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ANNUAL REPORT
2022 ANNUAL GENERAL MEETING

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CANADIAN INSTITUTE FOR THEATRE TECHNOLOGY
INSTITUT CANADIEN DES TECHNOLOGIES SCÉNOGRAPHIQUES



2022 ANNUAL REPORT

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ORGANIZATIONAL STRUCTURE 2021-2022

2021-2022 BOARD OF DIRECTORS

Matt Frankish *President*
Paul Del Motte *Vice-President*
Scott Martin *Secretary*
Al Cushing *Treasurer*
Paul Del Motte *President-Elect*
Directors at Large **Autumn Coppaway**
Claudia L'Écuyer, Andrea Lundy, Russel Martin
and Esther Van Eek

FINANCE COMMITTEE

Al Cushing *Chair*
Autumn Coppaway
Paul Del Motte
Claudia L'Écuyer
Bob Johnston
Matt Frankish *(ex-officio)*
Monique Corbeil *(ex-officio)*

NOMINATIONS COMMITTEE

Paul Del Motte *Chair*
Kevin Humphrey *Alberta Section*
Josh Jansen *BC Section*
Paul Fujimoto-Pihl *Ontario Section*
Sandra Matte *Québec Section*
Matt Frankish *(ex-officio)*

HUMAN RESOURCES COMMITTEE

Esther Van Eek *Chair*
Paul Del Motte
Andrea Lundy
Scott Martin
Matt Frankish *(ex-officio)*
Monique Corbeil *(ex-officio)*

GOVERNANCE COMMITTEE

Al Cushing and Scott Martin *Co-chairs*
Autumn Coppaway
Russell Martin
Matt Frankish *(ex-officio)*
Monique Corbeil *(ex-officio)*

INCLUSION, DIVERSITY, EQUITY AND ACCESSIBILITY (IDEA) COMMITTEE

Crystal Lee and Russell Martin *Co-chairs*
Andrea Lundy
Matt Frankish *(ex-officio)*
Monique Corbeil *(ex-officio)*

COMMUNICATIONS COMMITTEE

Claudia L'Écuyer *Chair*
Scott Martin
Matt Frankish *(ex-officio)*
Monique Corbeil *(ex-officio)*

ADVOCACY COMMITTEE

Matt Frankish *Chair*
Esther Van Eek
Monique Corbeil *(ex-officio)*

MENTORING NETWORK COMMITTEE

Scott Martin and Janine Oblak *Co-chairs*
Crystal Lee
Paul Del Motte
Laura Coleman
Cheryl Batulis
Rick Boychuck
Katherine Kellner
Joseph Jeremy
Matt Frankish *(ex-officio)*
Monique Corbeil *(ex-officio)*

RENDEZ-VOUS 2022

CONTENT CURATION COMMITTEE

Russell Martin *Chair*
Andrea Lundy
Matt Frankish *(ex-officio)*
Monique Corbeil *(ex-officio)*

NATIONAL OFFICE STAFF

Monique Corbeil *National Coordinator*
Marie-Laure Leclerc *Coordination Assistant*

BOOKKEEPER

Chantal Comeau

PROOFREADER

Danielle Leclerc



PRESIDENT REPORT

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We are finally back together. I'm very happy to connect with those of you attending the conference in person as well as those joining us virtually. The last couple of years have really driven home for me the importance of making our events available online as much as possible, especially in terms of increasing access for members who may be more geographically remote and find attending in-person events to be a challenge.

The Production Industry has undergone incredible upheaval over the last two years, and the landscape looks very different to the one we knew in 2019. To still be here and actively engaged in our backstage community is an achievement for us all. We need to ensure that we continue to assess and adapt to the new realities of our circumstances, remaining relevant and helpful as we navigate this post-pandemic landscape.

As the world continues to emerge from the pandemic, I am pleased to report the following CITT/ICTS successes:

- EXPO-SCÈNE returned to Montreal this past April and engaged almost 1500 visitors and 70 exhibitors. The success of EXPO-SCÈNE relieved significant pressure on CITT/ICTS's finances and have enabled us to resume mostly normal operations.
- We welcomed an entire new Regional Section from the Prairies, covering the provinces of Manitoba and Saskatchewan. That new section is already doing some excellent work and have submitted a compelling case for holding the conference in Saskatoon in 2024. I look forward to seeing some of you there.
- We finalized and released the Strategic Plan which will set the priorities and the target for the next few years. I hope you've had a chance to read it and understand where the organisation is heading. If you have any questions, please connect with one of the CITT/ICTS Board members to discuss the Plan further.
- We successfully secured funding from the federal government to facilitate an Assistantship program over the next year – look out for more information on this in future as we will be engaging with the regional sections to find suitable candidates for this program.
- Finally, we are here at the University of Calgary, meeting with both conference attendees from across Canada and international visitors to World Stage Design, an event we partnered with the University of Calgary on presenting.

None of this would have been possible without two things:

- First, the hard work and dedication of CITT/ICTS's small staff, Monique and Marie-Laure, who keep everything working and provide the glue that holds it all together.
- Secondly, and crucially, the engagement and support of you, the members. To be clear: Member Involvement at the local, section and national levels is essential to the success of the organization.

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Tomorrow, my tenure as President comes to an end, and I will hand over the reins to Paul Del Motte, the current President Elect. Paul is a long-time supporter of CITT/ICTS and will do an excellent job to carry on and expand the work we have completed so far. I have every confidence that he will continue to improve and strengthen the organization as we move into the post-pandemic world.

I would like to thank the existing board and membership for their support and understanding over the last couple of years as we collectively navigated some extremely challenging circumstances. I'd like to particularly thank our previous Secretary, Scott Martin, who stepped down from the board earlier this year for personal reasons. His input and assistance will be greatly missed.

So, I can't say that this was the two years I had imagined serving as President, and I suspect it wasn't the two years that most of us were expecting. Despite the challenges, I have found the experience hugely rewarding and have learned an immense amount and developed a more nuanced appreciation of the contributions of CITT/ICTS to our industry.

In closing, I sincerely thank each of you for continuing to engage with our community and your ongoing support of CITT/ICTS. I look forward to continuing to help and work with you in whatever way you'll have me.

MATT FRANKISH
President

TREASURER'S REPORT

FINANCE COMMITTEE

Presented by Al Cushing
Treasurer

CITT/ICTS has managed to weather the two years of the pandemic and ended the fiscal year with an excess of revenues over expenses of \$141,643.00 mainly due to COVID financial support from the federal government and the return of EXPO-SCÈNE. Our cash balance at the year-end is \$426,655 which leaves us in very healthy shape going into the new year. Our books have been audited by Roland Naccache et Associés and they have not found any irregularities.

