

WE HAVE A SEAT FOR YOU

2022–2023 ANNUAL REPORT

Gateway



Theatre

**GATEWAY THEATRE
IS SITUATED ON THE
TRADITIONAL LANDS OF THE
hə́ŋqəmiŋə́m-SPEAKING
PEOPLES.**



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GREETINGS FROM THE MAYOR



On behalf of City Council and the residents of Richmond, I would like to extend sincere greetings to all the readers of the Richmond Gateway Theatre Society 2022-2023 Annual Report.

Gateway Theatre is one of the largest theatre companies in Metro Vancouver and Richmond's only live professional theatre. Richmond City Council is very proud of the longstanding history Gateway has of bringing high quality theatre performances and arts education to our community.

I would like to acknowledge the work that Gateway has recently undertaken to begin to adapt and change with the times, looking for new ways to connect with Richmond's varied and culturally diverse residents. The new initiatives are exciting and progressive, and I commend the board and staff for their work.

Thank you to all the volunteers, society members, and staff for your strong commitment to Gateway Theatre.

Best wishes for continued success!

Malcolm D. Brodie
Mayor



WELCOME

Thank you for being part of our 2022/2023 season at Gateway. We are so grateful to have you as part of our community. This year was one where we celebrated transformation, both in our artistic offerings and in our organization. As you will see in our report, we have been experimenting, taking risks, but most importantly, listening to you and growing the ideas that will benefit Gateway's future. We looked at our environment and our organization as an ecosystem and saw that our artistic offerings, our educational offerings, and our community rental partners have an equal part to play in the overall success of Gateway.

We welcome you to A Stage for Richmond, a community that has a diversity that is unmatched, and a potential that is unlimited. At Gateway, we provide a platform for the whole community to contribute to, and benefit from, the performing arts. A place where one can learn from others, see themselves represented, and take pride in the rich cultural landscape that Richmond has to offer.



REPORT FROM THE BOARD CHAIR



It seems that COVID-19 cast a long shadow and that last year, the arts and culture sector experienced a loss of audiences, increased costs, staffing shortages, and reduced revenues from sponsorships, admissions, and venue rentals. All these global trends affected Gateway Theatre as well. But we also know that audiences find joy and solace in the arts in times of crisis and at Gateway, there was evidence of slow but steady return of audiences and interest in our programming from the new patrons as well as the return of community rental partners and loyal Academy students.

There were also internal changes: we said goodbye to the long-standing Executive Director, Camilla Tibbs, to whom we are indebted for introducing this organization to adaptive planning, learning through experimenting, and turning it into a hub for the performing arts. We wish Camilla nothing but success in her career. We then welcomed Interim ED, Susan Jackson, who saw us through the search for the new Executive Director. To reflect the changes happening at Gateway long before and during the pandemic, in January 2023, we launched a new brand strategy and brand look with the core motto “A Stage for Richmond”. The following report will tell you more about how we lived and continue to enact that motto.

Diane Purvey
Chair
Gateway Theatre Board of Directors

REPORT FROM THE DIRECTOR OF ARTISTIC PROGRAMS



Our 2022-23 Season focused on stories of transformation, with the purpose of creating a Stage for Richmond, a place where one can learn from others, see themselves represented, and take pride in the rich cultural landscape that Richmond has to offer.

Songs of Summer, our outdoor concert series, invited Richmond families to dance and play, in the daytime, in our Gateway Grove. *Anne of Green Gables – The Musical*, the heart-warming story of a young woman accepted by her community, graced the stage for our holiday musical. For Lunar New Year, we launched a new audio play series, *A Year of Blessings*, with a live play reading! This multi-lingual series celebrated the key holidays of the Lunar Calendar and was heard by over 350 people. We welcomed *Prophecy Fog*, an Indigenous story created by Jani Lauzon, to our Studio stage, and through this process Gateway learned about the history and importance of the land we share with the Indigenous peoples. For our final show we presented *Hey Viola!*, a musical that celebrated the story of Canadian civil rights activist, Viola Desmond. It was wonderful to see our audiences learn about this piece of Canadian History in a way that was entertaining and inspiring.

