus performances in a variety of settings. Thank you to the journalist and circus arts commentator Françoise Boudreault for her research and for editing these directories.



CIRCUS ARTS AWARDS CELEBRATING EXCELLENCE AND RECOGNIZING ACHIEVEMENT

The two circus arts awards established by En Piste were presented at the opening of the Montréal Complètement Cirque festival at TOHU on July 3, 2025, in the presence of dignitaries, numerous artists, creators, partners and the general public.

The Conseil des arts de Montréal's 2025 Propulsion Award, accompanied by a grant of \$10,000, was presented by Nathalie Maillé, its Executive Director, and awarded to La compagnie des autres, in recognition of its exceptional commitment and significant contribution to the development of the circus arts in the city. Thirteen artists and companies had submitted applications for this award. The finalists — La Marche du Crabe, the Montréal Clown Festival and *Barka* de Girovago — also embodied the energy and boldness that have defined Montréal's circus scene over the past year.



La compagnie des autres, winner of the 2025 Propulsion Award.

Nathalie Maillé (Executive Director – CAM), Gonzalo Coloma, Antoine Carabinier, Alice Kop, Nadia Drouin (Executive Director – En Piste) | © Sage Rebelle



The CALQ Award for the Best Circus Show was presented to Frédérique Cournoyer-Lessard for their production: *SCUSE*. Laurie-Anne Langis, Véronique Fontaine (President and CEO - CALQ), Frédérique Cournoyer-Lessard, Nadia Drouin (Executive Director - En Piste) | © Sage Rebelle

The CALQ Award for Best Circus Production, which also comes with a grant of \$10,000, was presented by the organization's Chair and CEO, Véronique Fontaine, to Frédérique Cournoyer Lessard for their production *SCUSE*. For this inaugural edition, 17 entries from across Québec were submitted. Alongside the winning production, the finalists included Machine de cirque's *Grand-Mess'* and People Watching's *Play Dead*, which also demonstrated the diversity and richness of current approaches.

En Piste ensured a strong positioning for these circus arts awards by implementing a coherent strategy with its members, partners and the media, including, amongst other things, a collaboration with the PR firm, Roy & Turner.



Members

A MEMBERSHIP THAT GOES BEYOND MERE AFFILIATION

Each year, En Piste organizes and implements concrete initiatives to support the entire Canadian circus ecosystem—artists, cultural workers and other professionals in the sector. The impact of this support is measured both by the active participation of our members and by access to shared services, financial support for projects and continuous skills development.

The following profile outlines the composition of our membership as well as the key initiatives addressing the emerging needs of the community.

MEMBERSHIP PROFILE

In 2025, En Piste had 595 members, a membership level that has remained stable and consistent for several years. Individual members account for 78% of the membership.

This percentage highlights the importance of continuing to offer flexible, modular services tailored to the variety of professional contexts that define the circus sector. Around 87% of these individual memberships fall into the category of performing artists. The remaining members are trainers, technicians, riggers, cultural professionals and researchers. They illustrate the interdependence of the professions within the circus world.

Once again, our regular exchanges with members highlight two main motivations for joining. On the one hand, access to essential services, including group insurance and the expense reimbursement program, which meets concrete needs in a sector predominantly comprised of self-employed workers. On the other hand, a commitment to the development of the discipline at a national level and the desire to support it collectively, contribute to its political representation and protect its assets and interests, a major driving force behind membership.



| Years | 2022 | 2023 | 2024 | 2025 |
|--------------------------|------|-------|--------|--------|
| Number of members | 565 | 578 | 602 | 595 |
| Change in % | | +2,3% | +4,15% | -1,16% |

INITIATIVES IN 2025

REIMBURSEMENT OF TRAINING-RELATED EXPENSES PROGRAM

The training expense reimbursement program, supported by the CALQ, continues to demonstrate its great relevance and crucial importance to our community. Over four years, the number of beneficiary artists has more than tripled, rising from 61 in 2021 to 207 in 2024, reflecting growing needs in terms of training, education and the maintenance of circus skills. In 2025, as the funding cycle came to an end in the first quarter of the year, the remaining budget allowed us to support 84 artists with a total of \$19,321.

The program was put on hold pending new funding. This transitional period allowed En Piste to review its terms and procedures, strengthen its equity, and simplify the process for artists. The renewal of its funding by the CALQ in 2026 paves the way for an enhanced relaunch.

SUPPORT FOR STUDENTS AND RECENT GRADUATES

Since 2023, we have been redoubling our efforts to integrate the new generation of artists into the sector. Annual information sessions, with graduates from the two higher education institutions specializing in circus arts, serve to present all the services available to them, as well as to establish initial contact and support them, if they wish, in their first professional steps.

To ease their transition into the professional world, they are offered a free one-year membership upon graduation. In 2025, this initiative enabled 25 young people to join En Piste. It should be noted that in 2026, even more intensive support will be offered to young artists. New benefits will be offered to final-year students, and the number of meetings will increase from one to three per school.

We also provided training for instructors at the National Circus School. This session aimed to clarify their membership status, deepen their understanding of the organization's missions and services, and strengthen their role as a link to the students.



December 2025, annual information session with ENC graduates.

© En Piste

GROUP ACCIDENT INSURANCE FOR INDIVIDUAL MEMBERS

| | 2023 | 2024 | 2025 |
|----------------------------------|------|------|-------|
| Number of insured persons | 75 | 103 | 110 |
| Increase in % | | +37% | +6,8% |

| | 2024 | 2025 |
|--|------|------|
| Monthly price (excluding taxes) | 20\$ | 26\$ |

In 2025, En Piste switched insurers to SUTTON Special Risks, after six years with Industrial Alliance. This change came about following a request for a significant increase in monthly premiums. Our partner, Vézina Assurances Inc., therefore offered us a more advantageous solution through SUTTON. Despite a slight increase in the monthly cost (26\$ instead of 20\$), the number of people insured rose: 110 individual members joined the program in 2025, compared to 103 the previous year (+6.8%).

MEASURES TO PROTECT ARTISTS AT THE CNESST

For the fourth consecutive year, the CNESST has provided cover for artists during their open training sessions at eight supervised venues in Montréal and Québec City: TOHU, Cirque Éloize, the National Circus School, the Québec Circus School, Cirque Hors Piste, Les 7 Doigts, Le Monastère and Manivelle, which was added in 2025.

It should be noted that the CALQ, a partner acting as both a funder and an employer, provides essential support in following up on cases with the CNESST. At the same time, En Piste pools certain areas of expertise with the Regroupement québécois de la danse (RQD), with whom we share several challenges related to the protection of artists.

PREVENTION OF SEXUAL HARASSMENT AND VIOLENCE IN THE CULTURAL SECTOR

In 2025, after adopting its policy on the prevention of psychological or sexual harassment in the workplace and the handling of complaints, En Piste offered training on the prevention of sexual harassment and violence in the cultural sector. Provided by Juripop, this training was mandatory for all trainers working with us. With a view to cross-sectoral collaboration and consistency in practices, it was also open to members of the RQD.

The session was recorded to allow for rebroadcasting and to broaden its reach. A total of 50 participants, spread across three sessions (one live and two rebroadcasts), benefited from it.

