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ANNUAL REPORT

citt
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CANADIAN INSTITUTE FOR THEATRE TECHNOLOGY
INSTITUT CANADIEN DES TECHNOLOGIES SCÉNOGRAPHIQUES



2025 ANNUAL REPORT

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ORGANIZATIONAL STRUCTURE 2024-2025

From May 1, 2024 through April 30, 2025

2024-2025 BOARD OF DIRECTORS

Russell Martin *President*

Autumn Coppaway *Vice-President*

Andrea Lundy *Secretary*

Joshua McIntosh *Treasurer*

Directors at Large **Daniel Bennett, Brianne Gwartz, Matt Lamarche, Crystal Lee, Peter Lyne, Debbie Richardson.**

FINANCE COMMITTEE

Joshua McIntosh *Chair*

Autumn Coppaway

Russell Martin

Debbie Richardson

Jacque Lazar

GOVERNANCE & NOMINATION COMMITTEE

Russell Martin *Chair*

Autumn Coppaway

Jacque Lazar

EVENTS COMMITTEE

Debbie Richardson and Brianne Gwartz *Co-Chairs*

Craig Alfredson

Autumn Coppaway

Kevin Humphrey

Crystal Lee

Russell Martin

Jamie Richardson

Jacque Lazar

MEMBERSHIP & ENGAGEMENT COMMITTEE

Andrea Lundy and Debbie Richardson *Co-Chairs*

Autumn Coppaway

Daniel Bennett

Amy Dass

Russell Martin

Peter Lyne

COMMUNICATIONS & ADVOCACY COMMITTEE

Crystal Lee *Chair*

Emma Alderman

John Dyck

Zack Grosh

Brianne Gwartz

Andrea Lundy

Jacque Lazar

INCLUSION, DIVERSITY, EQUALITY & ACCESSIBILITY (IDEA) COMMITTEE

Crystal Lee *Chair*

Daniel Bennett

Peter Lyne

Jacque Lazar

RENDEZ-VOUS 2024 TEAM

Jacque Lazar *CITT/ICTS Executive Director*

Kevin Humphrey *Rendez-vous Technical Director*

Marie-Laure Leclerc *CITT/ICTS Operations and Communications Coordinator*

EXPO-SCÈNE 2025 TEAM

Monique Corbeil *EXPO-SCÈNE 2025 Coordinator (until May 1, 2025)*

Joël Décarie *EXPO-SCÈNE Technical Director*

Jacque Lazar *CITT/ICTS Executive Director*

Marie-Laure Leclerc *CITT/ICTS Operations and Communications Coordinator*

NATIONAL OFFICE STAFF

Jacque Lazar

Executive Director

Marie-Laure Leclerc

Operations and Communications Coordinator



PRESIDENT REPORT

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Since our last AGM, I've stepped into a new role at the Shaw Festival after 15 years in Winnipeg. It's been a year of transition for me personally, but also a meaningful year for our board.

I'm especially grateful to have the board at full strength again this year. That collective capacity has broadened our perspectives and allowed us to share the workload more effectively.

This year's retreat in Ottawa was a highlight. Many thanks to Spike Lyne and the National Arts Centre team for their support. These gatherings, which we had to pause during COVID, have proven invaluable in re-establishing long-term planning beyond day-to-day operations.

Our work this year has focused on three key priorities:

1. **Financial Stability** – exploring new revenue streams, cost savings, and ensuring long-term security for the organization.
2. **Membership Value** – asking: what are we doing that truly serves our members? How can we improve communication, programming, and resources? (One example: expanding the job board to include broader opportunities—we expect that rollout in September.)
3. **Representation** – ensuring our board structure reflects the membership. We've begun discussions on how best to balance national, regional, and commission voices so members feel fully represented.

Additional details can be found in the committee reports that are located further down in this annual report.

We've also strengthened partnerships with organizations like PACT and ADC, and continued conversations with USITT to share best practices where possible. Jacquie Lazar, our Executive Director, has been particularly active in keeping us connected with advocacy-focused organizations, ensuring our members' concerns are heard at a national level.

One major challenge this year was tariffs. Initially a shock, we quickly realized this would be a long-term issue with no easy resolution. The board decided the most responsible approach was to engage with allies and industry partners, and to ensure member dollars were not spent unnecessarily. We're also considering appointing a special commissioner with expertise in tariffs and border matters, so the board can approach these issues with greater depth of knowledge.

Looking ahead, I want to stress that our strength lies in your voices. Last year I asked members to help ensure the value of membership was recognized within their own organizations. This year, I encourage you to engage more directly – through your regions, commissions, or committees. The more we hear from you, the stronger and more representative we become.

RUSSELL MARTIN

President

TREASURER REPORT

Submitted by Joshua McIntosh
Treasurer

As Treasurer for CITT/ICTS this is my report on the audit and overall financial shape of the organization. Every year we undertake an audit as part of our financial operations to ensure transparency and comply with appropriate regulations. As we did last year we have elected not to bring the auditor into the AGM to read the report but rather to summarize the findings. You, the membership, all have access to the full audit within the digital meeting documents and paper copies can be made available if anyone would like.

Please note that the fiscal year for CITT/ICTS runs from May 1 to April 30 of each year.

During FY25 (May of 2024 to April of 2025) our total Expenses, as reported in the audit were: \$614,808.00 dollars, this is moderately higher than our total audited expenses in FY24 of: \$554,766.00 dollars.

However our total Revenue for FY25 as reported in the audit was: \$596,994.00 dollars, which is notably higher than our total audited revenue in FY24 of: \$456,462.00. So while we did spend approximately 60k more dollars, we also generated nearly 150k more in revenue vs last year.

Unfortunately while this is a positive trend, in the end, the final audited total for FY25 totaled a deficit of \$-17,814.00 dollars. Yet when we compare to last year, with our final audited total for FY24 having been a deficit of \$-98,304.00 dollars, this is again a positive trend on an unfortunately negative net gain. The bottom line is that as an organization we do still have some sizable financial hurdles we are working to overcome. On a positive note however, we did anticipate this final deficit position nearly the entire year but in the end, this final total loss is less than half as large as we projected.

For an organization such as this we understand that any deficit position is concerning and no one enjoys year on year loss. As I reported at our last AGM, a great deal of that loss was also due to paying off debt and shortfalls on events drawing down cash reserves on both fronts. This year, while we are reporting this deficit position, we did not generate any long term debt and we are beginning to see the positive impacts of our dedicated work of reprioritization within our financial operations. I stress that these positive trends in our overall financial footprint are far more important in the long term than the present deficit position.

This year's deficit position did require that we draw upon our cash reserves en lieu of accumulating long term debt, looking at our Assets and Liabilities in the FY25 Audit report.

Our total net assets decreased from \$130,056.00 dollars at the end of FY24 to \$112,242.00 dollars at the end of FY25 and additionally our actions last year to remove debt and a few other adjustments of our liabilities, our total reported assets actually increased from \$183,745.00 dollars in FY24 to \$211,016.00 dollars in FY25.

