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ANNUAL REPORT

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CANADIAN INSTITUTE FOR THEATRE TECHNOLOGY
INSTITUT CANADIEN DES TECHNOLOGIES SCÉNOGRAPHIQUES



2023 ANNUAL REPORT

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ORGANIZATIONAL STRUCTURE 2022-2023

2022-2023 BOARD OF DIRECTORS

Paul Del Motte *President*
Russell Martin *Vice-President*
Andrea Lundy *Secretary*
Al Cushing *Treasurer*
Matt Frankish *Past-President*
Autumn Coppaway, Claudia L'Écuyer, Crystal Lee and Esther Van Eek *Directors at Large*
One vacancy

FINANCE COMMITTEE

Al Cushing *Chair*
Paul Del Motte
Claudia L'Écuyer
Russell Martin
Ron Morissette
Monique Corbeil

NOMINATIONS COMMITTEE

Matt Frankish *Chair*
Paul Del Motte
Andrea Lundy
Josh Jensen *BC Section*
Kevin Humphrey *Alberta Section*
John Dick *Prairie Section*
Paul Fujimoto-Pihl *Ontario Section*
Sandra Matte *Québec Section*

HUMAN RESOURCES COMMITTEE

Esther Van Eek *Chair*
Al Cushing
Paul Del Motte

GOVERNANCE COMMITTEE

Al Cushing *Chair*
Autumn Coppaway
Russell Martin
Paul Del Motte
Monique Corbeil

INCLUSION, DIVERSITY, EQUITY AND ACCESSIBILITY (IDEA) COMMITTEE

Crystal Lee and Russell Martin *Co-Chairs*
Andrea Lundy
Paul Del Motte

MEMBERSHIP AND ENGAGEMENT COMMITTEE

Andrea Lundy *Chair*
Crystal Lee
Paul Del Motte

COMMUNICATIONS COMMITTEE

Crystal Lee
Paul Del Motte

ADVOCACY COMMITTEE

Matt Frankish *Chair*
Paul Del Motte

RENDEZ-VOUS 2023 CURATED CONTENT COMMITTEE

Autumn Coppaway
Paul Del Motte
Matt Frankish
Paul Fujimoto-Pihl
Crystal Lee
Andrea Lundy
Russell Martin

NATIONAL OFFICE STAFF

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

TECHNICAL DIRECTORS

Joël Décarie *EXPO-SCÈNE 2023*
Kevin Humphrey *Rendez-vous 2022*



PRESIDENT REPORT

•

We are finally back in Toronto for our first time in many years. Here is where the ground rules and structure were first set up in 1990 and the very first full conference was held in 1991. As always, we try to move our conference across the country, and it is great to be back where it all started.

Theatre and live entertainment are still trying to gain its footing over the past couple of years and we still have a way to go. I've always admired the resiliency of the people that work in our industry and their ability to tough it out during the most challenging of times. While we are still not out of the woods, we are moving closer to where we once were. I thank each and every one of you for your part in this journey.

Here are some of CITT/ICTS accomplishments over the past year:

- EXPO-SCÈNE is back on track and in April 2023 we welcomed over 1600 attendees with 62 exhibitors providing one of the larger trade shows in Canada. This event provides both support and visibility to our operations. It was great to be able to take part in this event and meet up with our corporate members. I look forward to the 10th anniversary of this show running next year on the 10th and 11th of April .
- Our newformed prairies section has hit the ground running and are already hard at work in preparations for our first conference to be held there a year from now.
- We have been working hard on realizing the strategic plan which has had some bumps in the road, but I hope, now that we have moved into the new normal, progress is being made. After this meeting I urge you all to hang around and attend the plenary session on membership. Your input will be vitally important to us in moving forward and assessing the need of our organization. CITT/ICTS is nothing without you the membership.
- We've successfully run and completed the In-house Assistantship Program of which our National Coordinator will talk about in her report on a very tight timeline and to great effect.
- I am happy that we also were able to team up with PM/TD Arts and co-program their events into our conference giving you all a great selection of sessions to attend.

I'd also like to take the time to thank the following:

- Our conference committee lead by our past-president Matt Frankish in pulling together all the programming that you have been able to enjoy these past few days.
- The corporate sponsors, including IATSE Local 58 our main conference sponsor, who have supported us both through the years and at this conference. Without your support Rendez-vous would not be able happen at the level it does.
- And last but not least the staff and crew of the Meridian Hall for everything they have done to support this conference.