ENVIRONMENTAL COMMITMENT

En Piste has maintained its commitment to environmental responsibility, both internally and towards its members. Consequently, two training sessions, one in French and the other in English, were organized in collaboration with Ecoscéno to present their Practical Guide to Eco-design for the Performing Arts, developed jointly with the FTA. These sessions benefited 12 individuals.

Thanks to the renewal of the *Entente de partenariat territorial en lien avec la collectivité de l'île de Montréal*, we have begun developing an eco-responsible policy and action plan, in collaboration with Les Voyagements – Théâtre de création en tournée. Both teams are supported by the Québec Council for Eco-Responsible Events (CQEER). The work, which began in 2025, will be completed in 2026.

INFORMATION SESSIONS

With the aim of supporting access to public funding and promoting better representation of circus within grant programs, we organized an information session on the CALQ and CAM programs. The event was attended by 9 participants.

This initiative was based on the observation that a relatively small number of applications from the circus sector were submitted to these bodies, compared to other artistic disciplines. The session therefore aimed to demystify existing programs, clarify eligibility criteria and equip artists and organizations.

The observed impact has been significant, particularly on the CAM side. While between 3 and 7 applications were received during the 2024 and early 2025 submission rounds, the number of applications rose to 12 and then 16 following the session (circus and street arts combined). As for the CALQ, the number of applications remains modest but encouraging: around 30 applications have been submitted since April 1. En Piste plans to repeat this information session in 2026.

A similar initiative will also be launched to present the CCA's programs, with the goal of maintaining and improving the sector's capacity for public funding.

CONSULTATIVE ROUNDTABLES ON CIRCUS ACT PRICING

For some time, the sector has been calling for the establishment of common benchmarks regarding the remuneration of circus artists. En Piste asked HUPR (Research Centre for Human Potential) to design a pricing calculation tool, providing them with criteria to justify their rates, without making it mandatory. The project involved 74 participants, including five consultation sessions held in October (three in French and two in English), three individual interviews, ten contributions via a survey, and the analysis of written documents. Launched in September, the project is continuing with a pilot phase involving members, scheduled for early 2026.



Professional Development

SUPPORTING CAREER PATHS AND STRENGTHENING THE DISCIPLINE

Following the transfer of the management of continuing education programs in culture to Compétence Culture, as part of the Fund for the Development and Recognition of Workforce Skills (FDRCMO), the program criteria as well as the application and reporting procedures are currently being overhauled. This transition has prompted reflection and led us to reconsider how we collaborate with other associations, regional cultural councils, and cultural organizations in our sector. Launched in 2024, our initiative continues to roll out, with the aim of optimizing the provision of continuing professional development, addressing both transvers and specific needs, while avoiding duplication. En Piste is also exploring other funding avenues to support professional development, thereby contributing to sustainable strengthening of skills and professionalization of the sector. Professional development work is now part of a more reflective, concerted and collaborative approach, for the benefit of the entire sector.

GROUP TRAINING

The training courses offered in 2025 were well received and met a variety of needs, ranging from technical and disciplinary to creative and managerial. Despite an increasingly tight and constrained budget in the regions of Québec that have their own cultural councils, we continue to seek ways to maintain our presence there through various means, some of which receive less coverage. We achieve this by deepening our understanding of regional contexts and further developing our exchanges and partnerships with local stakeholders.

In terms of group training courses across all programs, En Piste ran nine courses in Montréal, attended by a total of 96 people. Some courses had a waiting list. It should be noted that their capacity is limited.

CUSTOMIZED TRAINING

We are seeing sustained enthusiasm for tailor-made training, which has led us to continue devoting a significant portion of our resources to managing the Training and Career Skills Support programs. Our initiatives continue to address a critical need in our field. This need stems from the diversity of artistic disciplines, the importance of maintaining regular and specific training, and the lack of resources available to our community.

We have therefore been delighted to fund the personalized and varied projects of 165 individuals, either independently or as part of small groups. As we are unfortunately unable to accept all submitted projects, we have been obliged to tighten the administrative eligibility criteria. However, we fund the vast majority of projects received, as fairly as possible.



Hybrid training with Claire Renaud (right), *Showcasing your Artistic Approach and Projects I* © En Piste

INDIVIDUAL TRAINING SUPPORT

The Individual Training Support program is exclusively for professional circus artists residing in Québec, with priority given to En Piste members. For several years now, the program has enabled approximately one hundred artists annually to benefit from personalized support for various training-related activities, such as improving a circus technique, learning a new circus discipline, managing training during a break from work, and much more. This year, 61 projects, either individuals or in pairs were accepted.

INDIVIDUALIZED CAREER SUPPORT

The Individualized Career Support program continues to attract keen interest and covers a wide range of skills. It reflects artists' desire to enrich and diversify their practice. Increasingly, projects now take the form of small groups rather than strictly individual support, indicating an evolution in how the program is used and the needs it addresses. In 2025, 50 projects, either individuals or in pairs, were supported.

WINTER 2025 Part.

| | |
|------------------|----|
| Training Support | 31 |
|------------------|----|

| | |
|----------------|----|
| Career Support | 30 |
|----------------|----|

AUTOMN 2025 Part.

| | |
|------------------|----|
| Training support | 30 |
|------------------|----|

| | |
|----------------|----|
| Career Support | 20 |
|----------------|----|

TRAINING IN STAGE TECHNIQUES FOR THE PERFORMING ARTS

Building on the success of the pilot project, *Advanced Training Program in Stage Techniques for Circus Arts* in 2024, En Piste welcomed a new cohort of 25 participants in January and February 2025. Lasting approximately sixty hours, the program offered a choice of three specialization modules: circus technical direction, circus stage management and circus lighting. The training was delivered in collaboration with Collège Lionel-Groulx and supported by the Commission des partenaires du marché du travail. It is worth noting that the program aims to equip those who already have experience in stage techniques, as well as

circus artists wishing to develop technical management skills.

RESEARCH

En Piste plays an active role in monitoring, mediating and structuring knowledge in the circus sector. As such, the organization keeps the community informed of research developments and contributes to key events—conferences, publications, calls for projects, webinars and forums—to support the circulation of knowledge, foster collective reflection and strengthen the links between research and practice.

It was with this in mind that the podcast *Écoute le cirque penser* was launched in December 2024. In 2025, two new episodes were produced. Conceived and hosted by the Director of Professional Development, Mathilde Perahia, the podcast offers a space for dialogue and the promotion of research and is an accessible gateway to the diversity of approaches, topics and research practices in the circus, both in Québec and internationally. It thus contributes to the development, recognition and influence of the discipline.

To date, three researchers have been interviewed: Franziska Trapp, Geneviève Dupéré and Marion Cossin.