As I mentioned at last year's AGM, our two annual events are by far our largest cost drivers and their performance has a direct impact on not only the present fiscal year but also the upcoming year. As I hope you have all been experiencing these last few days at Rendez-vous 2025, and for anyone who attended EXPO-SCÈNE this year, we are working diligently as a board and with our Executive Director to re-craft certain aspects of our events. Our aim is to ensure we are spending your member dollars as effectively as possible to sustain and grow the organization and to better serve the membership.

Note: The financial statements are included at the end of this Annual Report on pages 18 to 29.

NATIONAL OFFICE REPORT

Submitted by Jackie Lazar
Executive Director

1. National Office
2. Membership
3. Grants
4. CITT/ICTS Events
5. Outreach Initiatives and Community Support
6. Future of CITT/ICTS

1. NATIONAL OFFICE

- As of November 01, 2024, we officially moved to a fully remote workplace and let go of the office in Montréal. We now pay for a co-working space in Montréal with mail forwarding, along with a storage unit.
- As of January 2025, Marie-Laure Leclerc's job title changed from Coordination Assistant to Operations and Communications Coordinator.
- As of May 2025, Monique Corbeil completed her EXPO-SCÈNE 2025 contract and has officially stepped away from CITT/ICTS. Joël Décarie continues part time with CITT/ICTS as the EXPO-SCÈNE Technical Director.
- We implemented new member welcome letters for all categories & created a renewal thank you letter.
- As of October 2024, we monetized the job board for non-members of CITT/ICTS.
- The full-time national office staff is composed of two people: Marie-Laure Leclerc, Operations and Communications Coordinator and myself. We continue to work remotely; myself from Ontario and Marie-Laure from Montréal.

3. GRANTS

In FYE2025, CITT/ICTS submitted applications to several funding bodies, including the Canada Council for the Arts, Conseil des arts de Montréal, CAPACOA, and the Canada Summer Jobs program. Among these, we successfully secured a grant from CAPACOA to support the Executive Director in building capacity and enhancing skills in grant writing.

Over a seven-month period, the Executive Director collaborated with a consultant to strengthen our approach to funding applications. This work included identifying grant opportunities and funding agencies that align more closely with CITT/ICTS's mandate, addressing organizational challenges in applying for grants, refining our messaging, and gaining access to valuable foundation contacts for future outreach.

This initiative has laid important groundwork and will continue into the next fiscal year, with the goal of improving our success rate in securing funding.

2. MEMBERSHIP

- The membership revenues totaled \$87,790 up from \$69,531 from FYE2024
- From May 2024 to April 2025, CITT/ICTS welcomed 64 new members which included:
 - 29 Individuals (including Professional & Retired memberships)
 - 18 Organizational Not-for-Profit
 - 8 Students
 - 7 Sustaining
 - 1 Contributing
- 246 renewals were made in the FYE2025 up from 217 in FYE2024
- As of August 2025, there are 333 active members, and 218 active secondary members.



3. CITT/ICTS EVENTS

Zoom Sessions

Between October 2024 and April 2025, we held 10 “Zoom Sessions” ranging in topic from ETCP training to Careers in the AV Industry to Safety. Some sessions were available to the industry at large; others were for members only. In April 2025 we held a Tariff Check-In for members which was hosted by board members Joshua McIntosh, and Russell Martin.

The National Office will endeavour to continue these sessions in the upcoming year.

Rendez-vous 2024 - Saskatoon, SK

The 34th Rendez-vous Annual Conference and Trade Show was held at the Persephone Theatre, in Saskatoon, from August 13th-17th, and was a success in many ways. We launched our conference app, had a sold-out tradeshow floor, and the event was well supported by sponsors.

There was a great partnership between CITT/ICTS and the following organizations: Persephone Theatre, City of Saskatoon, Discover Saskatoon and University of Saskatchewan. Between these three organizations, CITT/ICTS was able to secure a \$25,000 grant to host the conference, send 2 members to the conference for free as their airfare and accommodations were covered by Discover Saskatoon and was given in-kind donations for space usage, equipment and personnel. This made it possible for the conference to come out with a surplus.

- Conference revenues: \$86,143.00
- Conference expenses: \$69,818.00
- Total revenue, including donations and grants: \$16,325.00

Further Rendez-vous Stats:

- 2 days of pre-conference training: Smaart Operator Fundamentals with GerrAudio Distribution, Ion XE console training (Level 1 and 2) with ETC, Training the Eye hosted at University of Saskatchewan, a Mixing Summit and a Textured Hair Course, sponsored by IATSE Canada.
- 155 Attendees
- 21 Sessions
- 21 Exhibitors
- 13 Sponsors
- 2 Student Volunteers
- 4 Social Events: Opening Soirée, Friday evening Cocktail Reception sponsored by Titan Electrical Group & ETC, New Product Breakfast Sponsored by d&b audiotechnik Canada and Swag Bingo, sponsored by GerrAudio Distribution, which raised \$ 3,025 for The AFC.
- 2 Venue Tours
- 1 Loudspeaker Showcase

CITT/ICTS's annual general meeting was held on Saturday August 19th with online access and was followed by a plenary session on “Innovating Engagement at CITT/ICTS”.

Thank you to our conference sponsors and partners: University of Saskatchewan, City of Saskatoon, Discover Saskatoon, Persephone Theatre, GerrAudio Distribution, ACT Entertainment, ETC, Hollyland Technology, Figure 53, Titan Electrical Group, IATSE Canada, d&b audiotechnik Canada and to our media partners Lighting and Sound America (LSA) and Protocol.

The Rendez-vous team consisted of:

- Marie-Laure Leclerc, CITT/ICTS Operations & Communications Coordinator
- Kevin Humphrey, Rendez-vous Technical Director
- Jacque Lazar, CITT/ICTS Executive Director

Rendez-vous 2026 will be held in Ottawa from August 12-15, 2026.

EXPO-SCÈNE 2025

EXPO-SCÈNE 2025 took place on April 16th and 17th at the Palais des congrès de Montréal and was also a success. This year's event saw the return of Demo Rooms, Preshow training and a sold-out tradeshow floor – a first since 2019. Attendance was also up from EXPO-SCÈNE 2024 with a total of 1543 visitors over two days. Many factors contributed to this success including our marketing efforts which we once again diversified, and the political climate at the time between US and Canada.

Many board members were also on hand to experience the event and support the staff. This year we started an initiative to try to create a sense of community by indicating which attendees were CITT/ICTS members – this was done by creating badge stickers stating their membership. An initiative we hope to continue into our next edition.

EXPO-SCÈNE 2025 Stats:

- Total exhibitors: 80 with 418 exhibitor staff
- Total Demo Rooms: 5 including - AVL Media Group, d&b audiotechnik, Theatrixx, SFM, Meyer Sound
- Training / Workshops x 4 including: Ion XE, Vectorworks, ESAC, GrandMA
- Total visitors: 1543 with 80% Québec, 15% Ontario 5 % other
- Total revenues: \$406,093 including In Kind Sponsorships
- Total Expenses: \$305,853 including in Kind Sponsorships & Salaries
- Total surplus: \$100,240 in revenue

EXPO-SCÈNE 2025 was planned and organized by: Joël Décarie, the show Technical Director, Monique Corbeil, EXPO-SCÈNE 2025 Coordinator, CITT/ICTS's Operations and Communications Coordinator Marie-Laure Leclerc, and CITT/ICTS's Executive Director, Jacque Lazar.