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I feel we will be seeing some great changes over the next year and with your support the board will help nurture that change. Speaking of the board I urge you, if you are interested, to think about what you might be able to do to help out CITT/ICTS and maybe put your name forward to be a future director on our board as it can be a very rewarding experience. There will be some outreach to get some non-board member on these vital committees. If you are interested, please approach any member of the board to show your interest. It's a great way to find out what the board is all about.

I would like to take this time to thank our staff. Monique and Marie-Laure, as I said last year, for keeping the good ship CITT/ICTS afloat. Their dedication and hard work, in what at times can be a thankless job, is invaluable to the organization. Without them this organization could not survive. They are our support working hard in the shadows to keep us under way.

I as well thank you, the members. Your involvement both here and at the section level is what CITT/ICTS is all about. We exist to form a community of like-minded people and to support and further theatre and live entertainment going forward.

As I head into my second year as President, I will do my best to continue to support our entertainment community. With the help of the board and you I hope to keep CITT/ICTS a vibrant organization going forward for years to come. Please do not hesitate to contact me. Sometime I might take a while to get back to you, that crazy day job and all, but I will always listen.

In closing, I sincerely thank each of you for continuing to engage with our community you're your ongoing support of CITT/ICTS. Last year I referred to us being like a ship that made its way through the storm with the help of all of you. Now that the seas have calmed a bit, I look forward to seeing what the future will bring.

PAUL A. DEL MOTTE
President

TREASURER'S REPORT

FINANCE COMMITTEE

Presented by Al Cushing
Treasurer

The last three years have been a financial challenge for CITT/ICTS. There was the shock of the COVID-19 pandemic and resulting cancellations, twice, of EXPO-SCÈNE.

Monique steered us, with the support of most of our corporate members, through the resulting drought in income and was able to host a successful trade show this year.

CITT/ICTS partnered with OISTAT and the University of Calgary to present World Stage Design 2022; a project that was complicated by the pandemic and its associated delays and additional expenses. Funding for our contribution came from our reserves and a Federal grant for translation services.

CITT/ICTS was also able, with Federal support, to provide a series of mentorship opportunities for live performing arts technicians. The programme was very successful.

Mostly due to the success of EXPO-SCÈNE and Monique's leadership we have finished the year with a modest surplus of \$15,429 and unrestricted assets of \$226,360.

The financial statements were presented by M. Naccache at the 2023 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 is composed of two people: Marie-Laure Leclerc, Coordination Assistant and myself. We continued to work remotely throughout the year.

3. CITT/ICTS ANNUAL EVENTS

Rendez-vous 2022 was presented in person on August 11 to 13 at the University of Calgary during World Stage Design 2022 and included a virtual component for the all the 20 sessions that were presented. The delegate registration revenues were transferred to World Stage Design as part of our co-production agreement allowing delegates to attend both events with the same conference pass.

The conference generated a surplus of \$2 710 and Swag Bingo collected \$1 735 in donation for The AFC.

I wish to thank Kevin Humphrey the Rendez-vous technical director for his outstanding work in bringing together the many technical components of Rendez-vous.

2. MEMBERSHIP

The membership revenues totaled \$71 108 down \$1 200 from 2022.

Total number of members in good standing was also down by 19.

From May 2022 to April 2023, CITT/ICTS welcomed 36 new and returning members.

EXPO-SCÈNE 2023 was held on April 13 and 14 at the Palais des congrès de Montréal. This edition was met with some challenges as it was scheduled on Thursday and Friday after Easter rather than the usual Wednesday and Thursday before Easter. It overlapped with two other major USA shows including the NAMM in Anaheim California which exceptionally changed their dates from January to April in 2023 and the NAB show in Las Vegas. This had an impact on attendance by both exhibitors and attendees.

- Total exhibitors: 62
- Total attendees: 1 601
- Total revenues: \$343 422.00
- Total surplus: \$124 397.00

EXPO-SCÈNE is planned and organized by a team of three people composed of Joël Décarie, the show Technical Director, the office Coordination Assistant Marie-Laure Leclerc and myself.



4. OUTREACH INITIATIVES AND SUPPORT TO THE COMMUNITY

Over the year, CITT/ICTS supported numerous events including:

- The Event Safety Alliance Canada Conference (deferred from 2020)
- The PMArts and TDArts Conference - Online passes sponsorship in June 2022
- The CQICTS-Québec Section Rendez-vous technique des arts de la scène - Luncheon presentation in September 2022
- The Ontario Section Connect 2023 annual event in January 2023

CITT/ICTS In-house Assistantship Program - CPAWRF

In May 2022 CITT/ICTS submitted an application to the Canadian Performing Arts Workers Resilient Fund (CPAWRF) for the In-house Assistantship Program. The application was accepted and CITT/ICTS received a grant for \$190 000.