GROUP TRAINING COURSES – WINTER 2025

| Dates | Training courses | Instructors | Part. |
|----------------|--|---|--------------|
| 22 January | <i>Demystifying Grant Applications</i> | Alice Kop | 8 |
| 9 Jan to 5 Feb | <i>Advanced Training in Performance Techniques</i> | Tanya Pettigrew, Olivier Rosa, Guillaume Labelle, Maxime Clermont-Michaud | 25 |
| 5–8 February | <i>Prototyping to Create</i> | Vincent Jutras | 10 |
| 12 February | <i>Everything You Need to Know before Crossing Borders</i> | Sophie Picard / La compagnie des autres | 7 |
| 3–5 March | <i>Comfort in Discomfort</i> | Stéphane Crête | 12 |

GROUP WORKSHOPS – SPRING 2025

| Dates | Training courses | Instructors | Part. |
|--------------------|---|---|--------------|
| 3, 4, 24, 25 April | <i>Foundations for Social Circus Instructors</i> | Elise Leblanc and Mariano Lopez | 12 |
| 19–21 April | <i>Hair Suspension</i> (as part of the Rencontres aériennes) | Nicole Malbeuf, Ophélie Migneault and Laura Griffin | 8 |

GROUP TRAINING COURSES - AUTUMN 2025

| Dates | Training courses | Instructors | Part. |
|---------------------|---|--|--------------|
| 24 Sept. and 1 Oct. | <i>Showcasing your Artistic Approach and Projects</i> | Claire Renaud | 7 |
| 28 November | <i>Aerial Pulling</i> | Marie-Michelle Faber and Jean-François Faber | 8 |

DEVELOPMENT OF THE CIRCUS ARTS TRAINING PROGRAM

In October 2023, En Piste signed an agreement with the Québec Ministry of Culture and Communications confirming the allocation of funding for the development of the circus arts training program. This agreement aimed to provide the sector with the necessary tools to implement the actions set out in the development plan drawn up in 2022 and to support the sustainable structuring of training.

The year 2025 marked a decisive turning point against a backdrop of major transformations affecting the sector: challenges related to international recruitment, growing pressure on training institutions, and the need to strengthen links with the school system. With a view to gradually reviving the sector's development, a number of initiatives were launched, including the holding of working group meetings, the drafting of an action plan, and political advocacy efforts.

The appointment of a Project Manager in October 2025 injected new momentum and enabled the concrete implementation of the first stages of the sector's development, now known as Circus Education. Her mandate is to coordinate the implementation of the action plan, facilitate consultation forums and oversee the various projects.

Since her arrival, the foundations of the following development plans have been revitalised: the renewal of sectoral consultation, visits and meetings with schools and circus organizations, an increase in presence at conferences dedicated to education (ADÉSAQ, FÉÉPEQ), the usage of field assessments, and the launch of a project to catalogue existing resources (teaching staff, online educational resources, etc.). These actions have deepened our understanding of the sector's needs, strengthened ties between stakeholders, and confirmed priorities for future work.

Over the course of the year, En Piste has, as part of this process, deepened its understanding of the realities on the ground, strengthened ties with the school sector, and initiated several priority projects. This work has revealed a shared desire to move beyond isolated approaches and to work collectively to strengthen circus training, with a focus on complementarity and the pooling of expertise.

Against a backdrop of significant leadership changes within several circus schools, the working committee has also undergone a transformation by welcoming new members from the sector and fostering renewed consultation. This development has contributed to the emergence of a constructive dynamic, driven by a strong commitment to collaboration and mutual support among professional schools.

Now, with a team in place and a dedicated committee and shared vision taking shape, the coming year promises to be pivotal. It will be dedicated to implementing initiatives, consolidating partnerships and the development of structural tools to serve the sector, with a view to providing long-term support for the circus arts industry and the next generation of circus artists in Québec.



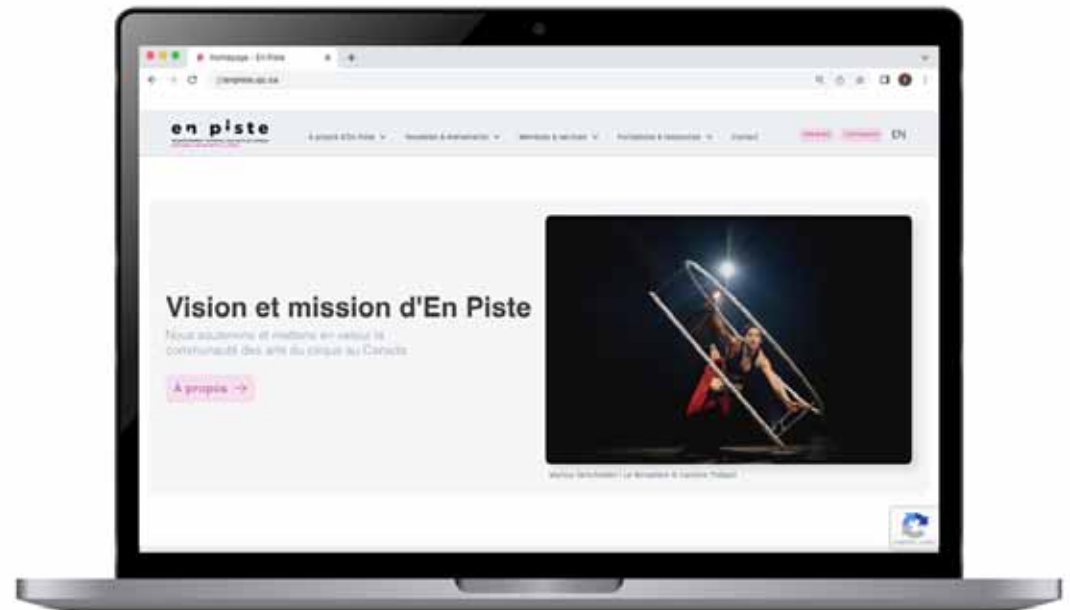
Digital Development

CONNECTING THE CIRCUS COMMUNITY A PIVOTAL YEAR FOR EN PISTE'S DIGITAL ECOSYSTEM

In 2025, En Piste reached a significant milestone in the development of its digital and technological infrastructure. After several months spent analysing needs, assessing the limitations of existing tools, and gradually adjusting practices, the organization moved from a fragmented environment to a coherent and integrated ecosystem, geared towards greater autonomy for its members.

This shift goes beyond simply adding a tool or a visual update. It is part of a broader reflection on the role of digital technology within a national service and representative organization such as ours. It encompassed the following concerns: how can we effectively support our members; structure sector-specific information; improve the circulation of works; and strengthen our organizational capacity whilst meeting growing requirements regarding data protection and governance?

At the heart of this shift lies the creation of a new website. Designed as the central pillar of the technological ecosystem, it now incorporates several essential elements: a members' portal; profile and transaction management; access to resources; data architecture; and compliance with Bill 25. More than just a communication tool, it now constitutes an organizational and sectoral infrastructure designed to provide long-term support for En Piste's activities.



A STRUCTURAL OVERHAUL, GOING FAR BEYOND A NEW DESIGN

From the outset, a clear objective has guided our approach: to make the website a central hub capable of linking various tools, simplifying user journeys and supporting more autonomous, efficient and secure information management.

The architecture of the platform now relies on widely adopted and future-proof technologies, notably WordPress. This choice aims to reduce dependence on a single supplier, strengthen the resilience of IT tools and ensure greater organizational autonomy in the long term.

Operationally, the site is now connected to an integrated payment solution, offering members the ability to carry out transactions easily and securely by credit card or via online payment services. This automation has significantly reduced the need for manual intervention, whilst optimising the user experience and smooth running of operations.

The site is also linked to a centralised database used as a CRM. Its structure allows for autonomous management of profiles in the directory: updating information, choosing public visibility, and giving explicit consent to data sharing. This transition represents a major change, both in terms of operations and our relationships with members.