Thank you to all who exhibited and attended EXPO-SCÈNE your support of the event and CITT/ICTS is appreciated. Thank you as well to our sponsors and partners: Lumenayre Distribution, Extension Concepts, GerrAudio, LaserTech Canada, RhinoCHarge, ShowSDT, SoftBox, Stageline, TransQuebec and TKNL. Our media partners: Qui Fait Quoi, LSA, Protocol, Technologies for Worship, Entertainment Marketer, Pro Audio Spotlight and Pro Lighting Spotlight.

4. OUTREACH INITIATIVES AND COMMUNITY SUPPORT

FYE2025 was a pivotal year, as both the Executive Director and the Board solidified their roles and deepened their understanding of the organization's operations. Despite the many demands of this transitional period, we successfully supported or participated in the following initiatives and events:

- I was able to attend LDI in December and represent CITT/ICTS as the host of the Canadian Reception, which was made possible by the very generous sponsorship of DataVisual Marketing.
- Supported multiple Section Events including a visit to CITT Ontario's Connect2025 in January.
- I was the featured guest on Resource Stage Conversations with Carl Lukings in London, ON also in January 2025.
- Despite the challenges facing the US and Canada, I was able to travel to USITT held in Columbus, in March 2025 to represent CITT/ICTS and hold a section meeting there. The travel and accommodations costs were generously sponsored by TAIT and USITT.
- I partake in various committees including Entertaining Health Working Group, Event Safety Working Group, and the ETCP Council.

5. FUTURE OF CITT/ICTS

It has been an active year for both the CITT/ICTS Board and Staff. As outlined above, the organization has undergone many changes and maintained a strong presence at numerous events. We anticipate that this momentum will continue into the current fiscal year. Looking ahead, members can expect updates to our job board, adjustments to membership categories, and changes to elements of EXPO-SCÈNE and Rendez-vous.

As always, I encourage the participation of our membership in all things CITT/ICTS, and welcome feedback on how we are doing, where could improve and what you want more of.

In closing another huge thank you to Marie-Laure for her continued support this year, to Monique for her support and work on EXPO-SCÈNE 2025, to the board for their continued confidence and support and to our members.



ALBERTA

Submitted by Kevin Humphrey
Alberta Section Chair

The Alberta Section once again had a busy year. Since we last met in Saskatoon, the section board has met 8 times and we also squeezed in our AGM last November.

In November we hired Figure53 to come and teach a 2-day course on QLab. This was challenging as we first hosted the training in Edmonton and then drove down to Calgary to do it all again. But it meant it was more affordable for people to not have to travel and stay in a different city. Between the 2 cities we had 32 people attend.

In February we assisted with the Backstage Access event in Calgary. In addition to having a CITT/ICTS booth at the trade show we also offered a free Audio Mixing Summit and a session on Customizing Lighting in a Roadhouse. We also arranged for a tour of F&D Scene Changes, a local scene shop that does lots of builds for operas, movies, theme parks, and theatre. There was also a good public meeting with lots of engagement about our plans for updating and expanding Safe Stages.

In June we sponsored the Regional Brunch for the Alberta Circus Arts Festival. That same weekend we were able to invite our members to a rigging seminar entitled "Aerial Rigging Conversations: Helping Our Venues Host Safe, Stunning, One-Off Performances". We also sponsored the Sterling Theatre Awards in Edmonton for the "Outstanding Individual Achievement in Production".

We had a presence at the Lethbridge High School One Act Festival where we talked to lots of students considering theatre as a post-secondary path and also lots of teachers about what CITT/ICTS could offer them. MacEwan University and the University of Alberta held a joint Student Job Fair where we had a table and pamphlets and talked to lots of students. Afterwards we went to a local establishment where we bought lots of nachos for the students.

We are still working on updating our Safe Stages manual for creating theatre safely in Alberta. Last month we wrapped up our RFP process for updates to our website to host the new revised documents. The board is just beginning to review the submissions. Then we will start looking for grants. As part of this process, we recently purchased 2 safestages domain names.



PRAIRIE

Submitted by John Dyck
Prairie Section Chair

The prairie section had an uneventful year for programming; we had one networking event in Winnipeg. With everyone's schedules we have found it hard to program for the section as a whole. We will be shifting to having dedicated programming teams for each region. We hope we can bring more curated events to members as we have also found interests differ from region to region.

Since incorporation last year, the BC section has dabbled with several types of events, and latched on to a very diverse set of educational and social goals. There is still work to be done around getting CITT/ICTS re-established in BC as many active members have been in and out of the province, and member organizations do not always keep their contacts up to date.

We are on our way to identifying and creating avenues to address skills gap issues. Many of the production logistics in creating events have been streamlined into standard jobs within the board. Key event contacts and hosts are determined by enthusiasm. CITT- BC Yukon remains committed to serving the entire province, despite a higher density of engagement in the metro- Vancouver region.

Outcomes:

- July 7, 2025 - The Q-Lab Basics Workshop was presented at Douglas College computer lab, courtesy of Craig Alfredson. It was a full day event with 14 attendees and it was received with rave- reviews.
- June 24, 2025 - ActSafe invited us to their Industry Social and Awards presentation. Board members, Mimi Abrahms and Autumn Coppaway attended and represented CITT/ICTS
- June 26, 2025 - The Kootenay/ Okanagan PM/TD Roundtable was presented at Rotary Centre for the Arts, Kelowna, organized by Brian Clouthier the event was Hybrid Virtual, and the first in the region in 10 years. At the roundtable folks collaborated to Identify issues and brainstormed solutions, and enjoyed an EAW adaptive speaker demonstration of note:
 - o Planned obsolescence or end-of-life of a Lighting system
 - o Skills gap and lack of education resources, tech theater program, or apprentice program in the region
 - o Desire for an event - intensive training like Tech-nique
 - o Snow load issues with fire hatches, and shoveling duties
 - o Tariff anxiety
 - o LPEC (limited performance electrical certificate, British Columbia) efficacy
- March 28, 2025 - The Vancouver Island CITT/ICTS Industry Night was presented at Roger Bishop Theatre at the University of Victoria. The principal organizer was Nic Timmenga, with strong backup from Nicole Lamb and Jamie Burns. It was very well attended and enjoyed, with discussions extending into a restaurant afterwards. The Format was a panel discussion of established professionals followed by breakout discussions divided between disciplines:
 - o Festivals and Outdoor Production
 - o Scheduling, Booking and Stage Management
 - o Technical Direction and Set Building
 - o When Shows Come to Town: Arenas and Roadhouses
- March 24, 2025 - The Provincial PM- TD Roundtable was presented at BMO Rehearsal Studios in Vancouver. It was a hybrid virtual event and lightly attended. We identified issues and brainstormed solutions:
 - o Skills gap.
 - o Labor access in geographically isolated venues. Can staffing apps add a carpool function?
 - o Wages have not been kept up with cost of living. Provincial Survey needed.
 - o What advocacy of trades might look like. Finding and discussing predecessor's skills chart project.
 - o Tariff anxiety
- March 24, 2025 - We presented our first AGM, was presented at BMO Rehearsal Studios in Vancouver. It was a hybrid virtual event and not attended as well as we might have liked. The annual report was presented, and we voted in adjustments to the board and directors at large.
- January 20, 2025 - Jamie Burns and Chengyan Boon attended ILEA Connect and represented CITT/ICTS. CITT-BC will not be a co-producer this year. This seems to fit us better.
- December 7 and 8, 2024 - Two Cirque Du Soleil "Echo" Tours in Vancouver, arranged by Tim Koll. December 7 was the professional Edition with priority to CITT/ICTS members, followed by invitation to watch matinee. December 8 was the students edition, and open to all of the regional universities. Both included guided visit of touring department shops, and preshow tracks. Participants were capped at 30, with a substantial waitlist. This is additionally impressive, as we were competition with Taylor Swift and additional big arna shows for everyone's time.
- Nov 29, 2024 - The taxes for Freelancers Workshop was resented at Vancouver Opera's Rehearsal Hall by Mel Watkins. It was Organized by Nicole Lamb and Nic Timmenga and sponsored by Riggitt. There have been many requests for this to be repeated, and virtual presentation in the future
- Oct 21- 23, 2024 - The ESAC Conference, in Vancouver was attended by board members, Nic Timmenga, Autum Coppaway, Mimi Abrahams. This is the first in industry public appearance of several CITT- BC together in representation since incorporation.