Two rounds of applications were received, and twenty-six self-created technical assistantships were selected and funded from six provinces and one territory. Of those, 25 were in English and one in French. These assistantships lasted between two and seventeen weeks, and trained assistants in disciplines including lighting, sound, video, props, production management, and technical direction.

Funds were set aside to provide access for those facing barriers in accessing the program, including for Indigenous, radicalized, marginalized, Disabled and other equity-seeking applicants. These funds were intended to support those living in distant rural areas, and those with childcare needs. These funds were to be in addition to funds paid out as part of the assistantship, so that these applicants can take full advantage of the assistantship. Several assistantships took advantage of these funds.

The reports from the twenty-six assistants were highly positive in their responses to the program, describing significant improvements in their understanding and engagement with their discipline as a result of learning from their mentors and accessing the resources of these companies. Hosting spaces also reported very positive outcomes from the project and express a need for this type of program on an annual basis. Sadly, the CPAWRF program ended on March 31st 2023 and will not be reinstated. A total of \$175 000 was spent for the projects, \$10 000 was used to hire the project manager \$5000 for administration fees and CITT/ICTS contributed \$10 000 in in-kind support from the national office staff.

As the promoter of this initiative, this endeavour has been a very positive experience. CITT/ICTS has been encouraged by both the assistant and hosting venues participants to continue to offer this type of program in a recurrent way. There is an undeniable need for mentorship, hands-on assistantships and professional development for the technical and production workers in the performing arts sector and we sincerely hope that Canadian Heritage can continue to fund and support such initiatives. The performing arts landscape has been dramatically transformed following the COVID pandemic; it is CITT/ICTS desire to continue to enrich the sector with valuable and constructive assistantship programming such as this one for the betterment of the Canadian live performance community.

In closing, I would like to thank the board of directors for the continuous support and guidance, and I would like to acknowledge Marie-Laure for her relentless support and dedication throughout the year.

REGIONAL SECTIONS REPORTS



ALBERTA

Presented by Kevin Humphrey

Alberta Section Chair

During the past year our board was able to meet 7 times and we also had our AGM with the membership for a total of 8 meetings. All of which were held online.

We held our AGM in November 2022, it was the first one under our new bylaws and the clarity the revised bylaws gave us streamlined the election. Our next AGM will be on September 11, if you are an Alberta member please email us at alberta@citt.org and RSVP. It will be online only and we will send out the link to all who register.

At our AGM we were able to bring on some new faces and some old ones that had taken a break. We weren't able to organize any events this year but we found we had enough stability and energy to start working on a long needed update to Safe Stages, this is Alberta's version of the "Safety Guidelines for the Live Performance Industry in Ontario" publication. This was originally an initiative between the Alberta Government's department of OH&S, Theatre Alberta, CITT/ Alberta and many other individuals and organizations. While still relevant it was published in 2006 and has not been updated since. The Alberta government is no longer working to publish or update industry specific guidelines so won't help us with this update. They have however given us the green-light to use all materials in the original and carry on with the name. We have begun some research into which parts are out of date and/or missing. We are working towards contracting someone to help find some funding grants to help see this to completion.

In March of this year we were able to partner with Theatre Alberta an offer \$2500 in funding to an Alberta Member who has done lots of work to help the community as part of their broader Michelle Dias Community Service Award. This award was given to Betty Hushlak She planned to use the award to help her attend the Prague Quadrennial in June.

Without any events our financial situation remained stable and relatively unchanged. For our year ending May 31, 2023, we earned \$136.09 in interest on our GIC. We spent \$1300 sponsoring the Betty Mitchell Awards in Calgary and the Elizabeth Sterling Haynes Awards in Edmonton. We had Bank charges of \$3.75 and a Webhosting expense of \$48. A generous member in Calgary has once again paid for our website domain renewal fees for a further 3-years.



BRITISH COLUMBIA

Presented by Jody Burkholder

BC Section Chair

We are in the process of restarting the BC section. Paperwork to incorporate as a not-for-profit will be filed by October as well as getting a bank account open to receive and hold funds. There is a welcome back mixer planned for mid-october at the Arts Club on Granville Island which will be targeted towards early professionals and experienced professionals getting a chance to put faces to names and also to introduce the new board to the community.