The redesign has also improved the site's information architecture and design. It aims to facilitate access to essential content and better meet members' practical needs: finding training, understanding the benefits of membership, accessing institutional documents, or locating artists and companies in the directory. The Member Portal has been enhanced to provide centralized access to services, programs and relevant information.

This redesign was made possible thanks to the Canada Council for the Arts' Sector Innovation and Development Program.

MODERNIZATION OF INTERNAL TOOLS AND PRACTICES

The digital transformation in 2025 is not limited to tools designed for members. It has also led to a significant modernization of internal practices, aimed at improving collaboration, streamlining day-to-day activities and clarifying roles.

The increased use of tools such as Airtable, the Microsoft 365 environment, Microsoft Teams, Loop, and writing and analysis support tools, has helped organize workflow and facilitate collaboration across departments. The adoption of a remotely accessible online file platform (Le Chapiteau) has strengthened the team's ability to collaborate in a flexible and coordinated way.

These changes have made it possible to clarify communication channels, reduce certain operational frictions and improve the internal flow of information. Thus, they contribute to greater professionalization of practices and enhanced organizational coherence.

SKILLS DEVELOPMENT AND DIGITAL CULTURE

Another key feature of 2025 was the significant investment made in skills development and a growing technological culture within the team. The focus was on in-house training, supporting best practices, and being available to address emerging questions and needs.

Training and professional development activities focused on data organization and discoverability, the uses of artificial intelligence in the cultural sector, the optimisation of IT tools, and sector-wide consultation. These initiatives strengthened the team's autonomy and its ability to utilise digital technologies strategically.

In response to the sector's needs, En Piste also offered a Digital Lunch-and-Learn session about artificial intelligence. This session, presented in French and English, remains available on En Piste's YouTube page for the entire sector. Individual consultations were conducted with a number of companies to support them in their technological initiatives. This support focused in particular on selecting tools suited to their needs and developing usage strategies consistent with their organizational objectives.



Circulation

CIRCUS ARTS IN QUÉBEC: PROMOTION, NEW TALENT AND THE STRUCTURING OF THE CIRCUS SECTOR IN QUÉBEC

DESTINATION CIRQUE

Launched five years ago with the support of the CALQ, *Destination cirque* has established itself as a strategic platform for the promotion of circus arts across Québec. The program acts as a driving force for the circulation of works, a catalyst for partnerships and a vehicle for broadening audiences. It supports presenters in building diverse and accessible programs, as well as strengthening the place of the circus within Québec's cultural landscape.

In 2025, *Destination cirque* once again drew on a coherent set of complementary tools: maintaining a repertoire of shows, networking activities, training, resources on best practices, and support for audience development and promotion. This integrated approach has helped to further professionalize the network and strengthen ties between artists, companies and presenters. The results remain very positive: the circus' presence on Québec stages is growing, and its distribution network is becoming increasingly robust.

The program enabled the presentation of 51 shows by 40 companies across all regions of Québec. These productions reached 67,049 audience members through 242 performances. These results demonstrate the circus' firm foothold in performance venues across Québec.

FINANCIAL SUPPORT GENERATING ECONOMIC BENEFITS

Through the *Destination cirque* program, En Piste provided a total of \$162,436.91 in performance fee support to 35 multidisciplinary presenters. This investment generated \$2,060,314 in economic benefits for our sector. Public support remains essential to ensuring greater visibility for circus in programming, offering more opportunities for performances and encounters between works and audiences.

THE EVOLUTION OF THE CULTURAL OUTREACH COMPONENT

The outreach component has continued to grow steadily within circus performances. The outreach programs offered by companies are proving more popular than ever. In 2025, of the 340 outreach sessions presented to the public, 156 were supported by *Destination cirque*, demonstrating the enthusiasm of presenters to extend the circus experience within their communities well beyond the program's funding.

RENEWAL OF PARTNERSHIPS AND PROGRAM ADJUSTMENTS

A three-year agreement has been renewed with the program's 31 presenting partners. This agreement includes several adjustments: only one school performance per presenter may now be included in the program; stage-side activities are now mandatory to encourage interaction with audiences; and support for free outdoor performances is now eligible. It is now possible to include up to two free performances in the outreach program. We recognize the importance of these formats for their role in facilitating access to the circus arts and growing audiences.



CIRCULATION DE LA RELÈVE

A LOOK BACK AT THE FIRST COHORT – CIRQUE COLLINI

In 2024, En Piste, with the support of the CALQ, launched the first edition of the *Circulation de la relève* program, an initiative that propels the creators of tomorrow onto Québec's roads. The first cohort, represented by Cirque Collini with its show *Équipage recherché*, was a remarkable success. Over one hundred performances were staged during the year, far exceeding initial forecasts. This result confirms the program's relevance and its ability to effectively support the dissemination of emerging artists' work.

SECOND COHORT – COLLECTIF 4237

The selection for the second cohort was made from among 12 company applicants. Following a rigorous process combining voting, screenings and discussions, Collectif 4237's show, *LABO*, was chosen to represent *Circulation de la relève*. In 2025, the production quickly benefited from several strategic opportunities: a showcase at the MICC in July and selection for ROSEQ in October, as well as targeted support from En Piste to assist with preparations to maximize the impact of these professional events.

Over the course of the year, the collective benefited from several formative training sessions and support programs. An initial workshop enabled the collective to review its technical specifications and establish a dynamic pricing structure, in preparation for participation in ROSEQ. Personalized mentoring, provided by La Danse sur les routes du Québec, led to a review of the company's history, *LABO*'s artistic narrative, and its presentation materials. Furthermore, training in cultural mediation helped to strengthen the coherence of the artistic discourse and increase the impact of mediation activities. Finally, two support programs provided by En Piste — one to prepare for professional markets and the other to optimize the use of Airtable and structure administrative and digital tools — helped the collective to become more organized and efficient.



MY FIRST RIDEAU 2025

Mon premier RIDEAU, an immersion program offered as part of the RIDEAU showcasing platform, provided En Piste with the opportunity to support three emerging artists. Thanks to the support of the Caisse Desjardins de la Culture, participants received tailored support, preparatory training and full access to RIDEAU in Québec City. The selected artists — Guillaume Blais (Prod.G), Kaylie Hatashita (Kaylie Kreatrix) and Frédérique Cournoyer-Lessard (SCUSE) — presented their own circus approaches, which were as rich and inventive as they were passionate. It was a significant experience to promote continuity and professionalization in the performing arts.

TRAJECTOIRE CIRQUE

In 2025, the second edition of *Trajectoire cirque* confirmed the relevance and momentum of this foundational program led by the Conseil des arts de Montréal, La compagnie des autres, and En Piste. Artists Nadine Louis and Becky Priebe benefited from this research and creation residency, which included a grant of \$15,000, as well as dramaturgical and strategic support.

The end-of-residency performance of *Lorbleu* (working title), presented during the LCDA's *Nous autres* reflection day, was a unifying and vibrant occasion, fostering rich exchanges within the circus community.

AND LOOKING AHEAD...

Two promising initiatives will continue to develop in 2026 to help further structure the sector across Canada.