Barbara Tomasic
Director of Artistic Programs

A STAGE FOR RICHMOND



GATEWAY'S IMPACT 2021-2022



ARTISTIC OFFERINGS

5 Shows
43 Performances
8,033 Attendees



COMMUNITY RENTALS

24 Community Events
7,492 Attendees



Photo by Emily Cooper

EDUCATION

527 Hours Delivered
168 Youth Engaged

ARTISTIC OFFERINGS

2022–2023



Cast of *Anne of Green Gables – The Musical* (2022).
Photo by Ross Denotter.
Set design: Jessica Oostergo.
Costume Design: Donnie Tejani.
Lighting Design: Sophie Tang



ARTISTIC OFFERINGS

SONGS OF SUMMER

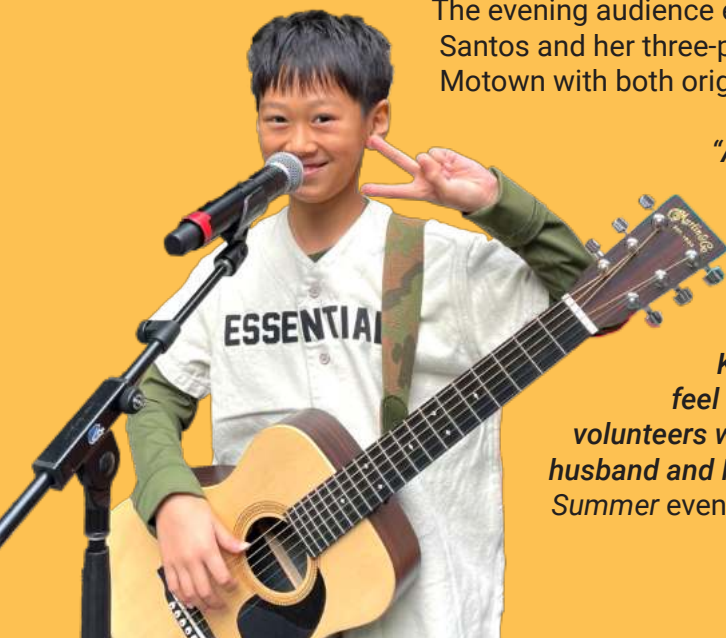
August 27, 2022

For a second summer, the Gateway Theatre Grove was brought to life with the sounds of live music by local performing artists for a family event in the afternoon and concert in the evening. In the afternoon, DJ Miss Sparklez and Rickie Wang took to the stage to perform their favourite songs, followed by interactive games led by Gateway Academy's Youth Leaders. The City of Richmond's Art Truck station hosted a beautiful art activity led by local artist Laara Cerman, and Magda Ochoa shared storytelling inside the theatre for those needing a break from the sun.

The evening audience enjoyed soulful tunes performed by Krystle Dos Santos and her three-piece band. This entertaining show celebrated Motown with both original songs and classic feel-good tunes.

"AWESOME production and experience for all ages. A wonderful way to spend a summer evening." – Songs of Summer evening attendee

"I had a great time attending the event, Krystle did such a fantastic job making us all feel engaged and comfortable. All of the staff and volunteers were really nice, and it was the great way for my husband and I to spend the evening at the park!" – Songs of Summer evening concert attendee



ARTISTIC OFFERINGS CULTURE DAYS

September 24, 2022

We were thrilled to have Star Band back at Gateway Theatre after wowing a full house in 2019. They played beloved pop music from past decades, as well as present-day hits in English, Cantonese, Mandarin, and Japanese. The fun and buzz of live music brought Gateway to life with many new audience members and fans.

"Gateway Theatre is a great venue for performing arts in Richmond serving the lower mainland. Great acoustics, great seating, very comfortable and engaging. The performance of the Star Band with Priscilla was excellent."