We are also starting the process of bringing a bus or two of those young professionals up to the Okanagan next summer for a boot camp training program. Partnering with the Vernon and District Performing Arts Centre and the Kelowna Community Theatre for the spaces to train in and Actsafe and other interested parties to help with the certifications, we hope to make this an annual event. Local participation will also be encouraged and actively pursued.

We have high expectations for the future of this section and look forward to bringing new members to the national section as we grow the services that we can provide our membership



ONTARIO

Presented by Laura Coleman
Ontario Section Chair

We had a very successful Ontario AGM yesterday (August 18, 2023), thank you to all present. We would like to welcome the slate of directors that was approved yesterday and new to the board are Stephanie Grinton and Collin Harris. We look forward to working with them. I would like to thank the Ontario board for their continued hard work this past year and going forward.

The Ontario Section spent a lot of time this year bringing back our annual event Connect 2023. It was held January 6th to 8th at Toronto Metropolitan University and was a big success. We hosted training sessions such as Qlab for both audio and video, EOS programming and Yamaha console training. We also hosted a boots and shoes seminar, advocating for yourself and what to do when you catch your first call with IATSE among many others.

The focus of the event is to bring students and professionals together, while offering educational opportunities to the community to help fill the gaps from Covid or learn a new skill.

A special thank you to all of our volunteers and sponsors for Connect 2023, The National Office for their support and to IATSE Canada and the Canadian Performing Arts worker resilience fund. Through this we were able to pay all of our instructors and panelists for their time and expertise, as well as the materials needed, while keeping it free to participants. Our goal for Connect 2024 is to keep this up while keeping cost low to participants.

The Ontario board is looking forward to building on the momentum and working on expanding what we can offer our section going forward.

Lastly, we would like to thank Paul for his service with the CITT Ontario Board. Paul has been on the board for 11 years and was chair for 6 plus years. He has done so much for the board and getting us through the pandemic. We appreciate all his hard work over the years and wish him well moving forward and hopefully some rest.



PRAIRIE

Presented by John Dyck
Prairie Section Chair

The prairie section has had a good first year since forming.

We haven't hosted any events in the last few months but have around a half dozen events in the works for the fall. These include another meet and greet for new members, building off what we learnt in the first trial of it last year. As well we plan on having another course on Qlab for Fringe, as well as a seminar on how theatrical skills can transfer over into the film world.

The Saskatoon Region has been working with national as well as building partners in the community in preparation for Rendez-vous in Saskatoon. As always, we will continue to build our presence in this section and build the membership.



QUÉBEC - CQICTS

Presented by Sandra Matte
Québec Section Chair

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

The Board of Directors has decided to focus its priorities for 2022 on developing the skills of workers in our industry, in order to offset the major changes brought about by the shortage of labour in the live performing sector.

To this end, the CQICTS team has proposed to step up the use of our shared continuing education resources with the AQM.

Two hands-on technical refresher tours were planned for the Bas St-Laurent, Gaspésie, Côte-Nord, Abitibi and Saguenay-Lac-Saint-Jean regions in May and June. The course *Actualisation des pratiques techniques : PROTOCOLE(S) NUMÉRIQUE(S), GRÉAGE ET SÉCURITÉ* wanted to respond to three issues mentioned in the various reports produced by Compétence Culture with regard to training, namely :

- Professional development in new technologies
- Lack of training in specialized skills
- The inequality of resources in remote regions compared to major centers

Despite the dire need for ongoing training, the specific context of stage technologies (variable and busy schedules, job insecurity, status of workers) makes group training difficult. In the end, despite strong interest from technicians in the regions, only one of the two tours went ahead. The other had to be cancelled due to a lack of registrations and cases of Covid-19.

Despite the difficulties encountered, participants seem to have appreciated the training offered. The training content met 100% of their needs and expectations, as did the achievement of objectives. Satisfaction with the trainer was also high, and he was described as "Strongly experienced" and "...in full control of the subject with very relevant examples."

Following this experience, we realized that our administrative structure was ill-suited to support activity of this type. We agreed that it would be preferable to set up training courses in collaboration with an organization that could administratively support the logistics associated with the expenses. For example, not having a credit card makes booking hotel rooms, car rentals, etc. much more complex. If we want to carry out other activities of this kind, we'll have to review our administrative resources.

Next, Françoise Boudreault (our shared resource with AQM), also worked on the logistics required for the Rendez-vous techniques 2022, held in Quebec City in early September. Once again, this training and networking event was a success, with over 70 participants taking part in 8 specialized training courses (Autocad, networking and IP protocol, GrandMA, video mapping electricity, machinist, rigging and Qlab).