- Sept 8, 2024 - We presented a BYO Karaoke Social event inviting participation with setup and run of equipment. It was presented at Vancouver Performing Stars Studio. It was Well attended by board, poorly attended by members, and we will avoid cross- programming with the Vancouver Fringe Festival in the future.

Upcoming:

- We have been invited to participate on the ACTsafe standing Committee. Next Meeting, September 3rd 2025.
- We will be collaborating at BC Live's Pacific Contact event, speaking at the venues panel, and tradeshow booth, October 2- 5, 2025.
- Tax workshop remount, Date TBC
- Feasibility in process for a 1-day conference style event in Vancouver in January 2026.

Initiatives in process:

- Updating membership contracts and creating more industry recognition
- Review and update of governance bylaws

Thank you to Jody Burkholder, who was the first president of the regional section.

Thank you to Autumn Coppaway, whose guidance has been essential to getting the regional section off the ground.



ONTARIO

Submitted by Emma Alderman
Ontario Section Chair

This year began in an optimistic and busy pace for the Ontario section. We began with a successful AGM and the addition of the largest number of new members on the board we have had in a few years. While continuing to find our legs with many new members/new roles, we succeeded at producing two events for our members to participate in.

Connect 2025:

This event is geared primarily towards students and early professionals, however, this event also to provides a place for connection and knowledge sharing amongst professionals at all stages. In addition to professional development sessions, this year's event included our annual job fair, tours of the university of Waterloo theatre spaces and a tour of the Tom Patterson Theatre at the Stratford Festival hosted and sponsored by IATSE local 357. IATSE 357 and many of their stagehands and leadership offered their enthusiastic support not only in the form of transportation to the Stratford Festival for attendees but also sponsoring our opening social and offering/preparing at least half of our sessions this year. This is a relationship that I hope the Ontario section can continue to grow and we are incredibly grateful.

We were also fortunate to be able to partner with multiple other local organizations/individuals who provided a combination of gear, space, volunteers, and presentations. Thank you again to Horizon Solutions, The Stratford Festival, Sherwood AV, The University of Waterloo Theatre Department, The University of Waterloo Theatre Student Union, and Means of Production for supporting our ambitious dreams for the event.

Funds/Resources/National Support

Additionally, thank you to the CITT/ICTS National board and staff for their ongoing support in operating (financially and administratively) as well as for the extra funding to help support our annual Connect event. The extra funding allowed us to keep our registration cost low, stay under budget, and to offer sessions to student volunteers for free. We used our annual funding to hire student administrative support for our communications and event preparation which we could not have done without.

Virtual Tax Filing Webinar for Freelancers:

This webinar was generously hosted by John Cabenela. Thank you for sharing your valuable knowledge with us.

Section AGM/Outgoing/Incoming board members:

Unfortunately, we will be seeing turnover again this year on the Ontario Section board again this year. We would like to thank Zack Grosh and Elliot Maude for their time on the board this year, especially with their work on Connect 2025 and wish them well on their next adventures.

I (Emma Alderman) will also be moving on from the board and the chair position and would like to thank the rest of the board for their support and hard work over the last couple of years. I would also like to unofficially welcome Eva Cherney to the Ontario Section board as the intended incoming chair. We plan to welcome her officially at our virtual AGM on September 21st 2025. We're excited about the prospect of Eva's leadership with the support of our current remaining team. I look forward to seeing what this incoming board slate will get up to in the next year. If you have interest in joining the board or supporting the team please connect with Eva or one of the other board members you may know as we are always looking for people who may have time and energy to share with the team.

Submitted by Sandra Matte
Québec Section Chair

It is with gratitude to my colleagues on the Board of Directors that I present the 22nd annual report of the CQICTS. Indeed, dealing with three new members out of seven, in the context of a reorganization of the Board of Directors, could have been a perilous undertaking. Fortunately, the openness, availability, motivation, and involvement of the five directors and two observers demonstrated that the change in administrative structure was not only viable but also relevant to the continued fulfillment of our mission.

With a full team in place, the brigade was able to tackle fundamental issues such as creating and updating internal policies, analyzing our current practices with a view to optimizing operations, and finally, conducting a preliminary study of the composition of the Quebec section's membership, which will ultimately provide a better understanding of the specific needs of CQICTS members.

Without affecting the deployment of the organization's flagship activities and participation in those set up by the CITT/ICTS, this introspection allowed new administrators and observers to fully understand the nature and functioning of the organization, in addition to solidifying its foundations.

2024 Activities:

- Visit of the Théâtre aux Écuries (March) with Estelle Desrosiers-Rampin, technical director.
- Visit of the Grand Théâtre de Québec (September), with Steeve Simard, head of technical services at the institution, and Philippe Poulin, technical coordinator.
- EXPO-SCÈNE 2025 - Education roundtable: The purpose was to outline the perceived links between the professions associated with our sector and the existing training provision, with teachers, educational advisors, and lecturers exchanging and comparing their views on the subject.
- Rendez-vous technique 2024 training: Les réseaux audiovisuels, Remi Saint-Onge / Direction technique pour événements extérieurs, Éric Lagotte / Écrans géants, murs vidéo et "mapping", Jean-Pascal Dumoulin-Comeau / Gérer un parc d'équipement technique, Eric Fontaine / GrandMA 3, Stéphane Lecavalier / Initiation à l'éclairage de scène, Serge Gingras / Son, pratiques de base, Jean-François Hardy / Superviser une équipe de travail, Stéphanie Fisette.