Under the excellent guidance of our National Coordinator, CITT/ICTS was able to find the resources to survive the loss of two years of EXPO-SCÈNE and present in 2022 a highly successful tradeshow. As a result of the work done by the Board and the National Office during the pandemic, we have been able to introduce new programs and build new relationships with government bodies such as the Canada Council for Arts and Canadian Heritage. I would like to officially thank Monique for her hard work over the past two years.

We approved M. Naccache as auditor for three years during the 2021 AGM so there is no need for a motion to appoint and approve the auditor for 2022/2023. We have been very pleased with the auditor's work for the last three years.

The financial statements were presented by M. Naccache at the 2022 AGM and are included at the end of this Annual Report.

NATIONAL OFFICE REPORT

Presented by Monique Corbeil
National Coordinator

1. National Office
2. Membership
3. CITT/ICTS Annual Events
4. Outreach Initiatives and Community Support

1. NATIONAL OFFICE

The office staff – consisting of two people – continued to work exclusively from home during the year, while the office unit serves as very useful storage and a hub for face to face meetings. Plans on returning to the office will be evaluated in the coming year.

In the 2021-2022 fiscal year, CITT/ICTS received \$70 348 in funding through the Canadian wages support and \$5 436 from the rent funding support for a total of \$75 784.

As of today, CITT/ICTS received over \$190 000 in COVID support funding from the Canadian government since the start of the pandemic, which ensured the viability of the organization. The COVID funding subsidies ended on May 7, 2022.

3. CITT/ICTS ANNUAL EVENTS

Rendez-vous 2021 Stay Connected was presented online for the 2nd time with the same registration fee structure of “pay what you can” with 153 attendees signing up, down 25% from 2020 (206).

The decrease in attendance can be explained perhaps by Zoom fatigue...

Total registration revenues were at \$4 570, a decrease of \$2 000 from 2020 (\$6 465).

Total in sponsorship and advertisement revenues was higher at \$6 250, a 150% increase from 2020 (\$2 500).

The conference hosted a total of 23 activities spread out over 3 days, including the product showcase, educational sessions, roundtables, panel discussion, Swag Bingo and the 2020 AGM. The conference generated a \$2 710 surplus.

A warm thank you to Aidan Cosgrave, Eden Weiss and Graham Frampton of JST Productions for overseeing all the Zoom technical needs throughout Rendez-vous 2021.

2. MEMBERSHIP

The Membership revenues totaled \$72 295, an increase of \$12 500 from 2020-2021.

However, the total number of members remains the same as of last year, around 300, the revenue increase is due mainly to the increase of renewals from corporate members who paid higher membership dues.

From May 2021 to April 2022, CITT/ICTS welcomed 42 new and returning members, a 24% increase (8 more) from 2020-2021.

EXPO-SCÈNE 2022 – The return of EXPO-SCÈNE, CITT/ICTS's flagship event, was certainly the highlight of the year. With nearly 2000 attendees and over 70 exhibitors, it was an amazing feeling to finally reconnect with our friends and colleagues once again, live, in person, at the Palais des congrès de Montréal.

EXPO-SCÈNE generated \$150 000 net surplus. I wish to express my deepest gratitude to the generosity of our corporate members without whom EXPO-SCÈNE would not be the successful event that it is. Their financial contribution to the event and to CITT/ICTS is remarkable and deserved to be recognized – if there are any corporate members in the room or online, Merci beaucoup!

I also want to thank the show's Technical Director Joël Décarie, who has been with us since the first edition in 2015, for the fantastic work he, along with his tech crew, accomplished in bringing EXPO-SCÈNE back to life, as well as our office Coordination Assistant Marie-Laure Leclerc, who arrived amidst the planning of EXPO-SCÈNE 2020, which of course got cancelled, and therefore had never seen or experienced it. This year's edition was her first time working on the event from start to finish and she did an amazing job in capturing the essence of the event.

4. OUTREACH INITIATIVES AND SUPPORT TO THE COMMUNITY

Over the year, CITT/ICTS continued to organize the monthly online TD and Education Roundtables in partnership with PMArts and TDArts. These monthly meetings provided a space to share knowledge, to ask questions, to talk about experiences and the changes in our industry landscape as we continue to navigate these challenges times. In that optic, I invite you all to stay and attend our last session of Rendez-vous 2022 following the AGM on “Collaborative Strategies”.

The meetings are taking a break during the summer months and will return in the fall 2022 in a new formula that will encourage cross-pollinated conversations.

CITT/ICTS Group Mentorship Pilot Program for the live performance production and technology professionals.

This Group Mentorship Pilot Program was a collaboration between the CITT/ICTS Mentoring Network and the Professional Development and Mentorship Project (PDM Project), a pilot program created in partnership between The AFC, AFBS, and Dancer Transition Resource Centre.

CITT/ICTS was very proud to have the opportunity to adapt this pilot program and provide the live performance production and technology sectors with this unique career development experience. Thus we became Cohort 3. The Group Mentorship Pilot Program offered a free one-month mentorship led by a respected and experienced group of leaders in the live performance production and technology industries.

The program aimed Canadian professionals working in the live performance production and technology fields of any age looking to make a shift in their careers. They could be an emerging, mid-career or mature professional. Or someone looking for insight and guidance for a specific career advancement goal or career exploration or transition.

Those interested were invited to submit their application as mentees. Of the dozen applications, a total of 6 participants from across Canada and different fields were selected in this program.

The Mentors invited for this cohort were:

- Gavin Fearon, technical director for Dramatic Arts at Brock University's Marilyn I. Walker School of Fine and Performing Arts, and an IATSE stagehand.
- Valérie C. Kaelin, MFA, ADC, DGC, set and costume designer, and film art director. Teaching scenography at Ryerson University, she is also coordinating the Certificate in Design for Arts and Entertainment.
- Sharon E. Secord who for the last eight years was the Head of Wardrobe for the University of Waterloo's Theatre and Performance program drawing on over 32 years of experiences from the professional theatre industry in costume construction and wardrobe administration for small and large-scale productions.

This group mentor/mentee experienced a combination of collective learning and guidance with opportunities for individual attention. The program ran from September 20 to October 11, 2021 with 4 online sessions, once a week.

The Group Mentorship Pilot Program received support from the Canada Council for the Arts. CITT/ICTS financially supported setting up the 3rd cohort for the amount of \$3 000 which came from donations received over the past 7 years from an anonymous donator.

In closing, I would like to thank the board of directors for the continuous support and guidance over the year and to Scott Martin who recently stepped down.

I always want to say a very special Thank-you to Marie-Laure for her relentless support and dedication throughout the year.

REGIONAL SECTIONS REPORTS



ALBERTA

Presented by Kevin Humpfrey
Alberta Section Chair

Compared to most years, this has been a slow year for Alberta.