A meeting with the Compétence Culture team was also organized to showcase their crisis recovery efforts. The presentation was well received by participants, and led to lengthy discussions afterwards.

To support the cultural committee in its ambitions to document training needs, Marie-Claude Pion also took part in various meetings and consultations with the *Chaîne Théâtre* and *Chaîne Humour*, which led to the production of reports (see links below, in French only):

- <https://competenceculture.ca/wp-content/uploads/sites/2/2023/01/1-etude-theatre-8jan2023.pdf>
- <https://competenceculture.ca/wp-content/uploads/sites/2/2022/11/1-etude-humour-16sept.pdf>

The CQICTS Board of Directors also kept its promises, delegating a representative to attend the majority of CITT/ICTS Board meetings in order to stay in touch with the organization's priorities and keep abreast of key national issues.

We also took the time to review the organization's by-laws to bring them up to date.

A Teams group was created to ensure better communication between directors. Documents relating to the organization's administration are centralized there, facilitating the progress of files.

COMMITTEES REPORTS

MEMBERSHIP AND ENGAGEMENT

Presented by Andrea Lundy, Chair

The committee have been meeting to discuss how best to address the current industry needs and how to move forward with the engagement of current members and how to provide more outreach to grow our membership.

The Committee is strategizing a plan to engage the membership, ask questions, listen to what the needs are from members and discuss ways that we can engage new members.

We have a goal to gather metrics via the plenary discussion today and potential Town Halls moving forward. The terms and path forward will be determined with these metrics and the valuable input from the community.

We would like to measure success in the strategic plan with some of the following achievements:

- A cycle of sustainability is attained in membership and activities.
- Membership increases as a result of activities that are more representative.
- Members are active and engaged on committees, on the Board, in professional development and mentorship.
- Members are proud to be part of the organization and share this with their networks.
- Members feel valued by their organization, their community and their peers.
- Excellence is recognized and celebrated.

There is no forward movement without deep, open and considered discussion. We aim to be better listeners and open to what the membership feels is the best way to serve the industry. We value transparency and openness. We are interested and are listening.

INCLUSION, DIVERSITY, EQUITY AND ACCESSIBILITY (IDEA)

Presented by Crystal Lee and Russell Martin, Co-Chairs

The following report is in collaboration with our other supporting member, Andrea Lundy.

CRYSTAL - I've been on IDEA committee with Russell for two terms now, and since joining, Russell and I have embarked on restructuring and defining what it means to have equity within our membership. Largely, our time has been devoted to internal research, training and taking in feedback from our membership on how to build better infrastructure within our own leadership.

Behind the scenes, we've been in consultation with Cary Gillett, who chairs the USITT version of IDEA committee - and who, much like us, is navigating how to better diversify their membership to make it more accessible to minoritized voices who aren't as empowered in homogenized public spaces.

We also kickstarted our Board training series with a 2hour internal mandatory session in English and French on Workplace Inclusion for Gender and Sexual Diversity with a Canadian based company - Egale. Other workshops Russell and I are prioritizing for the incoming term are anti-indigenous racism, and general equity and inclusion in the arts as it relates back to our strategic plans moving forward.

Russell, Andrea and I felt prioritizing consistency in language and understanding within our board, was the best activation of our strategic priorities at this time, in hopes that what we learn will better inform our best practices for our membership.

RUSSELL - Currently, this committee is focusing on removing barriers for our membership, and promoting and improving inclusivity and visibility of diverse members. This year, we were happy to have a more active voice in how we engaged the CITT/ICTS Rendez-vous - with consistent language in our welcome packages and presenter introductions. Also grateful to have better representation in programming through some other leading entities in advocacy and change - PMTD Arts, Means of Production and ADC, to name a few.

As we continue our work, we're energized by some of the momentum we've built in the last two terms. Our larger upcoming priorities will be to build our committee, and finally open it to membership who are interested in contributing. IDEA also shouldn't happen in a vacuum, and so we'll be empowering more intersection between committees, ensuring there's representation in planning ahead.

EDUCATION & RE-OPENING ROUNDTABLES *Once a month - Online*

EDUCATION: 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). Last occurrence: February 29, 2022. No meeting was held since.

RE-OPENING: Presented by CITT/ICTS and PMArts/TDArts, the Re-Opening Roundtable discusses next steps and creative solutions in light of the post-pandemic reality. Moderated by Matt Frankish, CITT/ICTS President, Paul Fujimoto-Pihl, Chair of the Ontario Section (Grand Theatre) and Janelle Rainville (SM/PM/TDArts). Last occurrence: March 22, 2022. No meeting was held since.