– Culture Days attendee

"The show I attended was free admission and lasted an hour. The environment is clean and cheerful. Staff and volunteers are friendly. Seating are comfortable. The theatre is also in good size, to receive all communication from the stage. I had a very pleasant afternoon at the theatre."

– Culture Days attendee



ARTISTIC OFFERINGS

ANNE OF GREEN GABLES

December 15-31, 2022

Directed by Barbara Tomasic
Musical Direction by Sean Bayntun
Choreography by Nicol Spinola

BOOK BY DONALD HARRON
MUSIC BY NORMAN CAMPBELL
ADAPTED FROM THE NOVEL BY L. M. MONTGOMERY

Our audiences fell in love with Anne Shirley in this musical adaptation of L.M. Montgomery's timeless classic. With her fierce personality, remarkable imagination, and eagerness to find her own place in the world, she brought joy, love, and laughter to her quiet town. This inspiring, humorous, and touching musical was live on stage at the Gateway during the holiday season.

"Gateway has produced another exceptional Christmas productions for all ages. The cast, the musicians and the set design was exceptional! The layout of the theatre is accessible to all and offers amenities on both levels of the theatre. As a Richmond resident I am grateful that our city offers a rich theatrical experience. Bravo!" – Attendee



Kyra Leroux & Anthony Santiago
in *Anne of Green Gables – The Musical* (2022).
Photo by Ross Denotter
Set design: Jessica Oostergo
Costume Design: Donnie Tejani
Lighting Design: Sophie Tang

ARTISTIC OFFERINGS

A YEAR OF BLESSINGS

AUDIO PLAY SERIES

January 2023 – June 2023

A FIVE BLESSINGS COLLECTIVE PRODUCTION

This year we encouraged kids and families to take a break from the screens and let their children embark on a playful adventure with our *A Year of Blessings* free audio play series. Gateway Theatre collaborated with Five Blessings Collective, a team of Asian-Canadian artists, to bring this series of three audio plays to our communities. Each play celebrated a major Chinese festival and shared the wonders of these cultural traditions with families to enjoy from the comfort of their homes.



Bun Fun New Year (Released Jan 21)

For the first play, we kicked off the Lunar New Year with tales from our bunny friends at the Bao household. In the midst of preparing for the Lunar New Year family feast, twin bunnies Bunnifer and Bunnithy learned the true meaning of new year festivities and a couple of... interesting... recipes along the way.

Little Shrimp (Released Apr 5)

A brave Little Shrimp with a big heart took us on a musical adventure through the underwater and underworld to connect with friends, family, and ancestors on Qing Ming, the tomb-sweeping holiday.

Band of Dragons: Sink, Oar, Swim (Released June 22)

Star athlete Faye, a 5th-generation dragon boat drummer with a secret passion for playing music in a rock band, faced an impossible decision when their band's biggest gig yet fell on the day of the Dragon Boat Festival. To help them decide whether to fulfill traditions or forge a new path, Faye sought wisdom from the immortalized Chinese poet, Qu Yuan.