In December 2021 we signed on for an initiative with Theatre Alberta called the Engagement Lab. It paired 20 senior theatre leaders from predominantly white institutions with 20 historically marginalized theatre artists in the province. The goal was to create a community to acquire new tools, discuss changes, and ultimately test out new ways of collaboration to help foster a braver, safer, and more inclusive theatrical ecology in Alberta. The program started off well and showed much promise but in the last few months, as more shows continue to open, many in the program have been unable to commit to the dates that were agreed 9 months ago.

As reported last year, in March of 2021 we finished updating our bylaws and submitted them to the province for approval. Months later we received news that there were a few clerical errors with our wording, and they weren't accepted. After discussions with Service Alberta, we were able to eventually correct everything and get them officially approved in October 2021. In the process we discovered that our bylaws from 2003 that we had been operating under, had never been submitted and we should have been operating under our original bylaws from May 1980. It's nice to finally have everything updated.

Over the past year the board has been able to meet 8 times. Most of our meetings were short as we couldn't hold events, so without planning to do events we had less to discuss. We are currently hoping to hold an event in the next few months so that we can get people out and hold our Section AGM at the same time. We will have positions open for new faces so if you have any interest in helping out your regional section, please come talk to me!

Without any events our financial situation remained stable and relatively unchanged. We have around \$5000 in our bank account and a further \$6000 in our GIC. This past year we earned \$15.35 in interest on our GIC. We had bank charges of \$3.95 and had to pay \$25 to file our revised bylaws. At the end of August 2022, the section is sponsoring an award at the Betty Mitchell Theatre Awards in Calgary.



BRITISH COLUMBIA

Presented by Josh Jansen
BC Section Chair

The BC Section attempted to hold an AGM this year but got very little response to the call out. We will be putting another call to members shortly and will try to do another AGM, but we are currently listed as officially inactive.

Through the pandemic we have had some struggles so I would like to thank Matt Frankish for constantly taking my phone calls and listening to me go on and on. I am an opinionated person, for those of you that know me and Matt was very good at keeping it not personal and to actually listen to us. So thank you from our Section.



ONTARIO

Presented by Paul Fujimoto-Pihl
Ontario Section Chair

The Ontario Section has once again had a relatively quiet year. We held a few board meetings so far this year, and held our 2022 AGM last week. We have elected two new board members, and for the first time in over a decade, have a vice-chair.

Our industry is facing significant pressures in the labour market, with many fresh faces, and many people looking to upgrade their skills to fill the gaps and take advantage of new opportunities. We are excited to be planning our first in-person conference in three years, with Connect 2023 being planned for January 6th through 8th 2023 in Toronto. We plan to present a focused program to ensure that technicians and production staff can train as board operators in sound, video, and lighting so the shows can, in fact, go on.

We're also excited about providing an opportunity for students and recent graduates to meet with prospective employers from across the province.

The Ontario Section Board would like to thank Monique and Marie-Laure, as well as the national board for all their work to keep the membership engaged, and the organization in good health.

I'm looking forward to serving our membership with high-quality professional development and networking opportunities, and seeing everyone in person again soon!



PRAIRIE

Presented by John Dyck
Prairie Section Chair

The Prairie Section has been making progress in getting the section setup and programming in place. The section setup a bank account with RBC as it seemed to be the best suited for our needs. We haven't any issues with signing officers being in different provinces.

The board of directors consists of 2 people representing the Saskatoon region, 2 people representing the Regina region and 2 people representing the Manitoba region.

We have had 3 events so far this year, they were all hosted on Zoom. Although the numbers were low, we feel this is a good start to having a presence in the Prairies.

- The first event was Don Parman with a discussion with Actsafes.
- The second event was a discussion on accessibility in theatre hosted by Debbie Patterson and Peter Tonge.
- The third event was an introduction to using Qlab in theatres.

Some future events we are planning is an in person meeting in the 3 major cities of the section with a virtual element to join everyone together as a membership.

We are also working with Don Parman to bring him to the University of Regina, University of Saskatchewan, and the University of Manitoba. Don would speak with students, as a membership initiative, with working professionals invited. We hope to have this take place by the end of the year.

Other than that we will continue to build our presence in this section and build the membership.



QUÉBEC - CQICTS

Presented by Sandra Matte
Québec Section Chair

President's message

Year 2021 was again a difficult period for the cultural world as well as for the theatre technology industry. It marked a period of great changes in corporate cultures. Work organization, networking practices and human resources management must be reviewed to adapt to a new, rather unstable reality.

Obviously, all the upheavals linked to the pandemic also have repercussions on the lives of individuals. The reorganization of the workers on a personal aspect has prompted many to reconsider their way of life and their priorities. Many are now investing more time in their personal lives and making choices that are shaking up the current structure of our industry. Whether we like it or not, a review of practices is necessary. The CQICTS must also adapt.

In that sense, the organization must get closer to its members and their needs. To do this, the following elements had been targeted for the year 2021 :

- Membership / Networking
- Communications
- Professional development

The CQICTS Board of Directors is made up of 7 members, including two vacant seats. It has met 4 times since the last annual general meeting.

Targeted projects and activities for 2021

The directors have chosen to put forward the following elements:

1. Actions to support the mental health of members and other employees within the industry.
2. Development of professional development actions.
3. Improved monitoring of CITT/ICTS activities at the national level.
4. Development of communication actions.
 - a. Involvement of members on the communication committee.
 - b. Analysis of members' needs.
5. Development of recruitment actions.

The Board of Directors had a lot of hope on the cultural recovery to resume its flagship activities. We quickly realized that the game is not won and that the whole team will have to be patient. Professional development becomes the priority for the year. The proposal to direct the available resources towards continuing education is proving to be a good choice since the difficulties related to the shortage of specialized personnel are increasingly felt within the industry.

2021 Activity report

1. Actions to support the mental health of members and other employees within the industry.
 - Follow-up letter to Deputy Minister Marie Gendron.
 - Follow-up with CITT/ICTS for services to members in terms of mental health support.
2. Development of professional development actions.
 - Realization of the training in small stage lighting (January 22 and 24, 2021)
 - Acceptance of the development project in the region (Updating of technical practices).
 - Active participation of Marie-Claude Pion in studies on training needs for the Theater and Humor channels.
3. Improved monitoring of CITT/ICTS files at the national level.
 - Peter Vastis and Eric Mongerson represent the provincial section at the boardmeeting.
4. Development of communication actions.
 - Involvement of members on the committee.
 - Analysis of members' needs.
 - Facebook posts.
 - Opening a CQICTS account on LinkedIn.

5. Development of recruitment actions.

- The recruitment committee composed of Peter Vastis and Norbert Muncs has been formed.
- Work has begun (priority list of short and long term actions), but was suspended with the resignation of Norbert Muncs.