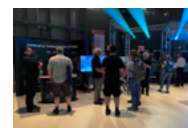
For more information and for meetings recordings please visit: citt.org/Upcoming_Meetings_Roundtables

RENDEZ-VOUS 2022 @ WORLD STAGE DESIGN *August 11 - 13, 2022*

Rendez-vous 2022 was held in conjunction with World Stage Design 2022 on the campus of the University of Calgary, in Calgary, Alberta. Hundreds of professionals coming from around the world and from all sectors of the live performance arts converged to the majestic Canadian Rockies to share, discover and experience this unique happening. The conference programming offered a mix of educational sessions and roundtables, all of them were held both in-person and streamed live via Zoom, allowing for remote participation. The conference itself welcomed over 200 attendees (in-person and virtual). The trade show was held at the MacEwan Hall and hosted 22 exhibitors and 4 schools.

To watch the conference session recordings please visit: citt.org/Rendez-vous_2022_Videos (Exclusive to CITT/ICTS Members)

For more information please visit: citt.org/annual_conference | Rendez-vous 2024 -> August 14 - 17, 2024, Saskatoon, SK



RENDEZ-VOUS TECHNIQUE DES ARTS DE LA SCÈNE 2022 *September 6 - 8, 2022*

Presented by Culture Capitale-Nationale et Chaudière-Appalaches and CQICTS (Quebec Section), the 2022 edition of Rendez-vous technique des arts de la scène offered 2 online and 6 in-person trainings. Trainings combined theory, demonstration and practice by integrating activities that put participants into action in order to promote the retention of knowledge and new skills. The entertainment technology sector having experienced numerous departures to other sectors of activity during the pandemic, beginner and intermediate level training was offered in an effort to train new cohorts of technicians.

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

CONNECT 2023 *January 6 - 8, 2023 | Toronto Metropolitan University School of Performance*

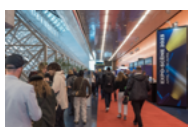
CONNECT is the flagship event of the CITT/ICTS Ontario Section. Bringing together professionals from across the industry, students from multiple post-secondary programs, employers, vendors, and manufacturers, CONNECT seeks to build bridges within the live entertainment industry in the Toronto region. From the ever popular Job Fair, where students (and professionals) can find their next gig, to educational sessions on the latest hot topics in the industry, there is something for everyone. CONNECT 2023 courses were open to all performing arts workers and offered at no cost as part of the trainings the IATSE is providing through the Canada Performing Arts Workers Resilience Fund.



EXPO-SCÈNE 2023 *April 13 - 14, 2023 | Palais des congrès de Montréal*

This year's edition of Canada's leading entertainment technology show welcomed over 1600 attendees and offered multiple networking and professional development opportunities. The trade show floor, demo rooms and educational TEC Talks all contributed to provide a direct access to key industry players and to the most advanced technologies on the market.

For more information please visit: citt.org/ExpoScene | EXPO-SCÈNE 2024 -> April 10 - 11, 2024 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, 2023, 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, 2023, 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.

Roland Naccache et Associés S.E.N.C.R.L.
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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 6, 2023

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, 2023 / EXERCICE TERMINÉ LE 30 AVRIL 2023**

	2023	2022
	\$	\$
REVENUES / PRODUITS		
EXPO-SCENE income / Revenu EXPO-SCENE - note 7	343,422	373,586
Conferences / Conférences	51,690	10,820
Workshop and project / Revenus d'atelier et de projet	-	3,000
Memberships / Adhésions	71,108	72,295
Grants / Subventions	294,517	75,784
Special projects / Projets spéciaux	45,968	17,840
Donations / Dons	1,735	500
Web advertising / Publicité web	-	275
Investment income / Revenu d'investissement	3,878	1,040
	812,318	555,140
EXPENSES / CHARGES		
EXPO-SCENE expenses / Dépenses EXPO-SCENE - note 7	219,025	223,595
Salaries and employee benefits / Salaires et charges sociales	118,060	112,410
Conferences expenses / Dépenses conférences	49,594	8,110
Office and general / Frais de bureau	10,540	6,286
Board expenses / Frais du conseil	6,641	2,817
Office rent / Loyer	11,377	10,627
Workshop and project expenses / Frais d'atelier et de projet	185,000	3,000
Donations	1,735	-
Special projects / Projets spéciaux	167,514	17,840
Financial expenses / Frais financiers	3,901	8,299
Membership expenses / Frais d'adhésions	1,563	1,289
Accounting fees / Frais de comptabilité	6,260	6,334
Regional sections funding / Financement des sections régionales - note 8	6,800	1,212
Professional fees / Honoraires professionnels	2,666	1,793
Website expenses / Frais de site web	4,624	7,488
Organizational memberships / Adhésions organisationnelles	1,071	1,264
Amortization / Amortissement	518	1,133
	796,889	413,497
EXCESS OF REVENUS OVER EXPENSES / ÉXCEDENT DES PRODUITS SUR LES CHARGES	15,429	141,643