ARTISTIC OFFERINGS

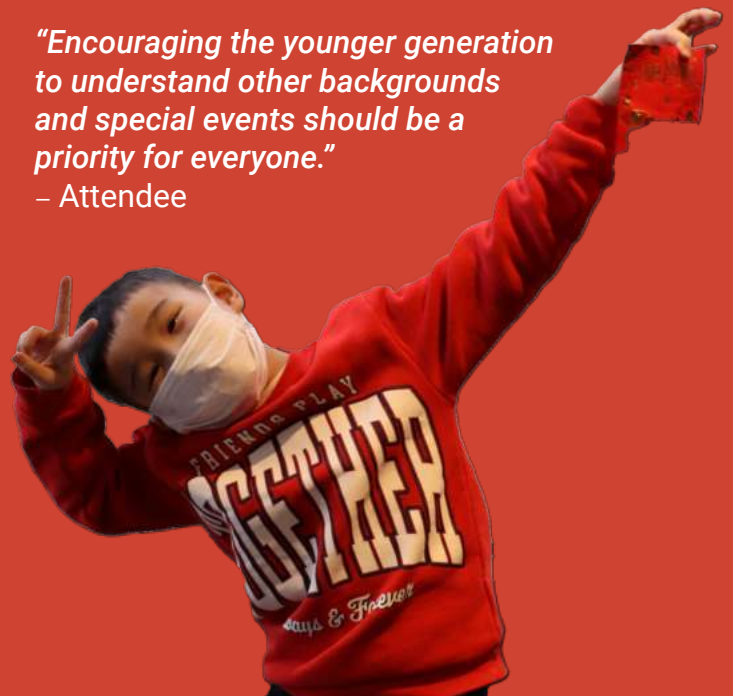
FAMILY FUN LUNAR NEW YEAR



Families were welcomed to Gateway Theatre for a joyful experience listening to a live reading of *Bun Fun New Year*, the first installment of *A Year of Blessings*. We welcomed the Year of the Rabbit with themed craft activities and by practicing some 'bunny dance moves' in our Studio B Theatre.

"Encouraging the younger generation to understand other backgrounds and special events should be a priority for everyone."

– Attendee



ARTISTIC OFFERINGS **PROPHECY FOG**

March 9-18, 2023

Performed by Jani Lauzon
Directed by Franco Boni

A PAPER CANOE PROJECTS PRODUCTION
WRITTEN AND CREATED BY JANI LAUZON

From award-winning Indigenous artist Jani Lauzon, *Prophecy Fog* took us on a beautiful and intimate journey about relationships with land, family and sacred spaces. The journey began in the Mojave Desert in search of Giant Rock, armed with the question: can a site still be sacred if it has been desecrated?

Performed in the round, *Prophecy Fog* wove together the captivating performance skills of veteran storyteller Jani Lauzon with evocative environmental design and projections by Melissa Joakim, along with director Franco Boni that forever changed how we appreciate the sky, the stars, and even a Giant rock.



"What an impressive performance! My first time at Gateway and I hope to come back again for future performances. What a space Richmond has! Thank you."
— Attendee

Photo by Dahlia Katz

ARTISTIC OFFERINGS

HEY VIOLA!

April 13-22, 2023

Directed by Tracey Power
Starring Krystle Dos Santos

CREATED BY KRISTLE DOS SANTOS AND TRACEY POWER
A MUSICAL THEATREWORKS PRODUCTION IN ASSOCIATION
WITH WESTERN CANADA THEATRE

Hey Viola! was a musical exploration of Canadian civil rights trailblazer, **Viola Desmond** – the fearless woman featured on Canada's \$10 bill. Award-winning blues and jazz singer and actor Krystle Dos Santos, with the support of fantastic musicians, brought her life and legacy to the stage. Audiences followed Viola's extraordinary journey through the life and events that shaped her to stand up against systemic racial injustices in Canada – including refusing to leave the whites-only section of Nova Scotia's Roseland cinema in 1946.



"Hey Viola! is a gorgeous tribute to Viola Desmond and Krystal dos Santos carries us through with her beautiful voice and soulful renditions of important songs of the time period." — Attendee

Jen Lewin, Krystle Dos Santos,
Chris Davis, Steve Charles in *Hey Viola!*
Photo by Murray Mitchell
Set Design: Drew Facey.
Costume Design: CS Fergusson-Vaux
Lighting Design: Jillian White

EDUCATION

Education returned to full, in-person programming this season.

Our Academy served over 150 students from Richmond and Delta, and for the first time, a current academy student had a main role in our Holiday Production. Maintaining focus on process, we continue to work on adapting the Academy curriculum towards more engaging and relevant training for our students.

Our Secondary School Outreach Program delivered a workshop with *Prophecy Fog* artist, Jani Lauzon, to students from Hugh Boyd Secondary, a long-standing partner in Richmond. Through Outreach, Gateway continues to provide a unique opportunity for Richmond students to connect with professional artists and learn about careers in theatre.