2024 Board of Directors - The board met 8 times during the year:

Sandra Matte, President
Éric Mongerson, Vice-President
Jérémy Busque, Treasurer
Anne Plamondon, Secretary
Sonia Gadbois, Observer
Nicolas Labbé, Observer

REMINDER OF PRIORITIES FOR 2024

The board of directors has determined that the resources available in 2024 should be invested in the following projects:

- Review and creation of policies governing the organization's activities:
 - o Creation of a travel expense reimbursement policy
 - o Revision of the anti-harassment policy
- Analysis of membership (number of members) of the Quebec section of the CITT/ICTS
- Increased communication with members
- Maintenance and development of the technical network
 - o Education sector
 - o Scenographic technology industry (performing arts community)

Note:

Above is a summary of the report that was submitted on February 24, 2025. The full report includes details about: Members, Board of Directors, Sector Membership, Participation in the Development of Training Programs and Conferences, Membership and Commitment, Networking Activities, Involvement with CITT/ICTS, Internal Procedures, Communications, Treasury, Financial Statement, Projects and Activities for 2025, Budget Forecasts, Resolution, and Appendices.

Read the full report at: www.citt.org/quebec.html

FINANCE

Submitted by Joshua McIntosh, Chair

As Treasurer I also chair the finance committee. Having served as interim treasurer for part of the previous fiscal year, this was my first full year leading this committee. Over this last year, the committee met monthly, with a few exceptions due to schedule conflicts. As a board we also dedicated a good deal of time in our incoming board meeting and over our board retreat, focused on the financial history and position of the organization.

As a committee, we face a rather daunting task, one that I'm sure many of you are somewhat familiar with in aspects of your work in live entertainment. We are working to try to fix a running train. There are a variety of costs, borne by the organization, that are very difficult to consider changing without risking de-railing the whole operation. As such, we have to be very deliberate in how we consider adjustments in how we do business. While my audit report earlier did show that we posted a net deficit on the year, that deficit is less than half of where we had anticipated we would end this year. My singular takeaway from this net loss is entirely positive as we look forward. The changes we are making are having the desired impact and at a greater degree than we had hoped.

Realistically, I still think we have a long way to go and we cannot take this win and overreach on much more grandiose shifts just yet but I do think we should see this course correction as a clear indication that we are making the right moves to help the organization survive and grow into the future. Our central focus has been on ways to minimize our overhead, maximize the efficacy of spending and broaden our range of income opportunities. With this degree of internal stability, it is critical that we re-double our efforts towards external funding sources to allow us to diversify the impact of our offerings to the membership as well as grow membership as a whole!

As I cautioned last year, I do think we still have notable financial challenges ahead of us but collectively I feel we are trending in a very strong, new direction.

MEMBERSHIP AND ENGAGEMENT

Submitted by Andrea Lundy, Chair

The Membership and Engagement Committee met in October, February and April to review current initiatives and plan future actions. The committee currently includes Andrea Lundy, Debbie Richardson, Daniel Bennett, Peter Lyne, Russell Martin, Autumn Coppaway and Amy Dass.

Discussions around membership benefits highlighted the need for clarity and consistency. National benefits have been categorized by membership type and we hope to work with the regional sections for further definition and standardization of benefits.

The committee aligned with the Executive Director's commitment to member engagement through frequent Zoom sessions. Topics covered included Thriving in the AV industry in November, Navigating your Career in the Technical Arts in December, Exploring World Stage Design 2025 in February, From Concept to Stage in March, an open form on the Tariff Impact as well as Safety Standards in April and finally Oh Sh!t! Welcome to my happy place in July. Broader community involvement is an identified need to generate fresh ideas and ensure relevance.

Plans for a membership drive are ongoing, targeting theatres, companies, and educational institutions. Fall was identified as the optimal time for these drives, aligning with delegate registration and manageable workloads. Town Halls were proposed to initiate conversations and gather feedback, reinforcing the committee's goal of being a listening and responsive body.

Digital engagement was also discussed, including the development of a membership app. Collaboration with the Communications Committee is planned and the next phase of this ongoing work is the topic of the Plenary after the AGM. The committee acknowledges the need for a part-time Membership and Program Coordinator and emphasized that funding is required to support this role.

Action items from the meetings include expanding committee membership, forming sub-committees for drives and engagement events, planning a membership drive, and clarifying regional benefits.

The Committee is also looking at ways to further engage students. With this in mind, CITT/ICTS is looking at adding an Educational Tier to its memberships structure which would automatically add production and design students who are attending institutions as members of CITT/ICTS. This is currently mid development.

The committee remains focused on fostering engagement, transparency, and responsiveness, and will continue to explore innovative ways to connect with and support its membership.

INCLUSION, DIVERSITY, EQUITY AND ACCESSIBILITY (IDEA)

Submitted by Crystal Lee

The IDEA Committee continues to serve as a strong voice in advocating for more equitable values and standards within CITT/ICTS. This year, we welcomed two new members, Daniel Bennett and Peter Lyne, whose contributions have helped restructure IDEA into a set of core fundamentals that can be integrated into other committee activities and public-facing events.

In the upcoming year, Crystal—supported by the committee—will facilitate a session at our incoming board meeting to define our guiding values as an organization and explore ways to further empower IDEA. This session will include a review of key terminology and definitions related to systemic frameworks and structures that, as an organization working with our membership, we may encounter and that could impact safety or participation. Our goal is to set a clear tone for IDEA following the AGM, fostering a shared sense of accountability and collective responsibility as we move into the year's planning and strategy.

Finally, our ongoing discussions, collaborations, and participation in USITT's IDEA Committee continue to inform our roadmap for future programming and potential commissions, ensuring that our work remains connected to broader sector-wide initiatives.

COMMUNICATIONS & ADVOCACY

Submitted by Crystal Lee

Crystal joined as Chair in the spring to help guide conversations around the development of a national communications hub. Previously, the committee focused on standardizing media assets and branding across all regional sections.

In preparation for the Rendez-Vous conference, the committee shifted toward practical steps to revive the National Callboard—a communications platform once actively used by members. We welcomed Andrea Lundy and Brianne Gwartz, whose contributions, alongside Crystal Lee and Jacquie Lazar, significantly advanced the research and development phase.

Looking ahead, the Communications & Advocacy Committee will prioritize the re-launch of this hub over the coming year, continuing consultations with membership, developing funding strategies, and piloting the initiative with the goal of a full launch by August 2026.

EVENTS

Submitted by Brianne Gwartz

The events committee has been able to support the two biggest events that CITT/ICTS produces: EXPO-SCÈNE and Rendez-vous. The events committee values the membership's voice in making the best decisions to support these events while serving the function of the events. We will take the comments put forth by the membership to better support the future of these events. The Committee welcome voices from across the Nation to join our committee to further support the spectrum of theatre workers attending/involved in the events. If you would like to join the committee, please seek Jacquie or myself to inquire about your involvement.