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, 2023 / EXERCICE TERMINÉ LE 30 AVRIL 2023**

	Invested in capital assets / Investi en immobilisation	Special projects/ Projet spéciaux/ note 6	Unrestricted / Non affecté	2023	2022
	\$	\$	\$	\$	\$
BALANCE BEGINNING OF YEAR / SOLDE AU DÉBUT	2,054	12,543	198,334	212,931	71,288
Excess (deficiency) of revenues over expenses / Excédent (insufisance) des produits sur les charges	(518)	(12,543)	28,490	15,429	141,643
BALANCE END OF YEAR / SOLDE À LA FIN	1,536	-	226,824	228,360	212,931

See accompanying notes to financial statements / Voir les notes complémentaires

INSTITUT CANADIEN DES TECHNOLOGIES SCÉNOGRAPHIQUES

**BALANCE SHEET / BILAN
AS AT APRIL 30, 2023 / AU 30 AVRIL 2023**

	2023	2022
	\$	\$
ASSETS / ACTIF		
CURRENT / À COURT TERME		
Cash / Encaisse	46,360	43,579
Investment / Investissement	238,977	383,076
Accounts receivable / Comptes clients	15,144	17,144
Grants receivable / Subventions à recevoir	9,500	2,738
Sales tax receivable / Sommes à recevoir de l'État	-	3,042
Prepaid expenses / Frais payés d'avance	24,004	30,538
Projects in progress / Projets en cours	2,847	30,043
	336,832	510,160
CAPITAL ASSETS / IMMOBILISATIONS CORPORELLES - note 3	1,536	2,054
	338,368	512,214
LIABILITIES / PASSIF		
CURRENT / À COURT TERME		
Accounts payable & acc. Liabilities / Fournisseurs et frais courus	45,115	122,563
Sales tax payable / Sommes à payer à l'État	12,913	-
Deferred contributions / Apports reportés - note 4	-	105,000
Deferred revenue / Revenus reportés	11,980	31,720
	70,008	259,283
LONG TERM DEBT / DETTE À LONG TERME - note 5	40,000	40,000
	110,008	299,283
NET ASSETS / ACTIF NET		
INVESTED IN CAPITAL ASSETS / INVESTI EN IMMOBILISATIONS	1,536	2,054
INTERNAL RESTRICTIONS / AFFECTATIONS INTERNES - note 6	-	12,543
UNRESTRICTED / NON AFFECTÉ	226,824	198,334
	228,360	212,931
	338,368	512,214

See accompanying notes to financial statements / Voir les notes complémentaires

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

_____ Administrator / Administrateur

_____ Administrator / Administrateur

INSTITUT CANADIEN DES TECHNOLOGIES SCÉNOGRAPHIQUES

STATEMENT OF CASH FLOWS / FLUX DE TRÉSORERIE
FOR THE YEAR ENDED APRIL 30, 2023 / EXERCICE TERMINÉ LE 30 AVRIL 2023

	2023	2022
	\$	\$
OPERATING ACTIVITIES / ACTIVITÉS DE FONCTIONNEMENT		
Excess of revenues over expenses / Excédent des produits sur les charges	15,429	141,643
Amortization of capital assets / Amortissements des immobilisations corporelles	518	1,133
	<u>15,947</u>	<u>142,776</u>
Changes in non-cash working capital Variations des éléments hors caisse du fonds de roulement /		
Accounts receivable / Comptes clients	2,000	(9,948)
Grants receivable / Subventions à recevoir	(6,762)	(877)
Sales tax receivable / Sommes à recevoir de l'État	3,042	797
Prepaid expenses / Frais payés d'avance	6,534	14,947
Projects in progress / Projets en cours	27,196	(30,043)
Accounts payable & acc. Liabilities / Fournisseurs et frais courus	(77,448)	81,137
Sales tax payable / Sommes à payer à l'État	12,913	-
Deferred contributions / Apports reportés	(105,000)	105,000
Deferred revenue / Revenus reportés	(19,740)	(253,623)
	<u>(157,265)</u>	<u>(92,610)</u>
Net cash provided by operating activities Flux de trésorerie liés aux activités de fonctionnement	<u>(141,318)</u>	<u>50,166</u>
NET INCREASE (DECREASE) IN CASH AND CASH EQUIVALENTS AUGMENTATION (DIMINUTION) NETTE DE LA TRÉSORERIE ET DES ÉQUIVALENTS DE TRÉSORERIE	(141,318)	50,166
CASH AND CASH EQUIVALENTS, BEGINNING OF YEAR TRÉSORERIE ET ÉQUIVALENTS DE TRÉSORERIE À L'OUVERTURE DE LA PÉRIODE	<u>426,655</u>	<u>376,489</u>
CASH AND CASH EQUIVALENTS, END OF YEAR TRÉSORERIE ET ÉQUIVALENTS DE TRÉSORERIE À LA CLÔTURE DE LA PÉRIODE	<u>285,337</u>	<u>426,655</u>
Represented by / Représentée par		
Cash / Encaisse	46,360	43,579
Investment / Investissement	238,977	383,076
	<u>285,337</u>	<u>426,655</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, 2023 / AU 30 AVRIL 2023**