Photo by Emily Cooper

COMMUNITY RENTAL PARTNERS

Gateway had a successful rental season in the 2022-2023 year with over 20 clients and 34 performances happening over the year. With the renewed interest in rentals at Gateway, we are on track to meet our pre-pandemic rental numbers for the 2023-2024 season. We were delighted to see most of our long-time rental clients come back to Gateway as they allow us to celebrate the richness and diversity of the Richmond Community.



We are grateful to have collaborated with:

Rotary Club of Richmond
Pico Productions
Canada YC Chinese Orchestra
Education Theatre Association of Canada
Richmond Academy of Dance
Stage One
Pythagoras Academy
Focus Learning
Arisun Yue Chinese Opera Society
City of Richmond – Engineering/Public Works Departments
Richmond School District No. 38 (Music in our Schools)
Canada Chain Commerce and Culture Association
City of Richmond – Arts Awards
BC Chinese Music Association
Richmond Academy of Dance
Stage One
Richmond Delta Youth Orchestra
Vancouver Academy of Dance
Minoru Centre for Active Living
Richmond Academy of Dance
Trek and Friends
Earth Child Montessori School
Defy Gravity Dance Company
Vancouver Philharmonic Youth Orchestra

GATEWAY STAFF



Alex Grigg	Business Development Manager	Mac MacLeod	Production Services Associate
Ashley Bate	Administrator	Manami Hara	Academy Instructor
Ayomide Gbadamosi	Marketing Coordinator	Marj Ross	Patron Services Attendant
Barbara Tomasic	Director of Artistic Programs	Megs Calleja	Academy Instructor
Caitlin Fysh	Artistic Producer	Mesfin Ayalew	Building Services Assistant
Camryn Chew	Patron Services Attendant	Mirjana Galovich	Director of Audience & Revenue Development
Cecilia Chen	Patron Services Attendant		
Chuen Mak	Marketing Associate	Nicola Davies	Academy Accompanist
Cynnamon Schreinert	Publicist	Omar Alali	Building Services Assistant
Darren John	Venue Technician	Oona Iverson	Patron Services Manager
David DeGryse	Venue Technician	Paul Bartlett	Building Services Supervisor
Dylan Rogers	Academy Accompanist	Peter Abando	Academy Accompanist
Ed Lazenby	Production Services Manager	Queena Leung	Accounting Clerk
Emily Schoen	Patron Services Supervisor	Quinn Cartwright	Academy Instructor
Isaac Maulana	Development Coordinator	Renee Fajardo	Programs Co-ordinator
Isabella Halladay	Academy Instructor	Ruth McIntosh	Education Manager
James Furnell	Academy Instructor	Samara Van Nostrand	Facility Manager
Jamie Weaver	Patron Services Attendant	Sara Gargaro	Programs Assistant
Jaylon Han	Chinese Media Liaison	Shaurya Kanwar	Venue Technician
Jennifer den Hartogh	Patron Services Associate	Susan Jackson	Interim Executive Director
Jenny Chen	Finance Manager	Tal Shulman	Academy Instructor
Jessica Wong	Patron Services Supervisor	Taylor Reis	Marketing Assistant
Julie Kwak	Patron Services Attendant	Victor Mariano	Academy Instructor
Kelly Zhou	Patron Services Supervisor	Wendy Tsui	Marketing Manager
		Yanting Qiu	Community Engagement Producer
		Yusely Chan	Patron Services Supervisor



VOLUNTEERS



Our generous Volunteers serve as ushers, ticket-takers, and way-finders for shows. Onboarding begins with an online application, which takes into account volunteers' strengths and preferences, promoting volunteer engagement and retention from the beginning. Training features a guest speaker from another department, providing volunteers an opportunity to get to know staff and staff the chance to show their appreciation for the many ways in which volunteers support our programming. Finally, experienced volunteers mentor new volunteers prior to each volunteer's first shift.

This offers long-term volunteers the opportunity to act as mentors while creating a welcoming environment for new additions to the volunteer community.