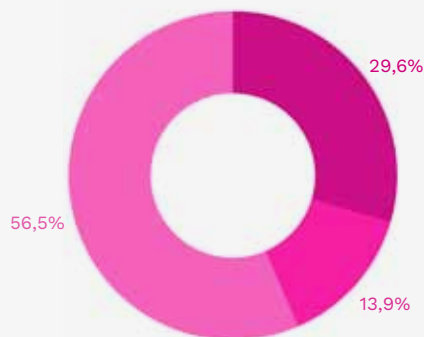
The Circus Festivals Discussion Group, launched in 2024, has brought together 10 festival organizers from Québec and beyond. Three meetings have already taken place, laying the foundations for an exchange forum geared to become a catalyst for the development and recognition of the circus within the cultural events sector. This initiative aims to foster collaboration, the sharing of best practices, and the strengthening of ties between organizers.

In parallel, the Working Group on Circus Outreach seeks to examine the challenges, approaches and tools specific to the circus world. This initiative marks the start of a collaborative effort set to unfold in the coming years. The aim: to strengthen and deepen the integration of outreach practices within communities.



Funding and Resources

BREAKDOWN OF EN PISTE'S REVENUE



In 2025, En Piste's total revenue amounted to \$1,171,468, compared to \$1,189,895 in 2024, representing a slight variation of 1.5%. This overall stability reflects the balance between the organization's various sources of funding.

Self-generated revenue continued to grow, reaching \$162,602, an 8% increase compared to the previous year. This growth is largely due to an increase in membership fees as well as revenue from activities and services offered to the community.

Public grants, which remain the main source of funding, stood at \$1,008,866. Despite certain fluctuations linked to one-off or cyclical programs, this support remains essential for maintaining the organization's core activities and continuing its work in developing and representing the circus sector.

En Piste's operations rely on a funding model combining public support and self-generated revenue. In 2025, operating grants reached \$346,900, an increase of 14.9% compared to 2024. This increase reflects a strengthening of institutional support for the organization's mission and is notably part of the progress achieved by the *Front commun pour les arts*, which contributed to the increase in the MCCQ's budget. It also reflects the adjustment proposed by the Conseil des arts et des lettres du Québec.

Operating funding comes mainly from the CALQ, which contributes \$262,400 (75.6%). The Canada Council for the Arts contributes \$48,500 (14.0%) and the Conseil des arts de Montréal supports the organization with \$36,000 (10.4%). These contributions form an essential foundation for ensuring the continuity of activities, the coordination of member services and the implementation of initiatives that are fundamental to the development of the circus arts.

In addition to this support, the organization generates its own revenue of \$73,609, which comes from membership fees as well as training programs and various services offered to the sector. Together, these sources of funding enable En Piste to maintain its operations and continue its role in mobilizing, structuring and developing the circus sector in Canada.

PROJECTS AND ACHIEVEMENTS SUPPORT FOR PROFESSIONAL DEVELOPMENT

En Piste has continued its efforts to strengthen training and professional development for circus artists and cultural workers. The continuing education program remains stable in terms of enrolment, while the development of targeted training courses designed to address the sector's workforce challenges is a key focus for the coming years.

DIGITAL INITIATIVES AND MEMBERS' PORTAL

In 2025, En Piste continued to develop its digital initiatives to improve the accessibility of its services and information management within the organization. Particular attention was paid to modernizing technological tools and structuring data, notably through the launch of a new members' portal and the exploration of CRM solutions tailored to the sector's needs.

These measures aim to simplify access to resources, facilitate interactions with members, and strengthen the organization's capacity for the analysis and monitoring of its activities.

HUMAN RESOURCES

The year 2025 was marked by the arrival of Kristel De Knibber as Project Manager – Circus Education. With this strategic addition, En Piste reaffirms its commitment to supporting the development of the circus arts training sector. This position was made possible thanks to the support of the MCCQ.

As the organization's activities continue to diversify, strengthening human capacity is essential to ensuring the quality of services offered to members and the successful delivery of key projects. Efforts have also been made to foster collaboration within the team, clarify work processes, and support skills development, thereby helping to maintain a dynamic and inspiring work environment.

ANNUAL REVIEWS AND UPDATES TO INTERNAL DOCUMENTS

Every year in November, annual reviews enable every team member to discuss their career path, objectives and professional development.

Building on the work begun in the previous year, we continued to stabilize our internal processes and update our organizational policies. In particular, a joint development project was undertaken with Les Voyagements, supported by the CQEER, to draw up a sustainable development policy and action plan.

The Senior Management Handbook was also updated to ensure a solid organizational foundation and to provide a support tool in the event of an emergency.

STRENGTHENING TEAM COHESION

A *'lac-à-l'épaule'* style session was held in June 2025. This meeting provided an opportunity to explore new ideas about our discipline with Yves Shériff, as well as a group discussion on ways to diversify the organization's income streams. These conversations echoed the reflections carried out as part of the annual En Piste Forum.

SKILLS DEVELOPMENT

Over the course of the year, several training courses were offered to the team to support skills development:

- CYBER101 training – cybersecurity
- AI for Beginners training course (Lunch & Learn | Digital by En Piste)
- First aid training by Visa-Vie
- Governing in a Changing Sector training for senior management by Compétence Culture
- Training on Board evaluation processes by OBNL
- Continuing professional development policy training by Compétence Culture
- Training on team collaboration and synergy
- Training on using the Creative Green platform
- Training course: Data in the Service of Philanthropy by Complètement TADA
- Anti-harassment training provided by Juripop
- Smartphone training video provided by FEDEC
- Strengthening data security and a reminder of the obligations under Bill 25, offered by the RQD
- Training on eco-design offered by ÉcoScéno

Team



Mathilde Perahia, Emmanuel Rock Cyr, Alba López Pedrero, Francine Arsenault, Kristel De Knibber, Nadia Drouin, Mélanie Pilote, Eloi Savoie, Matthieu Gagnon

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Executive Director

MATHILDE PERAHIA
Director of Continuing Education & Professional Development

KRISTEL DE KNIBBER
Project Manager | Circus Education

ELOI SAVOIE
Director of Communications

ALBA LÓPEZ PEDRERO
Member Services Coordinator

EMMANUEL ROCK CYR
Outreach Project Manager

MATTHIEU GAGNON
Digital Development Coordinator

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Assistant to the Executive Director

MÉLANIE PILOTE
Administration Manager

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Coralie Pearson, Les scènes de musique alternatives du Québec (SMAQ)

Consultants

AppEco, strategic analysis

HUPR, Centre for Research on Human Potential

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**EXTENDED BOARD OF DIRECTORS COMMITTEE
PERSONAL INFORMATION PROTECTION COMMITTEE**

Alice Kop, Rosalie Beauchamp, until November
Anahareo Dölle since November

CIRCUS EDUCATION STEERING COMMITTEE

Rafaël De La Durantaye, École de cirque des Îles
Danièle Fournier, École Horizon-Soleil until April, replaced by **Kim Polisois**
Éric Langlois, National Circus School until December, replaced by **Patrice Aubertin**, HUPR
Karine Lavoie, Cirque Hors Piste
Mélanie-Bebby Robert, École de cirque de Verdun until July, replaced by **Marie-Josée Lareau**
Tim Roberts, École de cirque de Québec

**WORKING GROUPS IN WHICH EN PISTE IS ACTIVE
GROUPE DE TRAVAIL SUR LE CIRCULATION DISCIPLINAIRE -
WORKING GROUP ON DISCIPLINARY CIRCULATION (GTCD)**