In addition to supporting the two major events the events committee also engages in conversations about supporting regional sections in their own events. We have discovered through conversation with different committee members from different sections that possibly having unified branding for events such as a Job fair will help support the growth of CITT/ICTS across the nation. By having unified branding theatre workers (such as yourself) could travel from province to province as your career grows and find it easier to intergrade into the local theatre community by going to networking events, job fairs, etc.

2025-2026 Goals for the Events Committee are:

- Continue to support the growth of EXPO-SCÈNE and Rendez-vous by continuing to make the events: fun, functional, and a great experience for all involved;
- Create a unified branding for regional sections to use for events such as job fairs and networking events;
- Add committee members: As a continued legacy we always need NEW committee members to join CITT/ICTS to curate the best events since we are the leaders in the live entertainment industry in Canada! Rendez-vous 2026 is in Ottawa and we will need support from local members to advise on the best practises for incoming attendees as well as we greatly welcome NEW committee members from other provinces as your voice is important to us.

P.S. Our meetings consist of laughs, good times and getting work done at the same time! Join us!

Submitted by Autumn Coppaway

As one of the By-Law Standing Committees of the Corporation, the Nomination Committee ensures the Board reflects and represents the expertise and diversity the membership it serves. In response to ongoing challenges from 2023, the Nomination and Governance Committees merged to develop strategies. Over the past half a decade, we have observed a steady decline in both the number of Board nomination applicants and the variety of their experiences. Given the importance of having a National Board that truly represents the wide array of educators, students, and professionals across all live entertainment fields, our efforts this year centered on three priority areas:

- 1. Board Elections**
- 2. Board Member Development and Orientation**
- 3. Governance and By-Law Compliance**

Board Elections

- Election Results:

- o This year marked the first full election since 2019, with strong momentum and engagement from members.
- o We welcomed Josh, Crystal, and Andrea as returning Board members, reflecting renewed energy and commitment.

- Resignation Update:

- o Daniel Bennett has recently stepped down from the Board as of Saturday, August 17th for personal reasons.
- o We thank Daniel for his dedicated service, particularly his contributions to the IDEA and Education & Mentorship Committees, as well as his ongoing mentorship within the industry. He has been an inspiration, and we look forward to continuing to work alongside him in the field.
- o The incoming Board Meeting will confirm actions for filling this position.

We are encouraged by growing membership and interest at both the national and regional levels. However, we recognize the need to remain proactive in identifying and encouraging candidates from underrepresented backgrounds and diverse areas of the industry. Current Board composition includes professionals from theatre, corporate and touring productions, education, freelance technical work, and management. Over 50% of leadership positions are held by female-presenting individuals, and representation includes members from BIPOC and Indigenous backgrounds. The 2025-26 National Board includes members from Atlantic, Quebec, Ontario, Alberta, and British Columbia regions.

Board Member Development and Orientation

By incorporating a wide range of viewpoints, knowledge, and experiences, we aim to ensure all Board members are well-prepared to contribute effectively.

- Orientation and Training:

- o New orientation programs have been developed in collaboration with the Governance Committee.
- o A Board Handbook is currently in progress, written with clear and accessible language.
- o This work remains ongoing and will continue to evolve in the coming year.

- Welcome Packages for New Board Members:

- o New materials were introduced to better support incoming board members and encourage broader engagement with the organization.

Governance and By-Law Compliance

The Governance Committee continues to look at our corporate governance, regulatory compliance, and the fostering of inclusive, diverse, equitable, and accessible environments within the organization.

- By-Law Revisions:

- o Amendments are required to update the title of "National Coordinator" to "Executive Director" (Jacquie Lazar).
- Motions to update Article IX and Article V will be presented at the Annual General meeting for Membership Approval - Other Business.
- UPDATE: Both motions were approved by membership.

A detailed review and revision of the Policy will be undertaken over the next fiscal year, with key milestones including draft revisions, member consultation, and final Board approval.

SUMMARY

This year's initiatives aimed to build on the National Board's existing strengths while ensuring that our governance practices remain representative, lawful, and aligned with our organizational values. With the first full election since 2019, full committee participation, and renewed engagement from members, CITT/ICTS is moving forward with strong momentum. We feel there has been progress this year and are confident these efforts will contribute to the long-term success and sustainability of both the Board and the organization.

RECOMMENDATIONS FROM (EXECUTIVE COMMITTEE, DIRECTOR, COMMITTEE MEMBER, STAFF)

We will continue working with the IDEA and Communications Committee to improve two-way engagement between the Board and membership. Action for 2025-26: Seek vendor representation, as well as stronger representation from the Prairie and Atlantic regions.

RENDEZ-VOUS 2024 August 14 - 17, 2024 | Persephone Theatre, Saskatoon, SK

The Rendez-vous 2024 conference, held along the scenic Saskatchewan River, concluded with notable success at the Persephone Theatre. From August 13th to August 17th, the event brought together over 150 participants, and offered 21 sessions and workshops. Pre-conference workshops included "Training the Eye" held at the University of Saskatchewan, a Smaart Training, an ETC Ion XE Console Training, and a Textured Hair course. Delegates enjoyed two engaging tours: one to the future site of the Caswell Bus Barns and another to the Shakespeare on the Saskatchewan site. Swag Bingo raised over \$3,000 for the AFC. The conference concluded with a Closing Reception in the Remai Modern Riverview Lobby, and the AGM and Plenary at the Alt Hotel.

For more information please visit: www.citt.org/annual_conference.html | **Rendez-vous 2026** -> August 12 - 15, 2026 in Ottawa, ON



RENDEZ-VOUS TECHNIQUE DES ARTS DE LA SCÈNE 2024 September 4 - 5, 2024

Presented by Culture Capitale-Nationale et Chaudière-Appalaches and CQICTS (Quebec Section), the 19th edition of the Rendez-vous technique des arts de la scène took place at the Palais Montcalm, Québec, QC, with more than 80 participants attending one or more of the eight training sessions offered, all supported by some 20 partners. In conjunction with the event, seven participants had the opportunity to go behind the scenes at the Grand Théâtre de Québec. The tour was led by Steeve Simard, head of technical services, and Philippe Poulin, technical coordinator.

For more information on the next edition, please visit: www.citt.org/quebec.html#rvt



CONNECT 2025 January 9 - 12, 2025 | University of Waterloo

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. This year's edition included a resume workshop, job fair, social activities and LOTS of professional development workshops. CONNECT 2025 is proud to have partnered with IATSE Local 357.

For more information on the next edition, please visit: www.citt.org/ontario.html



EXPO-SCÈNE 2025 April 16 - 17, 2025 | Palais des congrès de Montréal

Held on April 16 & 17 at the Palais des congrès de Montréal, the show welcomed a record number of attendees, confirming its growing influence and critical role in the industry. This year's sold-out show floor featured 80 exhibitors and was marked by a strong turnout from both Canadian and U.S. participants, despite ongoing economic challenges. The increase in U.S.-based exhibitors and attendees further underscores EXPO-SCÈNE's expanding appeal beyond Canadian borders. A notable feature of the 2025 edition was the return of Demo Rooms, which featured five exclusive spaces showcasing innovative sound technologies. The show also saw the successful reintroduction of pre-show training workshops, with one- and two-day sessions on key systems. EXPO-SCÈNE 2025 proudly welcomed many first-time exhibitors, as well as the return of long-time favourites, creating a dynamic and diverse exhibition floor that blended cutting-edge innovation with trusted expertise.