6. Continuation of the organization's flagship activities (those that could take place).

- EXPO-SCÈNE (cancelled).
- Rendez-vous technique des arts de la scène 2020 (in collaboration with the Conseil de la culture de Québec, in two blocks (fall 2020 and winter 2021), 7 activities are offered remotely on the Zoom platform).
 - The Rendez-vous Technique Committee is made up of:
 - o Karine Légaré, Training Coordinator at the Conseil de la culture des régions de Québec et Chaudière-Appalaches
 - o Sandra Matte, President of CQICTS
 - o Monique Corbeil, representative member of CQICTS
 - o Emerick Demangel, 20K
 - o Philippe Poulin, Technical Director at the Palais Montcalm
 - o Steeve Simard, Stage Manager at the Grand Théâtre de Québec
 - o Michel Vézina, Technical Director of the Albert-Rousseau room
 - o Fadi Malouf, Technical Coordinator at the FEQ

Training organization

- Optimization of resources in terms of training resulting from the pooling with the AQM set up 2 years ago (Cloé Ratio).
- Development of a training course in small scenes lighting.
- Submission of our application for accessibility to funding granted by Emploi-Québec for training.
- Submission of a project promoting training accessibility to technicians in the regions.
- Participation in roundtables analyzing training needs (Theater and Humor channel).
- Recognition of the theatre technology sector.

In conclusion

The resumption of activities despite the persistence of the pandemic seems to be slow, fragile, but perceptible. Seeing this period of choice as a privilege is, in my opinion, an interesting alternative for the CQICTS in the next year.

COMMITTEES REPORTS

HUMAN RESOURCES

Presented by Esther Van Eek, Chair

Monique Corbeil and Paul Del Motte met to work on updating the current job profile and job mandate of the National Coordinator, the CITT/ICTS Human Resources Committee met to discuss it. A contract will be drafted for the National Coordinator position. With the resignation of Scott Martin, we would like to recruit another member to the committee. Our thanks to Scott for his contribution to the committee. Esther Van Eek created the Terms of Reference for the HR committee. They need to be finalized and adopted.

Both the National Coordinator position contract and the Terms of Reference documents need review to bring them into alignment with current practice and the new strategic plan of CITT/ICTS.

INCLUSION, DIVERSITY, EQUITY AND ACCESSIBILITY (IDEA)

Presented by Russell Martin, Co-chair

This committee was co-chaired by me and Crystal Lee. Andrea Lundy was also part of the committee as a member at large. It is an incredibly vital committee and I think it's also a very aspirational one. This year our focus was on the concrete steps we can take and what are the next practical steps. We have had lots of great conversations. I do not think we got as far as we were hoping to this year, but I think it was a good foundational year.

We started with an open invite to members of the community who want to attend open meetings and hear what we are talking about, and it is very important just to hear their voices in these conversations.

One of the things Crystal did was make a contact with our counterparts at USITT. They had recently changed the name of their committee to IDEA. Crystal had great conversations with them and got us invited to one of their committee meetings, which was quite large and highly informative. They had just completed their first round of EDI training with their board. Hearing their debriefing on what worked and what did not was invaluable. Some of their issues are slightly different than ours, as ours have much more of an indigenous focus, but it was a great first contact, and we hope to be able to continue to work on outreach and sharing of resources.

RENDEZ-VOUS 2022 CONTENT CURATION

Presented by Russell Martin, Chair

This is a bit of a recovery conference along with the opportunities and challenges of combining this with World Stage Design. As always, we want to expand our offerings and make sure they engage with the CITT/ICTS Community. I want to thank everybody who came to Calgary and the online participants.

The conversations we have, not just in the sessions, but in the halls, are where you gain knowledge and experience. You can talk through issues and find other persons who have solutions. Those connections will last and grow over the years. Some people in here I've known for 30 years. I think those are incredibly important takeaways and hopefully we will take another step next year.

I want to thank our sponsors and exhibitors, without their support we would not be able to do this. I've had many insightful conversations on the tradeshow floor with the exhibitors and educators about the issues facing our industry and got a better sense of their frustrations and solutions. Thank you to all the presenters who came and shared knowledge and time with us. Thank you to Kevin, Rob, Kyle and Sheila for all the technical support, and thank you to Monique Corbeil and Marie-Laure Leclerc, the team in the office whose incredible hard work makes this all happen.

NOMINATIONS ELECTION RESULTS

Presented by Paul Del Motte, Chair

The 2022 Election for Directors was held in accordance with CITT/ICTS Bylaws beginning May 13th 2022 and was open for 30 days. This year there were 3 positions on the board of directors up for election and we had 4 candidates on the ballot.

The nominees who have been elected, in alphabetical order, are: Autumn Coppaway (BC), Al Cushing (YK) and Russell Martin (MB).

View the full 2022 Board of Directors: https://www.citt.org/board_directors.html

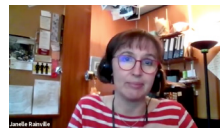
EDUCATION ROUNDTABLE *Once a month - Online*

Presented by CITT/ICTS and TDArts, the Education Roundtable is dedicated to maintaining the discussion amongst educators (staff and faculty) of Theatre Production Programs across Canada. This ongoing conversation tackles current and upcoming challenges faced by educational institutions. It is hosted alternately by Scott Martin (Ryerson University), Esther Van Eek (University of Windsor), Janelle Rainville (University of Waterloo and SM/PM/TDArts) and Paul Del Motte (Mount Allison University).

RE-OPENING ROUNDTABLE *Once a month - Online*

As events slowly return from the COVID-19 closures, new and different conditions and procedures will apply. Presented by CITT/ICTS and PMArts/TDArts, the Re-Opening Roundtable discusses next steps and creative solutions in light of the post-pandemic reality. It was moderated by Matt Frankish, CITT/ICTS President, Paul Fujimoto-Pihl, Chair of the Ontario Section (Grand Theatre) and Janelle Rainville (SM/PM/TDArts).

For more information and for meetings recordings visit: citt.org/Upcoming_Meetings_Roundtables



RENDEZ-VOUS TECHNIQUE DES ARTS DE LA SCÈNE 2021 *February 15 - 19, 2021 | Online*

Presented by Culture Capitale-Nationale et Chaudière-Appalaches and CQICTS, the 2021 edition of Rendez-vous technique des arts de la scène offered 3 online training courses. In the current context, the choice was made to offer these trainings in February, while the sector was still at a standstill, and technical directors and professional stage technicians had time to perfect their skills.