Conseil québécois de la musique (CQM)
En Piste, National Circus Arts Alliance
La danse sur les routes du Québec (La DSR)
Les Voyagements - théâtre de création en tournée
Regroupement du conte au Québec (RCQ)
La Rencontre Théâtre Ados (La RTA)

**GROUPE DE TRAVAIL SUR LA FRÉQUENTATION DES DES ARTS DE
LA SCÈNE (GTFAS) -
WORKING GROUP ON PERFORMING ARTS ATTENDANCE**

Association des diffuseurs spécialisés en théâtre (ADST)
Association des professionnels de l'industrie de l'humour (APIH)
Association québécoise de l'industrie du disque, du spectacle et de la vidéo (ADISQ)
Conseil québécois de la musique (CQM)
Conseil québécois du théâtre (CQT)
Coup de coeur francophone
En Piste, National Circus Arts Alliance
La danse sur les routes du Québec (La DSR)
Les Voyagements — théâtre de création en tournée
Regroupement québécois de la danse (RQD)
L'association professionnelle des diffuseurs de spectacles (RIDEAU)
Théâtres Unis Enfance Jeunesse (TUEJ)

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MONTREAL (CFC)**

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Conseil des métiers d'arts du Québec (CMAQ)
Regroupement des arts interdisciplinaires du Québec (RAIQ)
Regroupement de pairs des arts indépendants de recherche et d'expérimentation (Repaire)
Regroupement des centres autogérés du Québec (RCAAQ)
Regroupement québécois de la danse (RQD)
Société des musées du Québec (SMQ)
Union des artistes (UDA)
En Piste, National Circus Arts Alliance

FRONT COMMUN POUR LES ARTS - UNITED FRONT FOR THE ARTS (FCA)

Association des galeries d'art contemporain (AGAC)
Association des cinémas parallèles du Québec (ACPO)
Association professionnelle de diffuseurs de spectacles - RIDEAU
Conseil des métiers d'art du Québec (CMAQ)
Conseil québécois de la musique (CQM)
Conseil québécois du théâtre (CQT)
DOC Québec
En Piste, National Circus Arts Alliance
Fédération nationale des communications et de la culture (FNCC-CSN)
Gilde des musiciens et musiciennes du Québec (GMMQ)
Regroupement de pairs des arts indépendants de recherche et d'expérimentation (REPAIRE)
Regroupement des arts de rue (RAR)
Regroupement des artistes en arts visuels (RAAV)
Regroupement des centres d'artistes autogérés du Québec (RCAAQ)
Regroupement du conte du Québec
Regroupement québécois de la danse (RQD)
Réseau Culture 360 (CRC)
Société de développement des périodiques culturels québécois (SODEP)
Société des musées du Québec (SMQ)
Union des artistes (UDA)
Union des écrivaines et des écrivains québécois (UNEQ)

GROUPE DE DISCUSSION DES FESTIVALS DE CIRQUE - CIRCUS FESTIVALS DISCUSSION GROUP

Bastringue – Festival de cirque
Centre des arts Juliette-Lassonde
Culture Shawinigan
Drôle d'oiseau - Théâtre Desjardins
Festival de Cirque des Îles
Mauricie Arts Vivants
MONTRÉAL COMPLÈTEMENT CIRQUE
PointÔ
St. John's International CircusFest
Vague de cirque

GROUPE DE TRAVAIL SUR LA MÉDIATION EN CIRQUE - CIRCUS OUTREACH WORKING GROUP

Lysandre Murphy-Gauthier
ENC Library / HUPR
En Piste
TOHU
La compagnie des autres



Partners

FINANCIAL PARTNERS

We sincerely thank our government partners for their continued support. Your commitment alongside us enables the ongoing development of a vibrant and inspiring future for the circus arts.



FRENCH-LANGUAGE PARTNER

Office québécois de la langue française

CULTURAL PARTNERS

We salute these presenters, whose commitment plays an essential role in the circulation and visibility of circus works. Their collaboration fosters encounters between artists and audiences and contributes to the vitality of the circus in Québec.

Azimut diffusion
Café culturel de la Chasse-galerie
Carrefour Culturel ESTacade
Centre Culturel de l'Université de Sherbrooke
Centre culturel Desjardins de Joliette
Centre des arts Juliette-Lassonde de Saint-Hyacinthe
Corporation Gestion de la salle de spectacle de Baie-Comeau
Corporation Salle de spectacle de Sept-Îles
Culture 3R
Culture Saint-Casimir
Culture Shawinigan
Diffusion En Scène
Diffusion Hector-Charland
Diffusion Momentum
Diffusion Saguenay inc.
La Caserne - scène jeune public
La Chapelle Spectacles
La Nouvelle Société de Terrebonne
Le Diamant
Le Petit Théâtre du Vieux Noranda
Maison de la culture de Gatineau

Maison des arts de Laval
Maison des arts Desjardins Drummondville
Mauricie Arts Vivants
Odyscène
Rivière-du-Loup en spectacles
Salle Pauline-Julien
SPEC du Haut-Richelieu
Spect'Art Rimouski
Sur la scène Davignon
Théâtre de la Ville
Théâtre Desjardins / Salle Jean-Grimaldi
VALSPEC
Vie culturelle et communautaire de Granby
Ville de Saint-Raymond

CONTINUING EDUCATION PARTNERS

Compétence Culture
Commission des partenaires du marché du travail
Culture Capitale-Nationale et Chaudière-Appalaches
La Danse sur les routes du Québec

APPLIED RESEARCH

HUPR – Centre for Research on Human Potential

LEGAL SERVICES

Angelica Brachelente, Juripop

HUMAN RESOURCES

Les scènes de musique alternatives du Québec (Les SMAQ)

SERVICE PARTNERS

We would also like to extend our warmest thanks to our valued partners, who offer a range of benefits and privileges to our members. Your generosity and support help to enrich their experience and strengthen our community.

CircusConcepts
Festival TransAmériques (FTA)
Juripop
Kinatex
Le Monastère
Les Grands Ballets Canadiens
Obstak, Mouvement Urbain
Physiothérapie Biokin
Studios Paca
Tangente
The Circus Fix

PARTNERS OF THE AGA FORUM 2025

Robin des Bois
Jtek sonorisation
Brasseur de Montréal - Alice Accart and
Mélanie Mathieu

EN PISTE IS A MEMBER OF

Association professionnelle des diffuseurs de spectacles – RIDEAU
Chambre de Commerce du Montréal Métropolitain
Circostrada – European Network for Contemporary Circus and Street Arts
Compétence Culture
Culture Montréal
European Federation of Professional Circus Schools (FEDEC)
International Contemporary Circus Market (MICC)
Société de développement commercial - Montréal Centre-Ville

THE ORGANIZATION IS A MEMBER OF THE BOARD OF DIRECTORS OF

Conseil de la formation continue arts et culture de Montréal (CFC)

IT IS PART OF THE FOLLOWING WORKING AND CONSULTATION GROUPS

Coalition, La culture, le coeur du Québec
Front commun pour les arts (FCA)
Groupe de travail de circulation disciplinaire (GTCD)
Groupe de travail de fréquentation des arts de la scène (GTFAS)
Observatoire de la culture et des communications du Québec (OCCQ)