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, 2023 / AU 30 AVRIL 2023**

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
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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
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AS AT APRIL 30, 2023 / AU 30 AVRIL 2023**

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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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

	2023		2022	
	Cost	Accumulated amortization	Net book value	Net book value
	\$	\$	\$	\$
Computer equipment	10,447	9,695	752	1,075
Furniture and equipment	3,284	2,500	784	979
	13,731	12,195	1,536	2,054

IMMOBILISATIONS CORPORELLES

	2023		2022	
	Coût	Amortissement cumulé	Valeur comptable nette	Valeur comptable nette
	\$	\$	\$	\$
Équipement informatique	10,447	9,695	752	1,075
Fourniture et équipement	3,284	2,500	784	979
	13,731	12,195	1,536	2,054

**CANADIAN INSTITUTE FOR THEATRE TECHNOLOGY
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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, 2022	Amount received (paid back)	Recognized as revenues	Balance April 30, 2023
	\$	\$	\$	\$
Canada Council for Arts	100,000	-	100,000	-
Canadien Heritage	5,000	(1,103)	3,897	-
	<u>105,000</u>	<u>(1,103)</u>	<u>103,897</u>	<u>-</u>

APPORTS REPORTÉS

Les apports reportés représentent des ressources non dépensées reçues au cours de l'exercice considéré 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 2022	Octroi (Remb- oursement)	Constaté à titre de produits	Solde 30 avril 2023
	\$	\$	\$	\$
Conseil des Arts du Canada	100,000	-	100,000	-
Patrimoine Canada	5,000	(1,103)	3,897	-
	<u>105,000</u>	<u>(1,103)</u>	<u>103,897</u>	<u>-</u>

5 LONG-TERM DEBT / DETTE À LONG TERME

	2023	2022
	\$	\$
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.	<u>(20,000)</u>	<u>(20,000)</u>
	<u>40,000</u>	<u>40,000</u>

**CANADIAN INSTITUTE FOR THEATRE TECHNOLOGY
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6 INTERNAL RESTRICTIONS

During previous years, the board decided to created and allocate an amount of \$ 25,000 for special projects. An amount of \$12,543 was used during the fiscal year and \$ 12,457 was used during 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 d'exercices antérieure et un montant de 12 543 \$ a été utilisé cette année.

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 \$ 15,000 (\$ 18,070 in 2022), 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 recus sous forme service d'un montant de 15 000 \$ (18 070 \$ en 2022), 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, Ontario and CQICTS regional sections in 2022 in the amount of \$ 6.800 (\$ 1,212 in 2022), composed of \$ 1,000 (\$ 212 in 2022) to the Prairie Section, \$ 1,000 (\$ 1,000 in 2022) to the CQICTS Section, \$ 1,000 to the Ontario Section and \$ 3,800 to the Ontario Section for programming funding. 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 6 800 \$ (1 212 \$ en 2022) ont été versés aux sections régionales de la Prairie, de l'Ontario et de CQICTS en 2022 soit, 1 000 \$ (212 \$ en 2022) pour la Section Prairie et 1 000 \$ (1 000 \$ en 2022) pour la Section CQICTS, 1 000 \$ pour la Section Ontario et 3 800 \$ à la Section Ontario pour du financement de programmation. Ces opérations ont eu lieu dans le cours normal des activités de l'organisme et son mesurées à la valeur d'échange, qui est la contrepartie établie et acceptée par les apparentés.



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