Annie Cheung
Annie Coblin
Ashley Newcomb
Barb Ingram
Barbara Stokes
Beryl Aconley
Bonita Ruttkay
Bonnie Baker
Bonnie Goss
Brigitte Knapen
Cathy Willis
Cecelia Holcapek
Chris Steele
Dominic Lai
Doug Symons
Elizabeth Waroway
Ellen Wong
EveLynne Gilmore
Francoise Varnes

Fraser Muir
Gail Waller
Glenda Sherlock
Grace Jampolsky
Ina Kuramoto
Isabel Kurzawski
Jackie D'Souza
Jane Wong
Joyce Dubin
Juanji Bernardo
Judy Westacott
Karen Shimokura
Kary Taylor
Kelin Tan
Lauren Craze
Margaret Stutt
Marge Symons
Marilyn Piccinin
Martina Tang

Meg Comiskey
Michelle Jackson
Neil Ma
Nettie Aronius
Odette Rivers
Paula Boleen
Peter D'Souza
Rosemary Ng
Ruth Archer
Ruth Reeves
Sandy Harvell
Sarjit Sekhon
Shoshana Hofman
Sue Tucker
Susan Watson
William Kerr
Yee Louis
Yesha (Finn) Quijote
Yojay Gamueda

57 VOLUNTEERS

1476 HOURS



ANNIVERSARIES

11 FIVE YEARS

6 TEN YEARS

6 FIFTEEN YEAR

3 TWENTY YEARS

THE BOARD OF DIRECTORS 2022–23



Veronica Armstrong
Jane Fernyhough (Vice Chair)
Jacqueline Ho (Secretary)
Julia Kwan
Kali McAndless
Debbie Musil (Treasurer)
Diane Purvey (Chair)
Clayton Rubinstein
Michael Sachs
Linda Sum
Haniya Syed
Ray Wang
Laura Gillanders (City Council Liaison)
Fiona Gan (Treasurer – until November 2022)
Jonathan Wong (until January 2023)
Chak Au (City Council Liaison until November 2022)



CORPORATE SUPPORTERS AND DONORS

Thank you for your continued support of Gateway Theatre. Your generosity has helped us navigate another memorable year.

We are extremely honoured to be in your thoughts. Your donation enables theatre and performing arts as a pathway to enrich lives and build connections. Your support amplifies voices and cultivates a sense of belonging, in an environment that is constantly innovating to serve the changing needs of your community. You encourage transformation and growth through the telling of life's stories and sharing that experience with your community neighbours.

Your donation encourages local youth to dream big while improving their theatre skills in a fun and safe environment.

Thank you for being a part of the Gateway Theatre. We couldn't do it without you!

Government Funders

City of Richmond • BC Arts Council • Canada Council for the Arts • Department of Canadian Heritage
BC Association for Charitable Gaming • Metro Vancouver • Province of British Columbia
Employment and Social Development Canada (ESDC)

Foundations

Beech Foundation — Academy Program
Hamber Foundation — Creative Team Sponsor - *A Year of Blessings*
Lohn Foundation — Academy Program
McAndless Family Foundation — Academy Program
RBC Emerging Artists Community Fund — Emerging Artists program

Corporate Sponsors

Courtyard Gardens — Community Sponsor
Dorset Realty Group — Community Sponsor
Kwantlen Polytechnic University — Community Sponsor
Oomomo Japan Living — Academy Classes
Pryke Lambert Leathley Russell LLP — Community Sponsor
Rotary Club of Richmond — Academy Summer Camp Sponsor
TD Bank Group — Producer Sponsor - *Anne of Green Gables - The Musical, Hey Viola!*
Gilmore Gardens — Volunteer Program Sponsor
Wynford Property Group — Academy Bursary

In-Kind Donors

Anna's Cake house
Sheraton Vancouver Airport Hotel



CORPORATE SUPPORTERS AND DONORS

Director's Circle \$1000 - \$2499

Betty Goodwin
Jacqueline Ho
Camilla Tibbs
John Watson
Anonymous

Producer \$500 - \$999

Veronica Armstrong
Paula & Gordon Boleen
John Beggs
Lynne Perreault & Kjell Magnussen
Bob Munroe
Debbie Musil
Clayton Rubinstein
Michael & Shira Sachs
Gail Screaton
Linda Sum
Ray Wang
Anonymous