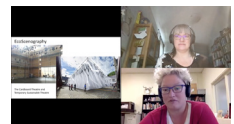
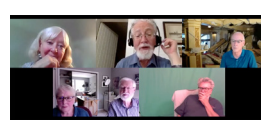
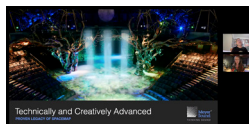
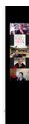
For more information visit: citt.org/quebec.html#rvt

CITT/ICTS RENDEZ-VOUS 2021 - STAY CONNECTED *August 10 - 12, 2021 | Online*

Rendez-vous 2021 – Stay Connected offered a mix of lively roundtables and panel discussions on current topics related to the industry along with compelling educational sessions, the renewed Product & Service Showcase and the ever famous Swag Bingo night which was held online. Over the course of the 3-day conference, attendees enjoyed an engaging series of presentations on topics ranging from theatre architecture and virtual reality to immersive sound, basic drawing techniques and team management, just to name a few.

This year again, registration to Rendez-vous 2021 was offered on a Pay What You Can basis. CITT/ICTS recognized the enormous effect on the production industry of the COVID-19 virus and the associated loss of work many of our members are experiencing, and as such a number of options for payment were given, including \$0. We wanted everyone to be able to experience CITT/ICTS Rendez-vous.

For more information visit: citt.org/annual_conference | Rendez-vous 2023 -> August 16 - 19, 2023 in Toronto, ON



EXPO-SCÈNE 2022 *April 13 - 14, 2022 | Palais des congrès de Montréal*

After a two-year hiatus due to the pandemic, Canada's leading entertainment technology show was finally back at the Palais des congrès de Montréal. The show welcomed 491 exhibitors and 1425 visitors. This year again attendees enjoyed the multiple networking and professional development possibilities, with a direct access to key industry players exhibiting the most advanced technologies on the market, on the trade show floor, in one of the demo rooms or through a series of TEC Talks discussing the very latest topics.

For more information visit: citt.org/ExpoScene | EXPO-SCÈNE 2023 -> April 13 - 14, 2023 in Montreal, QC



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INDEPENDENT AUDITOR'S REPORT

To the Members of
CANADIAN INSTITUTE FOR THEATRE TECHNOLOGY
INSTITUT CANADIEN DES TECHNOLOGIES SCÉNOGRAPHIQUES

Opinion

We have audited the financial statements of Canadian institute for theatre technology, institut canadien des technologies scénographiques, which comprise the balance sheet as at April 30, 2022, and the statements of operations, changes in net assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the organization as at April 30, 2022, and its result of operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Basis for Opinion

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

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

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

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

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

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INDEPENDENT AUDITOR'S REPORT

Auditor's Responsibilities for the Audit of the Financial Statements

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

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

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INDEPENDENT AUDITOR'S REPORT

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

Roland Naccache et Associés

Roland Naccache et Associés S.E.N.C.R.L.¹

Montreal, July 11, 2022

¹ Per CPA auditor, public accountancy permit n° A111929

**CANADIAN INSTITUTE FOR THEATRE TECHNOLOGY
INSTITUT CANADIEN DES TECHNOLOGIES SCÉNOGRAPHIQUES**

**STATEMENT OF OPERATIONS / RÉSULTATS
FOR THE YEAR ENDED APRIL 30, 2022 / EXERCICE TERMINÉ LE 30 AVRIL 2022**

	2022	2021
	\$	\$
REVENUES / PRODUITS		
EXPO-SCENE income / Revenu EXPO-SCENE - note 7	373,586	1,900
Conferences / Conférences	10,820	8,965
Workshop and project / Revenus d'atelier et de projet	3,000	-
Memberships / Adhésions	72,295	59,749
Grants / Subventions	75,784	105,581
Special projects / Projets spéciaux	17,840	7,558
Donations / Dons	500	2,100
Web advertising / Publicité web	275	-
Investment income / Revenu d'investissement	1,040	880
	555,140	186,733
EXPENSES / CHARGES		
EXPO-SCENE expenses / Dépenses EXPO-SCENE - note 7	223,595	1,737
Salaries and employee benefits / Salaires et charges sociales	112,410	110,185
Conferences expenses / Dépenses conférences	8,110	8,500
Office and general / Frais de bureau	6,286	9,072
Board expenses / Frais du conseil	2,817	1,256
Office rent / Loyer	10,627	16,905
Workshop and project expenses / Frais d'atelier et de projet	3,000	-
Special projects / Projets spéciaux	17,840	7,077
Financial expenses / Frais financiers	8,299	2,861
Membership expenses / Frais d'adhésions	1,289	3,365
Accounting fees / Frais de comptabilité	6,334	5,727
Regional sections funding / Financement des sections régionales - note 8	1,212	250
Professional fees / Honoraires professionnels	1,793	3,461
Website expenses / Frais de site web	7,488	7,589
Organizational memberships / Adhésions organisationnelles	1,264	1,335
Amortization / Amortissement	1,133	1,132
	413,497	180,452
EXCESS OF REVENUS OVER EXPENSES / ÉXCEDENT DES PRODUITS SUR LES CHARGES	141,643	6,281

See accompanying notes to financial statements / Voir les notes complémentaires

INSTITUT CANADIEN DES TECHNOLOGIES SCÉNOGRAPHIQUES

**STATEMENT OF CHANGES IN NET ASSETS / ÉVOLUTION DE L'ACTIF NET
FOR THE YEAR ENDED APRIL 30, 2022 / EXERCICE TERMINÉ LE 30 AVRIL 2022**

	Invested in capital assets / Investi en immobilisation	Special projects/ Projet spéciaux/ note 6	Unrestricted / Non affecté	2022	2021
	\$	\$	\$	\$	\$
BALANCE BEGINNING OF YEAR / SOLDE AU DÉBUT	3,187	12,543	55,558	71,288	65,007
Excess (deficiency) of revenues over expenses / Excédent (insuffisance) des produits sur les charges	(1,133)	-	142,776	141,643	6,281
BALANCE END OF YEAR / SOLDE À LA FIN	2,054	12,543	198,334	212,931	71,288

See accompanying notes to financial statements / Voir les notes complémentaires

INSTITUT CANADIEN DES TECHNOLOGIES SCÉNOGRAPHIQUES

**BALANCE SHEET / BILAN
AS AT APRIL 30, 2022 / AU 30 AVRIL 2022**

	2022	2021
	\$	\$
ASSETS / ACTIF		
CURRENT / À COURT TERME		
Cash / Encaisse	43,579	52,179
Investment / Investissement	383,076	324,310
Accounts receivable / Comptes clients	17,144	7,196
Grants receivable / Subventions à recevoir	2,738	1,861
Sales tax receivable / Sommes à recevoir de l'État	3,042	3,839
Prepaid expenses / Frais payés d'avance	30,538	45,485
Projects in progress / Projets en cours	30,043	-
	510,160	434,870
CAPITAL ASSETS / IMMOBILISATIONS CORPORELLES - note 3	2,054	3,187
	512,214	438,057
LIABILITIES / PASSIF		
CURRENT / À COURT TERME		
Accounts payable & acc. Liabilities / Fournisseurs et frais courus	122,563	41,426
Deferred contributions / Apports reportés - note 4	105,000	-
Deferred revenue / Revenus reportés	31,720	285,343
	259,283	326,769
LONG TERM DEBT / DETTE À LONG TERME - note 5	40,000	40,000
	299,283	366,769
NET ASSETS / ACTIF NET		
INVESTED IN CAPITAL ASSETS / INVESTI EN IMMOBILISATIONS	2,054	3,187
INTERNAL RESTRICTIONS / AFFECTATIONS INTERNES - note 6	12,543	12,543
UNRESTRICTED / NON AFFECTÉ	198,334	55,558
	212,931	71,288
	512,214	438,057