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« I can't find the words to express how much your support helps me, and just this thought regarding my situation means a great deal. »

« I feel truly lucky to have such a committed and dynamic organization supporting the circus sector! »

« Y'all are HOT!!!!!! Yassss »

« En Piste plays a vital role in keeping our community vibrant and connected. »

« Thank you... I'm impressed by how efficient you both are. You're like two little magical fairies when it comes to the Drive and Airtable. »

« Thank you for standing alongside us, defending our interests and advocating for essential investment in our field. The dynamism of the performing arts is vital to Québec society and Canadian culture, and without the wonder and poetry of circus, our lives would feel far less vibrant and inspired. »

« Thank you very much En Piste for always supporting circus arts! »

« Thank you so much for all your work! »



Appendixes

PERFORMANCE STATISTICS : DESTINATION CIRQUE

| Presenters | Companies | Show | Number of shows | Outreach |
|---|-----------------------------|--|-----------------|----------|
| Azimut diffusion | Les Deux de Pique | <i>Clip</i> | 3 | 9 |
| Café culturel de la Chasse-galerie | Vague de Cirque | <i>Éphémère, un cirque sous les nuages</i> | 1 | 1 |
| Carrefour Culturel ESTacade | Les Prod. Bernard Lebel | <i>Le stagiaire de Monsieur Ben</i> | 3 | |
| | Théâtre à Tempo | <i>Concerto de bruits qui courent</i> | 3 | |
| | Poliquin-Simms | <i>The Jerry Show</i> | 1 | |
| Centre Culturel de l'Université de Sherbrooke | FLIP Fabrique | <i>Six°</i> | 1 | 1 |
| | Théâtre Advienne que pourra | <i>Paperplane</i> | 1 | 1 |
| Centre cult. Desjardins de Joliette | Cirque Alfonse | <i>La noce d'Alfonse</i> | 7 | |
| | Le Monastère | <i>Cabaret Monastère</i> | 2 | |
| Centre des arts Juliette-Lassonde de Saint-Hyacinthe | FLIP Fabrique | <i>Six°</i> | 4 | 4 |
| | Prestigo, spect. jeunesse | <i>Zack, le dompteur de défis</i> | 1 | 4 |
| | Théâtre Advienne que pourra | <i>Paperplane</i> | 3 | 2 |
| | Productions Girovago | <i>Barka</i> | 3 | 2 |
| Corporation Gestion de la salle de spectacle de Baie-Comeau | Battements de cirque | <i>Battements de cirque</i> | 1 | 2 |
| | Compagnie in Toto | <i>Cirk'Alors</i> | 2 | 2 |
| | Productions Girovago | <i>Barka</i> | 1 | 1 |
| Corporation Salle de spectacle de Sept-Île | Cirque Collini | <i>Équipage recherché</i> | 1 | 1 |
| | Vague de Cirque | <i>Éphémère, un cirque sous les nuages</i> | | 1 |
| Culture Saint-Casimir | Cirque Nez-à-Nez | <i>Solo de Mr. René</i> | 1 | 1 |
| Culture Shawinigan | Les Deux de Pique | <i>La Famille GoldenCrust</i> | 1 | |
| | FLIP Fabrique | <i>Vacances</i> | 1 | |
| | Poliquin-Simms | <i>The Jerry Show</i> | 1 | |
| | Les Foutoukours | <i>Oppidum</i> | 4 | 4 |
| | Les Deux de Pique | <i>Clip</i> | 4 | 4 |
| Culture Trois-Rivières | Vague de Cirque | <i>Éphémère, un cirque sous les nuages</i> | 1 | |
| | Duo Séquoia | <i>Duo Séquoia</i> | 1 | |
| | Le Gros Orteil | <i>Les voisines</i> | 1 | 1 |
| | Les Foutoukours | <i>Oppidum</i> | 5 | 5 |

| Presenters | Companies | Show | Number of shows | Outreach |
|---|-----------------------------|---------------------------------------|-----------------|----------|
| Diffusion En Scène | Les Illusionnistes | <i>Les Illusionnistes</i> | 1 | 3 |
| | Monsieur Joe | <i>Thank God for Tim and Joe</i> | 1 | 1 |
| | Les Foutoukours | <i>Oppidum</i> | 4 | 2 |
| | La Marche du crabe | <i>Le Mobile</i> | 2 | 2 |
| | Productions Girovago | <i>Barka</i> | 1 | |
| Diffusion Hector-Charland | FLIP Fabrique | <i>Six°</i> | 1 | |
| | Les Deux de Pique | <i>Clip</i> | 1 | |
| | Dolce Vita Spectacles | <i>L'impro Cirque</i> | 1 | |
| | Collectif Agathe et Adrien | <i>N.Ormes</i> | 1 | 1 |
| Diffusion Momentum | L'Aubergine | <i>Circus Opus</i> | 4 | 5 |
| | Théâtre Advienne que pourra | <i>Paperplane</i> | 5 | 1 |
| | Le Gros Orteil | <i>Les Voisines</i> | 1 | 1 |
| Diffusion Saguenay inc. | Grandshows LLC-FZ | <i>Majestique</i> | 8 | 1 |
| La Caserne - scène jeune public | Les soeurs Kif Kif | Département des retours | 9 | |
| | Compagnie In Toto | <i>Cirk'Alors</i> | 9 | 5 |
| La Chapelle Spectacles | Poliquin-Simms | <i>Les P'tites Polisses</i> | 6 | 5 |
| | Strada | <i>Babouche</i> | 7 | 10 |
| La Nouvelle Société de Terrebonne | L'Aubergine | <i>LÀ-BAS</i> | 1 | |
| | FLIP Fabrique | <i>Six°</i> | 1 | |
| | Le Gros Orteil | <i>Le Bibliothécaire</i> | 1 | |
| | Myriam Sutton | <i>Briell</i> | 2 | |
| Le Diamant | Cirque Alfonse | <i>La noce d'Alfonse</i> | 5 | 1 |
| | Circus Ronaldo | <i>Sono lo ?</i> | 3 | 2 |
| | Circa | <i>Duck Pond</i> | 3 | 2 |
| | Machine de Cirque | <i>Kintsugi</i> | 4 | 1 |
| Le Petit Théâtre du Vieux Noranda | Productions Girovago | <i>Barka</i> | 1 | |
| Maison de la culture de Gatineau | Cirque Collini | <i>Équipage recherché</i> | 4 | 8 |
| | FLIP Fabrique | <i>Six°</i> | 4 | |
| Maison des arts de Laval | L'Aubergine | <i>Circus Opus</i> | 9 | |
| | FLIP Fabrique | <i>Six°</i> | 1 | |
| | Théâtre à Tempo | <i>Concerto de bruits qui courent</i> | 6 | |
| | Les Deux de Pique | <i>Clip</i> | 4 | 2 |
| Maison des arts Desjardins Drummondville | Les Illusionnistes | <i>Les Illusionnistes</i> | 4 | |
| | Le Gros Orteil | <i>Les Voisines</i> | 5 | 2 |
| | La Marche du crabe | <i>Haitus</i> | 1 | |
| | Les soeurs Kif Kif | <i>Département des retours</i> | 1 | 3 |