For more information please visit: www.citt.org/ExpoScene.html | **EXPO-SCÈNE 2026** -> April 15 - 16, 2026 in Montréal, QC



NOVEMBER 2024

Alberta Section

Official QLab 5 Training Event with Figure 53



BC Section

Taxes for Freelancers Seminar



DECEMBER 2024

BC Section

Cirque du Soleil, Echo Backstage Tour for professionals



FEBRUARY 2025

Alberta Section & Southern Alberta Jubilee

Backstage Access 2025



MARCH 2024

BC Section

Vancouver Island CITT Industry Night



APRIL 2024

BC Section

ILEA Connect 2024 - Vancouver



ZOOM SESSIONS CITT/ICTS NATIONAL

July 29, 2024

ETCP Webinar



September 19, 2024

Lunch Meet-Up on Zoom: The AFC



October 17, 2024

CHRC & CITT/ICTS Zoom Workshop: Respectful Workplaces in the Arts



November 26, 2024

Expert Panel: Thriving in the AV Industry



January 16, 2025

Navigating Your Career in the Technical Arts - Expert Insights & Strategies



February 24, 2025

CITT/ICTS & OISTAT present: Exploring World Stage Design 2025 & TAC



March 3, 2025

CITT/ICTS & OISTAT present: From Concept to Stage - Discover OISTAT's Technical Invention Prize 2025



April 8, 2025

Tariff Impact Check-In



April 22, 2025

Safety Standards: A Conversation with Don Parman



Stay updated on upcoming Zoom Sessions and watch recordings via the CITT/ICTS Zoom Sessions & Meetings webpage: www.citt.org/Sessions_Meetings.html

To the Members of Institut canadien des technologies scénographiques:

Opinion

We have audited the financial statements of Institut canadien des technologies scénographiques (the "Organization"), which comprise the balance sheet as at April 30, 2025, 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, 2025, and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Basis for Opinion

We conducted our audit in accordance with Canadian generally accepted auditing standards. 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 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 related 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.

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.

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.

Montréal, Québec

July 17, 2025

MNP LLP¹

¹ By CPA auditor, public accountancy permit No. A111929

INSTITUT CANADIEN DES TECHNOLOGIES SCÉNOGRAPHIQUES

**STATEMENT OF OPERATIONS / RÉSULTATS
FOR THE YEAR ENDED APRIL 30, 2025 / EXERCICE CLOS LE 30 AVRIL 2025**

	2025	2024
	\$	\$
REVENUES / PRODUITS		
EXPO-SCENE income / Revenu EXPO-SCENE - note 4	406,093	315,853
Conferences / Conférences	86,143	63,153
Memberships / Adhésions	87,790	69,531
Grants / Subventions	-	578
Donations / Dons	6,025	3,460
Investment income / Revenu d'investissement	1,858	3,887
Publication revenue / Revenus de publication	2,100	-
Government grants / Subvention gouvernementales	6,985	-
	596,994	456,462
EXPENSES / CHARGES		
EXPO-SCENE expenses / Dépenses EXPO-SCENE - note 4	305,853	235,524
Salaries and employee benefits / Salaires et charges sociales	144,590	146,609
Conferences expenses / Dépenses conférences	69,818	86,126
Office and general / Frais de bureau	23,031	18,309
Board expenses / Frais du conseil	14,635	20,867
Office rent / Loyer	10,472	12,600
Donations	3,025	2,460
Special projects / Projets spéciaux	6,114	1,000
Financial expenses / Frais financiers	6,950	3,907
Membership expenses / Frais d'adhésions	-	2,120
Accounting fees / Frais de comptabilité	8,050	6,565
Regional sections funding / Financement des sections régionales - note 5	9,788	8,000
Professional fees / Honoraires professionnels	5,593	3,680
Website expenses / Frais de site web	4,890	5,448
Organizational memberships / Adhésions organisationnelles	1,715	1,169
Amortization / Amortissement	284	382
	614,808	554,766
EXCESS (DEFICIENCY) OF REVENUS OVER EXPENSES / EXCÉDENT (INSUFFISANCE) DES PRODUITS SUR LES CHARGES	(17,814)	(98,304)

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, 2025 / EXERCICE CLOS LE 30 AVRIL 2025**

	Invested in capital assets / Investi en immobilisation	Unrestricted / Non affecté	2025	2024
	\$	\$	\$	\$
BALANCE BEGINNING OF YEAR / SOLDE AU DÉBUT	1,154	128,902	130,056	228,360
Excess (deficiency) of revenues over expenses / Excédent (insufisance) des produits sur les charges	(284)	(17,530)	(17,814)	(98,304)
BALANCE END OF YEAR / SOLDE À LA FIN	870	111,372	112,242	130,056

See accompanying notes to financial statements / Voir les notes complémentaires

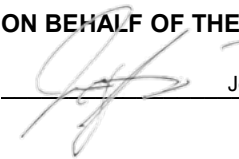
**CANADIAN INSTITUTE FOR THEATRE TECHNOLOGY
INSTITUT CANADIEN DES TECHNOLOGIES SCÉNOGRAPHIQUES**

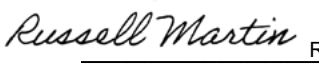
**BALANCE SHEET / BILAN
AS AT APRIL 30, 2025 / AU 30 AVRIL 2025**

	2025	2024
	\$	\$
ASSETS / ACTIF		
CURRENT / À COURT TERME		
Cash / Encaisse	54,864	41,065
Investment / Investissement	104,422	125,864
Accounts receivable / Comptes clients	28,711	2,181
Prepaid expenses / Frais payés d'avance	22,149	10,481
Projects in progress / Projets en cours	-	4,000
	210,146	183,591
CAPITAL ASSETS / IMMOBILISATIONS CORPORELLES - note 3	870	1,154
	211,016	184,745
LIABILITIES / PASSIF		
CURRENT / À COURT TERME		
Accounts payable & acc. Liabilities / Fournisseurs et frais courus	83,054	26,030
Sales tax payable / Somme à payer à l'État	9,595	24,104
Deferred revenue / Revenus reportés	6,125	4,555
	98,774	54,689
NET ASSETS / ACTIF NET		
INVESTED IN CAPITAL ASSETS / INVESTI EN IMMOBILISATIONS	870	1,154
UNRESTRICTED / NON AFFECTÉ	111,372	128,902
	112,242	130,056
	211,016	184,745