See accompanying notes to financial statements / Voir les notes complémentaires

ON BEHALF OF THE ADMINISTRATORS / POUR LE CONSEIL D'ADMINISTRATION

A Allison Cushing Administrator / Administrateur

MT.F. 182 Administrator / Administrateur

INSTITUT CANADIEN DES TECHNOLOGIES SCÉNOGRAPHIQUES

STATEMENT OF CASH FLOWS / FLUX DE TRÉSORERIE
FOR THE YEAR ENDED APRIL 30, 2022 / EXERCICE TERMINÉ LE 30 AVRIL 2022

	2022	2021
	\$	\$
OPERATING ACTIVITIES / ACTIVITÉS DE FONCTIONNEMENT		
Excess of revenues over expenses /		
Excédent des produits sur les charges	141,643	6,281
Amortization of capital assets /		
Amortissements des immobilisations corporelles	1,133	1,132
Non refundable portion of the long term debt /		
Portion non remboursable de la dette à terme - CUEC	-	(20,000)
	<u>142,776</u>	<u>(12,587)</u>
Changes in non-cash working capital		
Variations des éléments hors caisse du fonds de roulement /		
Accounts receivable / Comptes clients	(9,948)	(3,280)
Grants receivable / Subventions à recevoir	(877)	6,718
Sales tax receivable / Sommes à recevoir de l'État	797	(3,839)
Prepaid expenses / Frais payés d'avance	14,947	(3,787)
Projects in progress / Projets en cours	(30,043)	-
Accounts payable & acc. Liabilities / Fournisseurs et frais courus	81,137	11,246
Deferred contributions / Apports reportés	105,000	(9,850)
Deferred revenue / Revenus reportés	(253,623)	(2,705)
	<u>(92,610)</u>	<u>(5,497)</u>
Net cash provided by operating activities		
Flux de trésorerie liés aux activités de fonctionnement	<u>50,166</u>	<u>(18,084)</u>
FINANCING ACTIVITIES / ACTIVITÉS DE FINANCEMENT		
Long term debt / Dette à long terme		
Net cash provided by financing activities		
Flux de trésorerie liés aux activités de financement	<u>-</u>	<u>20,000</u>
NET INCREASE IN CASH AND CASH EQUIVALENTS		
AUGMENTATION NETTE DE LA TRÉSORERIE		
ET DES ÉQUIVALENTS DE TRÉSORERIE	50,166	1,916
CASH AND CASH EQUIVALENTS, BEGINNING OF YEAR		
TRÉSORERIE ET ÉQUIVALENTS DE TRÉSORERIE À		
L'OUVERTURE DE LA PÉRIODE	376,489	374,573
CASH AND CASH EQUIVALENTS, END OF YEAR		
TRÉSORERIE ET ÉQUIVALENTS DE TRÉSORERIE À LA		
CLÔTURE DE LA PÉRIODE	<u>426,655</u>	<u>376,489</u>
Represented by / Représentée par		
Cash / Encaisse	43,579	52,179
Investment / Investissement	383,076	324,310
	<u>426,655</u>	<u>376,489</u>

See accompanying notes to financial statements / Voir les notes complémentaires

**CANADIAN INSTITUTE FOR THEATRE TECHNOLOGY
INSTITUT CANADIEN DES TECHNOLOGIES SCÉNOGRAPHIQUES
COMPLEMENTARY NOTES / NOTES COMPLÉMENTAIRES
AS AT APRIL 30, 2022 / AU 30 AVRIL 2022**

1 LEGAL STATUS AND NATURE OF ACTIVITIES

CITT/ICTS (The Canadian Institute for Theatre Technology, Institut canadien des technologies scénographiques), (the organization), is a national service organization with the mission of actively promoting the professional development of its members and working for the betterment of the Canadian live performance community. Under the Federal and Quebec income tax acts, it is a not-for-profit organization and is exempt from income taxes.

CITT/ICTS is the Canadian Centre for OISTAT - The International Organization of Scenographers, Theatre Architects and Technicians, an international organization with centres in 38 countries in Europe, Asia and the Americas.

CITT/ICTS provides unique opportunities to its members to communicate, network and expand their knowledge and skills through workshops, conferences, electronic forums, and publications in the areas of technology, management, design, architecture and education for live performance in Canada.

FORME JURIDIQUE ET OBJECTIF DE L'ORGANISME

CITT/ICTS (The Canadian Institute for Theatre Technology, Institut Canadien des technologies scénographiques), (l'organisme), est une association nationale à but non-lucratif qui soutient activement le développement professionnel de ses membres et qui contribue à l'essor du milieu canadien des arts de la scène. Au sens des lois fédérale et provinciale de l'impôt sur le revenu, il est un organisme sans but lucratif et est exempté de l'impôt sur les bénéfices.

CITT/ICTS est le centre canadien pour OISTAT - Organisation Internationale des Scénographes Techniciens et Architectes de Théâtre, une organisation internationale avec des centres dans 38 pays en Europe, en Asie et aux Amériques.

CITT/ICTS offre à ses membres des possibilités uniques de communiquer, de réseauter et d'élargir leurs connaissances et leurs compétences par le biais d'ateliers, de conférences, de salons commerciaux, de forums électroniques et de publications dans les domaines de la technologie, de la gestion, de la conception, de l'architecture et de l'éducation pour le milieu du spectacle au Canada.

2 ACCOUNTING POLICIES

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

Use of Estimates

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

Significant financial statement items that require the use of estimates are the provision for accounts receivable, grants receivable, and impairment of long-lived assets. These estimates are reviewed periodically and adjustments are made, as appropriate, in the statement of operations in the year they become known.

**CANADIAN INSTITUTE FOR THEATRE TECHNOLOGY
INSTITUT CANADIEN DES TECHNOLOGIES SCÉNOGRAPHIQUES
COMPLEMENTARY NOTES / NOTES COMPLÉMENTAIRES
AS AT APRIL 30, 2022 / AU 30 AVRIL 2022**

2 ACCOUNTING POLICIES (cont'd)

Revenue Recognition

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

Expositions and conferences income are recognized as revenue when the activities are held.