| Presenters | Companies | Show | Number of shows | Outreach |
|--|------------------------------|--|------------------------|-----------------|
| Mauricie Arts Vivants | Crawl Space | <i>Fondre dans l'Fonds</i> | 1 | 1 |
| | The Chita Project | <i>La chose en soi</i> | 1 | |
| | Machine de Cirque | <i>Ghost Light - Entre la chute et l'envol</i> | | 4 |
| Odyscène | Le Gros Orteil | <i>Les Voisines</i> | 1 | 1 |
| Rivière-du-Loup en spectacles | Productions Girovago | <i>Barka</i> | 1 | |
| | Collectif Agathe et Adrien | <i>N'Ormes</i> | 1 | 1 |
| Salle Pauline-Julien | Collectif Agathe et Adrien | <i>N'Ormes</i> | 1 | 1 |
| | Les soeurs Kif Kif | <i>Département des retours</i> | 1 | 1 |
| | Productions Girovago | <i>Barka</i> | 1 | |
| SPEC du Haut-Richelieu | Les Foutoukours | <i>GLOB</i> | 9 | 3 |
| | Cirque Collini | <i>Équipage recherché</i> | 15 | 25 |
| Spect'Art Rimouski | Le Gros Orteil | <i>Les Voisines</i> | 1 | |
| | Prestigo, spect. jeunesse | <i>Zack, le dompteur de défis</i> | 1 | |
| | Productions Girovago | <i>Barka</i> | 1 | 1 |
| Sur la scène Davignon | Cirque Collini | <i>Équipage recherché</i> | 1 | |
| | Les Prod. Bernard Lebel | <i>Les Cousins</i> | 1 | 1 |
| | Productions Josée Allard | <i>Duo Hoops</i> | 1 | |
| Théâtre de la Ville | L'Aubergine | <i>LA-BAS</i> | 2 | |
| | Le Gros Orteil | <i>Plouf</i> | 1 | 1 |
| | Productions Girovago | <i>Barka</i> | 1 | |
| | Les soeurs Kif Kif | <i>Département des retours</i> | 2 | 2 |
| | Les Deux de Pique | <i>Clip</i> | 2 | 2 |
| Théâtre Desjardins / Salle Jean-Grimaldi | Frédérique Cournoyer Lessard | <i>Scuse</i> | 1 | 2 |
| | The Chita Project | <i>La Chose-en-Soi</i> | 1 | 1 |
| | La Marche du crabe | <i>Hiatus</i> | 1 | 1 |
| VALSPEC | Collectif 4237 | <i>Cabaret noir et blanc</i> | 1 | |
| | Cirque KIKASSE | <i>Santé!</i> | 1 | |
| | Collectif Agathe et Adrien | <i>N'Ormes</i> | 1 | |
| | Les Deux de Pique | <i>Clip</i> | 1 | |
| | Le Gros Orteil | <i>Octave</i> | 3 | 1 |
| Vie culturelle et communautaire de Granby | Productions Girovago | <i>Barka</i> | 1 | 1 |
| | François Isabelle | <i>Cartoon</i> | 1 | 1 |
| | Productions Cirque à Volonté | <i>Shirono Ballon</i> | 1 | |
| Ville de Saint-Raymond | Vague de Cirque | <i>Éphémère, un cirque sous les nuages</i> | 1 | 1 |

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**PERFORMANCE STATISTICS : CIRCULATION DE LA RELÈVE
COHORT 1 - CIRQUE COLLINI ÉQUIPAGE RECHERCHÉ**

| | Number of performances | Number of outreach activities |
|---|-------------------------------|--------------------------------------|
| VALPEC | 7 | 1 |
| Les Arts de la scène de Montmagny | 1 | |
| Centre culturel Desjardins de Joliette | 2 | 1 |
| Corporation Gestion de la salle de spectacle de Baie-Comeau | 1 | 1 |
| Société de développement culturel de Terrebonne | 2 | 2 |
| Salle Pauline-Julien / Centre des arts | 7 | 10 |
| Spect'Art Rimouski | 1 | 1 |
| | 21 | 16 |

ACRONYMS

Acronyms are listed in alphabetical order.

ACPQ Association des cinémas parallèles du Québec

ADÉSAQ Association des doyennes et des doyens des études supérieures au Québec

ADISQ Association québécoise de l'industrie du disque, du spectacle et de la vidéo

ADST Association des diffuseurs spécialisés en théâtre

AGM Annual General Meeting

AGAC Contemporary Art Galleries Association

AI Artificial Intelligence

APIH Association des professionnels de l'industrie de l'humour

BIAC Biennale internationale des arts du cirque (BIAC)

CAC Conseil des arts du Canada - Canada Council for the Arts

CALQ Conseil des arts et des lettres du Québec

CAM Conseil des arts de Montréal

CCMM Chamber of Commerce of Metropolitan Montréal

CFC Conseil de la formation continue arts et culture de Montréal

CMAQ Conseil des métiers d'art du Québec

CNESST Commission des normes, de l'équité, de la santé et de la sécurité du travail

CQEER Conseil québécois des événements écoresponsables

CQM Conseil québécois de la musique

CQT Conseil québécois du théâtre

CRC Réseau Culture 360

CRM Customer Relationship Management

CSPA Centre for Sustainable Practice in the Arts

DOC Documentary Organization of Canada – Québec Chapter

ENC National Circus School

FCA Front commun pour les arts

FDRCMO Fonds de développement et de reconnaissance des compétences de la main-d'oeuvre

FÉÉPEQ Fédération des éducateurs et éducatrices physique enseignants du Québec

FMCD Festival mondial du cirque de demain

FNCC-CSN Fédération nationale des communications et de la culture – Confédération des syndicats nationaux

FTA Festival TransAmériques

GMAQ Grande mobilisation pour les arts au Québec

GMMQ Guilde des musiciens et musiciennes du Québec

GTCD Groupe de travail sur la circulation disciplinaire

GTFAS Groupe de travail sur la fréquentation des arts de la scène

HUPR Research Centre for Human Potential

LCDA La compagnie des autres

MCCQ Ministère de la Culture et des Communications du Québec - Québec Ministry of Culture and Communications

MICC Marché international de cirque contemporain - International Contemporary Circus

OBNL Organisation à but non lucratif - Non-profit organization

OCCQ Observatoire de la culture et des communications du Québec

PQDS Partenariat du Quartier des spectacles

QUAC Quartier des arts du cirque

RADN Réseau des agents de développement numérique

RAAV Regroupement des artistes en arts visuels

RAR Regroupement des arts de rue

RCAAQ Regroupement des centres d'artistes autogérés du Québec

REPAIRE Regroupement de pairs des arts indépendants de recherche et d'expérimentation

RIDEAU Association professionnelle des diffuseurs de spectacles

ROSEQ Réseau des organisateurs de spectacles de l'Est du Québec

RQD Regroupement québécois de la danse

RTA La Rencontre Théâtre Ados

SMAQ Scènes de musique alternatives du Québec

SMQ Société des musées du Québec

SODEP Société de développement des périodiques culturels québécois

TUEJ Théâtres unis enfance jeunesse

UDA Union des artistes

UNEQ Union des écrivaines et des écrivains québécois



Members present at the 2025 AGM Forum | © En Piste

en piste

REGROUPEMENT NATIONAL DES ARTS DU CIRQUE
NATIONAL CIRCUS ARTS ALLIANCE