See accompanying notes to financial statements / Voir les notes complémentaires

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

 Joshua C McIntosh, Treasurer Administrator / Administrateur

 Russell Martin, President Administrator / Administrateur

INSTITUT CANADIEN DES TECHNOLOGIES SCÉNOGRAPHIQUES

**STATEMENT OF CASH FLOWS / FLUX DE TRÉSORERIE
FOR THE YEAR ENDED APRIL 30, 2025 / EXERCICE CLOS LE 30 AVRIL 2025**

	2025	2024
	\$	\$
OPERATING ACTIVITIES / ACTIVITÉS DE FONCTIONNEMENT		
Excess (deficiency) of revenues over expenses / Excédent (insuffisance) des produits sur les charges	(17,814)	(98,304)
Amortization of capital assets / Amortissements des immobilisations corporelles	284	382
	<u>(17,530)</u>	<u>(97,922)</u>
Changes in non-cash working capital Variations des éléments hors caisse du fonds de roulement /		
Accounts receivable / Comptes clients	(26,530)	12,963
Grants receivable / Subventions à recevoir	-	9,500
Prepaid expenses / Frais payés d'avance	(11,668)	13,523
Projects in progress / Projets en cours	4,000	(1,153)
Accounts payable & acc. Liabilities / Fournisseurs et frais courus	57,024	(19,085)
Sales tax payable / Sommes à payer à l'État	(14,509)	11,191
Deferred revenue / Revenus reportés	1,570	(7,425)
	<u>9,887</u>	<u>19,514</u>
Net cash provided by operating activities Flux de trésorerie liés aux activités de fonctionnement	<u>(7,643)</u>	<u>(78,408)</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>(40,000)</u>
NET INCREASE (DECREASE) IN CASH AND CASH EQUIVALENTS AUGMENTATION (DIMINUTION) NETTE DE LA TRÉSORERIE ET DES ÉQUIVALENTS DE TRÉSORERIE	(7,643)	(118,408)
CASH AND CASH EQUIVALENTS, BEGINNING OF YEAR TRÉSORERIE ET ÉQUIVALENTS DE TRÉSORERIE À L'OUVERTURE DE LA PÉRIODE	166,929	285,337
CASH AND CASH EQUIVALENTS, END OF YEAR TRÉSORERIE ET ÉQUIVALENTS DE TRÉSORERIE À LA CLÔTURE DE LA PÉRIODE	159,286	166,929
Represented by / Représentée par		
Cash / Encaisse	54,864	41,065
Investment / Investissement	104,422	125,864
	<u>159,286</u>	<u>166,929</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, 2025 / AU 30 AVRIL 2025**

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 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
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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.

The organization's financial assets and liabilities arising from related party transactions are measured at 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.

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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 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 constatés 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.

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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

			2025	2024
	Accumulated Cost	amortization	Net book value	Net book value
	\$	\$	\$	\$
Computer equipment	10,447	10,078	369	527
Furniture and equipment	3,283	2,782	501	627
	13,730	12,860	870	1,154

IMMOBILISATIONS CORPORELLES

			2025	2024
	Coût	Amortis- sement cumulé	Valeur comptable nette	Valeur comptable nette
	\$	\$	\$	\$
Équipement informatique	10,447	10,078	369	527
Fourniture et équipement	3,283	2,782	501	627
	13,730	12,860	870	1,154

4 NON-MONETARY TRANSACTIONS

The organization recognizes the service contributions received in the amount of \$ 27,055 (\$ 18,500 in 2024), which are used as part of the ongoing operation of the organization and would otherwise have been incurred. These amounts are established by management or by the supplier based on their market values.

OPÉRATIONS NON MONÉTAIRES

L'organisme constate les apports recus sous forme service d'un montant de 27 055 \$ (18 500 \$ en 2024), 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.

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5 RELATED PARTY TRANSACTIONS

Funding was provided to the British Columbia, Alberta, Prairie, Ontario and CQICTS regional sections in 2025 in the amount of \$ 9,788 (\$ 8,000 in 2024), composed of \$1,000 to the British Columbia Section, \$ 1,000 (\$ 1,000 in 2024) to the Alberta Section, \$ 1,000 (\$ 1,000 in 2024) to the Prairie Section, \$ 1,000 (\$ 1,000 in 2024) to the CQICTS Section, \$ 1,000 (\$ 1,000 in 2024) to the Ontario Section and \$ 4,788 (\$ 4,000 in 2024) 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 9 788 \$ (8 000 \$ en 2024) ont été versés aux sections régionales de la Colombie-Britannique, de l'Alberta, de la Prairie, de l'Ontario et de CQICTS en 2025 soit, 1 000 \$ pour la Section de la Colombie-Britannique, 1 000 \$ (1 000 \$ en 2024) pour la Section Alberta, 1 000 \$ (1 000 \$ en 2024) pour la Section Prairie, 1 000 \$ (1 000 \$ en 2024) pour la Section CQICTS, 1 000 \$ pour la Section Ontario (1 000 \$ en 2024) et 4 788 \$ (4 000 \$ en 2024) 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.

6 FINANCIAL INSTRUMENTS

Risks and concentrations

The organization is exposed to various risks through its financial instruments, without being exposed to concentrations of risk. The following analysis provides a measure of the organization's risk exposure at the date of the balance sheet, each of which is discussed below.

Liquidity Risk

Liquidity risk is the risk that the organization will encounter difficulty in meeting obligations associated with financial liabilities. The organization is exposed to this risk mainly in respect of its accounts payable and accrued liabilities. Accounts payable and accrued liabilities are generally paid on a short period. The risk associated with these suppliers is therefore minimal.

Credit Risk

Credit risk is the risk that one party to a financial instrument will cause a financial loss for the other party by failing to discharge an obligation. The Organization's main credit risks relate to its contributions receivables. The Organization provides credit to its members in the normal course of its operations.

POLITIQUE DE GESTION DES RISQUES FINANCIERS

Risques et concentrations

L'organisme, par le biais de ses instruments financiers, est exposé à divers risques, sans pour autant être exposé à des concentrations de risque. L'analyse suivante indique l'exposition de l'organisme aux risques à la date du bilan.

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6 POLITIQUE DE GESTION DES RISQUES FINANCIERS (SUITE)

Risque de liquidité

Le risque de liquidité est le risque qu'une entité éprouve des difficultés à honorer des engagements liés à des passifs financiers. L'organisme est exposé à ce risque principalement en regard à ses fournisseurs et frais courus. Les fournisseurs et frais courus sont généralement remboursés dans un délai court. Le risque associé à ces fournisseurs est alors minime.

Risque de crédit

Le risque de crédit est le risque qu'une partie à un instrument financier manque à l'une de ses obligations et amène de ce fait l'autre partie à subir une perte financière. Les principaux risques de crédit pour l'organisme sont liés aux comptes clients.

L'organisme consent du crédit à ses clients dans le cours normal de ses activités. Il effectue, de façon continue, des évaluations de crédit à l'égard de ses clients.

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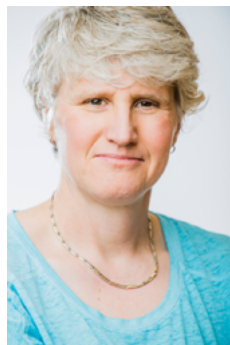
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As the organization charts its course in the post-pandemic era, CITT/ICTS is, now more than ever, committed to welcoming new perspectives and diverse voices to its Board.

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