Star \$250 - \$499

Loretta & Daniel Bogert-O'Brien
Jane Fernyhough
Bob Garnett
Ruth Goodchild
Julia & Andrew Kwan
Keith Liedtke
Anne Mathisen
Kali McAndless
Jennifer Torrance
Helena Zhu
Anonymous (2)

Feature Player \$100 - \$249

Lisa Marie Acosta
Lois Armerding
Roxana Aune
Norman Au-Yeung
Gary Averbach
Shirley Bakaway

Judy Baum
Scott Bruce
Holger Burke
Dory & Cecilia
M Chan
Jasmine Chen
Bob Cockcroft
William & Carell Colvin
Meg Comiskey
Barbara Creighton
Glen Davis
Teresa Davis
Brenda Denchfield
Louise Dewsbury
Chris Emery
Nancy Fei
Jane Flick
Cheryl Garner
Anne Green
Jim Harris
Elizabeth Ho
Karin Hung
In memory of Fred John
Margo Kane
Brenda Khoo
Ron & Theresa Lannan
In memory of Merle Lawrence
David Ravvin & Sara Levine
Charles J W Li
Ron & Marilyn Loyer
Kiana Luo
Alma McDonald
Larry Meyer
Hon. Michael Nemirsky
Susan Ness
Paige Newton
Suzie Ong
P. Parungao
Youngok Park
Tom Pickett
David Price

Marilyn Roy
David Sims
Nancy Szeto
Keiko Takahashi
Joel Wen
Bob & Glenda Wey
Jonathan Wong
Katherine Yeo
Carol Yeo
Karen & Allan Zeller
Dana Zendrowski
Yan Zhou
Lei Zhou
Mary Zwick
Anonymous (20)

We make every effort to ensure accuracy in terms of individual donor acknowledgment. We apologise for any discrepancies. Please contact us at development@gatewaytheatre.com if you have any questions or concerns.



RICHMOND GATEWAY THEATRE SOCIETY AUDITED FINANCIAL STATEMENTS

June 30, 2023





BLUE FISH GROUP
CHARTERED PROFESSIONAL ACCOUNTANTS

222 — 8678 Greenall Avenue
Burnaby BC V5J 3M6

T. 604-298-5050
F. 604-298-5713

bluefish.bc.ca

INDEPENDENT AUDITOR'S REPORT

To the Members of Richmond Gateway Theatre Society

Report on Audit of the Financial Statements

Opinion

We have audited the financial statements of Richmond Gateway Theatre Society (the Organization), which comprise the statement of financial position as at June 30, 2023, and the statements of revenue and expenditures, fund balances and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, these financial statements present fairly, in all material respects, the financial position of Richmond Gateway Theatre Society as at June 30, 2023 and its financial performance and its cash flows for the year then ended in accordance with 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 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 over-seeing the Organization's financial reporting process.

(Independent Auditor's Report, continued on next page)



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 controls.
- 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 relating 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.

Report on Other Legal and Regulatory Requirements

As required by the Society Act of British Columbia, we report that, in our opinion, the accounting principles used in preparing and presenting the Society's financial statements are in accordance with Canadian accounting standards for not-for-profit organizations and have been applied on a basis consistent with that of the preceding year.