Membership income are recognized as revenues in the year to which they relate.

Donation and sponsorship income are recognized when the activities take place and their receipt is reasonably assured.

Financial instruments measurement

The organization initially measures its financial assets and financial liabilities at fair value. The organization subsequently measures all its financial assets and financial liabilities at amortized cost.

Financial assets measured at amortized cost include cash, investment, accounts receivable and grants receivable.

Financial liabilities measured at amortized cost include accounts payable and accrued liabilities and long term debt.

Impairment

Financial assets measured at cost or at amortized cost are tested for impairment when there are indicators of impairment. The amount of the write-down is recognized in net income. The previously recognized impairment loss may be reversed to the extent of the improvement, directly or by adjusting the allowance account, provided it is no greater than the amount that would have been reported at the date of the reversal had the impairment not been recognized previously. The amount of the reversal is recognized in net income.

Cash and cash equivalents

The organization's policy is to present bank balances and term deposits with a maturity period of three months or less from the date of acquisition, including bank overdrafts with balances that fluctuate frequently from being positive to overdrawn under cash and cash equivalents.

Capital assets

Purchased capital assets are recorded at cost. Capital assets are amortized over the assets' estimated useful lives. They are subjected to tests for depreciation.

Computer equipment	Declining method	30%
Furniture and equipment	Declining method	20%

Contributed goods and services

The organization recognizes contributions in the form of supplies and services, which are used in the current functioning of the body and would otherwise have to be purchased and the value can be reasonably estimated. These amounts are established by suppliers according to their market values.

**CANADIAN INSTITUTE FOR THEATRE TECHNOLOGY
INSTITUT CANADIEN DES TECHNOLOGIES SCÉNOGRAPHIQUES
COMPLEMENTARY NOTES / NOTES COMPLÉMENTAIRES
AS AT APRIL 30, 2022 / AU 30 AVRIL 2022**

2 ACCOUNTING POLICIES (cont'd)

Impairment of Long-Lived Assets

Long-lived assets are tested for impairment whenever events or changes in circumstances indicate that their carrying amount may not be recoverable. An impairment loss is recognized when circumstances indicate that they no longer contribute to the organization's ability to provide goods and services, or that the value of future economic benefits or service potential associated with the assets being long-term is lower than their net book value. The impairment loss recognized is measured as the excess of the carrying amount of the asset over its fair value or replacement cost. A reduction in value must not be subject to reversals.

Volunteer contributed services

Volunteers devote several hours a year to help the organization deliver its services. However, these contributed services are often not recorded due to evaluation issues. Because of the difficulty of determining the fair value, contributed services are not recognized in the financial statements.

MÉTHODES COMPTABLES

Les états financiers ont été dressés selon les Normes comptables canadiennes pour les organismes sans but lucratif et comprennent les principales méthodes comptables suivantes:

Utilisation d'estimations

La préparation des états financiers dressés selon les Normes comptables canadiennes pour les organismes sans but lucratif exige que la direction effectue des estimations et établisse des hypothèses qui touchent les montants des actifs et des passifs déclarés, la présentation des actifs et des passifs éventuels à la date des états financiers et le montant des produits et des charges pour la période visée. Les résultats réels pourraient être différents de ces estimations.

Les éléments des états financiers qui requièrent davantage l'utilisation d'estimations incluent la durée de vie des immobilisations aux fins du calcul de l'amortissement et l'évaluation de leur valeur recouvrable nette. Le recouvrement des comptes clients et des subventions à recevoir est également sujet à certaines estimations et hypothèses. Les résultats réels pourraient être différents de ces estimations.

Constatation des produits

L'organisme applique la méthode du report pour comptabiliser les apports. Selon cette méthode, les apports affectés sont constatés à titre de produits de l'exercice au cours duquel les charges connexes sont engagées. Les apports non affectés sont constatés à titre de produits lorsqu'ils sont recus ou à recevoir si le montant à recevoir peut faire l'objet d'une estimation raisonnable et que sa réception est raisonnablement assurée.

Les revenus d'expositions et de conférences sont constatés à titre de produits lorsque les activités ont lieu.

Les revenus d'adhésions sont constatées à titre de produits dans l'exercice auquel elles se rapportent.

Les produits de dons et commandites sont constatés lorsque les activités ont lieu et que leur réception est raisonnablement assurée.

**CANADIAN INSTITUTE FOR THEATRE TECHNOLOGY
INSTITUT CANADIEN DES TECHNOLOGIES SCÉNOGRAPHIQUES
COMPLEMENTARY NOTES / NOTES COMPLÉMENTAIRES
AS AT APRIL 30, 2022 / AU 30 AVRIL 2022**

2 MÉTHODES COMPTABLES (suite)

Instruments financiers

Évaluation des instruments financiers

L'organisme évalue initialement ses actifs financiers et ses passifs financiers à la juste valeur.

Il évalue ultérieurement tous ses actifs financiers et ses passifs financiers au coût après amortissement.

Les actifs financiers évalués subséquemment au coût après amortissement se composent de l'encaisse, des investissements, des comptes clients et des subventions à recevoir.

Les passifs financiers évalués au coût après amortissement se composent des créditeurs et de la dette à long terme.

Dépréciation

Les actifs financiers évalués au coût ou au coût après amortissement sont soumis à un test de dépréciation s'il existe des indications possibles de dépréciation. Le montant de réduction de valeur est comptabilisé aux résultats. La moins-value déjà comptabilisée peut faire l'objet d'une reprise de valeur dans la mesure de l'amélioration, soit directement, soit par l'ajustement du compte de provision, sans être supérieure à ce qu'elle aurait été à la date de reprise si la moins-value n'avait jamais été comptabilisée. Cette reprise est comptabilisée aux résultats.

Trésorerie et équivalents de trésorerie

La politique de l'organisme consiste à présenter dans la trésorerie et les équivalents de trésorerie les soldes bancaires et les dépôts à terme dont l'échéance n'excède pas trois mois à partir de la date d'acquisition ainsi que les découverts bancaires dont les soldes fluctuent souvent entre le positif et le négatif.

Immobilisations corporelles

Les immobilisations sont comptabilisées au coût. Les immobilisations sont amorties en fonction de leur durée de vie utile estimative respective selon les méthodes et taux indiqués ci-dessous. Elles sont aussi soumises à des tests de dépréciation.

Équipement informatique	Dégressif	30%
Fourniture et équipement	Dégressif	20%

Apports reçus sous forme de services:

L'organisme constate les apports reçus sous forme de fournitures et de services, lesquels sont utilisés dans le cadre du fonctionnement courant de l'organisme et auraient dû autrement être achetés et dont la valeur peut faire l'objet d'une estimation raisonnable. Ces montants sont établis par les fournisseurs en fonction de leurs valeurs marchandes.

Dépréciation d'actifs à long terme

Les actifs à long terme sont soumis à un test de dépréciation lorsque des événements ou des changements de situation indiquent que leur valeur comptable pourrait ne pas être recouvrable. Une perte de valeur est constatée lorsque les circonstances indiquent qu'ils ne contribuent plus à la capacité de l'organisme de fournir des biens et des services, ou que la valeur des avantages économiques futurs ou du potentiel de service qui sont associés aux actifs à long terme est inférieure à leur valeur comptable nette. La perte de valeur constatée est mesurée comme étant l'excédent de la valeur comptable de l'actif sur sa juste valeur ou sur son coût de remplacement. Une réduction de valeur ne doit pas faire l'objet de reprises.

**CANADIAN INSTITUTE FOR THEATRE TECHNOLOGY
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COMPLEMENTARY NOTES / NOTES COMPLÉMENTAIRES
AS AT APRIL 30, 2022 / AU 30 AVRIL 2022**

2 MÉTHODES COMPTABLES (suite)

Services des bénévoles

Les bénévoles consacrent plusieurs heures par année pour aider l'organisme à assurer la prestation de ses services. Toutefois, il arrive souvent que ces apports ne soient pas comptabilisés en raison de problèmes d'enregistrement et d'évaluation. En raison de la difficulté d'auditer les apports reçus sous forme de service, ceux-ci ne sont pas constatés dans les états financiers.

3 CAPITAL ASSETS

			2022	2021
	Cost	Accumulated amortization	Net book value	Net book value
	\$	\$	\$	\$
Computer equipment	10,447	9,372	1,075	1,881
Furniture and equipment	3,284	2,305	979	1,306
	13,731	11,677	2,054	3,187

IMMOBILISATIONS CORPORELLES

			2022	2021
	Coût	Amortis- sement cumulé	Valeur comptable nette	Valeur comptable nette
	\$	\$	\$	\$
Équipement informatique	10,447	9,372	1,075	1,881
Fourniture et équipement	3,284	2,305	979	1,306
	13,731	11,677	2,054	3,187

**CANADIAN INSTITUTE FOR THEATRE TECHNOLOGY
INSTITUT CANADIEN DES TECHNOLOGIES SCÉNOGRAPHIQUES
COMPLEMENTARY NOTES / NOTES COMPLÉMENTAIRES
AS AT APRIL 30, 2022 / AU 30 AVRIL 2022**

4 DEFERRED CONTRIBUTION

Deferred contributions represent unspent resources externally restricted and restricted operating funding received in the current period that is related to the subsequent period. Changes in the deferred contributions balance are as follows:

	Balance April 30, 2021	Amount received	Recognized as revenues	Balance April 30, 2022
	\$	\$	\$	\$
Canada Council for Arts	-	100,000	-	100,000
Canadien Heritage	-	5,000	-	5,000
	-	105,000	-	105,000

APPORTS REPORTÉS

Les apports reportés représentent des ressources non dépensées reçues au cours de l'exercice considérés et destinées à couvrir les charges de fonctionnement de l'exercice subséquent. Les variations survenues dans le solde des apports reportés sont les suivantes :

	Solde 30 avril 2021	Octroi	Constaté à titre de produits	Solde 30 avril 2022
	\$	\$	\$	\$
Conseil des Arts du Canada	-	100,000	-	100,000
Patrimoine Canada	-	5,000	-	5,000
	-	105,000	-	105,000

5 LONG-TERM DEBT / DETTE À LONG TERME

	2022	2021
	\$	\$
Debt, due in December 2025. The debt does not bear interest until December 31, 2023. If \$ 40,000 of the debt is repaid before December 31, 2023, the organization will be entitled to \$20,000 of debt forgiveness.	60,000	60,000
Dette à terme, échéant en décembre 2025. La dette ne porte pas intérêt jusqu'au 31 décembre 2023. Si 40 000 \$ de la dette est remboursée avant le 31 décembre 2023, la société aura droit à 20 000 \$ de remise de la dette.	(20,000)	(20,000)
	40,000	40,000

**CANADIAN INSTITUTE FOR THEATRE TECHNOLOGY
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COMPLEMENTARY NOTES / NOTES COMPLÉMENTAIRES
AS AT APRIL 30, 2022 / AU 30 AVRIL 2022**

6 INTERNAL RESTRICTIONS

During previous years, the board decided to create and allocate an amount of \$ 25,000 for special projects. An amount of \$ 12,457 was used during the previous year.

These internally restricted amounts are not available for any other purpose without approval of the board of directors.

AFFECTATIONS INTERNES

Au cours d'exercices antérieurs, le Conseil d'administration de l'organisme a résolu de créer et d'affecter la somme de 25 000 \$ pour des projets spéciaux. Un montant de 12 457 \$ a été utilisé au cours de l'exercice antérieur.

L'organisme ne peut utiliser ces montants grevés d'affectations d'origine interne à d'autres fins sans le consentement préalable du Conseil d'administration.

7 NON-MONETARY TRANSACTIONS

The organization recognizes the service contributions received in the amount of \$ 18,070 (\$ NIL in 2021), which are used as part of the ongoing operation of the organization and would otherwise have been incurred. These transactions are accounted for at the market value of the goods given up.

OPÉRATIONS NON MONÉTAIRES

L'organisme constate les apports reçus sous forme de service d'un montant de 18 070 \$ (NIL \$ en 2021), lesquels sont utilisés dans le cadre du fonctionnement courant de l'organisme et auraient dû autrement être encourus. Ces montants sont établis par la direction ou par le fournisseur en fonction de leurs valeurs marchandes.

8 RELATED PARTY TRANSACTIONS

Funding was provided to the Prairie and CQICTS regional sections in 2022 in the amount of \$ 1,212 (\$ 250 in 2021), composed of \$ 212 (\$ NIL in 2021) to the Prairie regions and \$ 1,000 (\$ 250 2021) to the Regional sections funding - programming. These transactions occurred in the normal course of business of the organization and are measured at the exchange amount, which is the consideration established and accepted by related parties.

OPÉRATIONS ENTRE APPARENTÉS

Des fonds, pour un montant de 1 212 \$ (250 \$ en 2021) ont été versés aux sections régionales de la Prairie et de CQICTS en 2022 soit, 212 \$ (NIL \$ en 2021) pour la Prairie et 1 000 \$ (250 \$ en 2021) pour les sections régionales - programmation. Ces opérations ont eu lieu dans le cours normal des activités de l'organisme et sont mesurées à la valeur d'échange, qui est la contrepartie établie et acceptée par les apparentés.



2022 ANNUAL REPORT

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