Blue Fish Group

Chartered Professional Accountants
Burnaby, B.C. October 10, 2023

RICHMOND GATEWAY THEATRE SOCIETY

Statement of Financial Position

June 30, 2023

	2023	2022
ASSETS		
CURRENT		
Cash and cash equivalents (Note 3)	\$ 1,377,652	\$ 952,929
Accounts and grants receivable	18,625	2,324
Inventory	8,197	8,090
Prepaid expenses	19,732	3,324
Prepaid production and educational program expenditures	7,698	6,820
	<u>1,431,904</u>	<u>973,487</u>
PROPERTY AND EQUIPMENT (Note 4)	38,651	27,947
CASH AND TERM DEPOSITS RESTRICTED FOR ENDOWMENT FUNDS	<u>379,430</u>	<u>372,017</u>
	<u>\$ 1,849,985</u>	<u>\$ 1,373,451</u>
LIABILITIES AND NET ASSETS		
CURRENT		
Accounts payable and accrued liabilities	\$ 133,956	\$ 84,213
Payroll deductions payable to government authorities	40,521	12,825
Sales tax payable to government authorities	4,968	2,270
Wages payable	36,336	36,472
Deferred operating revenue (Note 5)	402,744	298,901
	<u>618,525</u>	<u>434,681</u>
COMMITMENTS, CONTRACTUAL OBLIGATIONS AND CONTINGENT LIABILITIES (Note 8)		
COVID-19 PANDEMIC (Note 12)		
NET ASSETS		
Unrestricted Operating fund	470,209	292,043
Internally restricted Operating Reserve fund	360,373	260,373
Internally restricted Capital Improvement fund	21,448	14,337
Internally restricted General Endowment fund	379,430	372,017
	<u>1,231,460</u>	<u>938,770</u>
	<u>\$ 1,849,985</u>	<u>\$ 1,373,451</u>

ON BEHALF OF THE BOARD

_____ Board Chair

_____ Director

See accompanying notes to financial statements

RICHMOND GATEWAY THEATRE SOCIETY
Statement of Revenue and Expenditures - Operating Fund
Year Ended June 30, 2023

	2023	2022
REVENUE		
Artistic Offerings revenue	\$ 287,598	\$ 72,263
Educational programs	80,564	64,393
Rental revenue	149,199	53,137
Bar revenue	24,313	40
Grants from the City of Richmond (Note 9)	1,418,906	1,375,581
Public sector grants (Note 6)	470,889	320,466
Foundation contributions	106,000	126,500
Corporate contributions	27,500	40,700
Individual contributions	24,413	23,160
Miscellaneous revenue	22,241	10,840
Interest income	35,461	5,758
	<u>2,647,084</u>	<u>2,092,838</u>
EXPENDITURES		
Artistic Offerings expense	470,043	281,182
Artistic development	3,628	899
Educational programs	36,700	36,226
Rental expense	56,540	18,551
Bar expense	16,919	357
Theatre facilities	46,318	37,536
Patron services	17,107	30,115
Fundraising	6,754	3,640
Marketing	183,691	152,031
Salaries and benefits	1,306,945	1,143,725
Consulting fees	48,783	21,747
Training and staff development	5,138	5,361
Legal, audit and insurance	34,386	55,245
Dues, subscriptions and memberships	11,751	11,431
Office, administrative and overhead costs	47,188	38,465
Credit card and bank charges	20,460	12,731
Software support and subscriptions	42,018	22,265
Delivery, mileage, and vehicle costs (recovery)	1,374	255
Amortization of property and equipment	18,175	15,038
	<u>2,373,918</u>	<u>1,886,800</u>
EXCESS (DEFICIENCY) OF REVENUE OVER EXPENDITURES	<u>\$ 273,166</u>	<u>\$ 206,038</u>

See accompanying notes to financial statements

RICHMOND GATEWAY THEATRE SOCIETY

Statement of Fund Balances

Year Ended June 30, 2023

	Operating fund (Page 5)	Operating Reserve fund	Capital Improvement fund	General Endowment fund	2023	2022
Revenues	\$ 2,647,084	\$ -	\$ 7,111	\$ 12,413	\$ 2,666,608	\$ 2,097,405
Expenditures	2,373,918	-	-	-	2,373,918	1,886,801
Excess of revenues over expenditures	273,166	-	7,111	12,413	292,690	210,604
Interfund transfers (Note 7)	(95,000)	100,000	-	(5,000)	-	-
Fund balance, beginning of year	292,043	260,373	14,337	372,017	938,770	728,166
Fund balance, end of year	\$ 470,209	\$ 360,373	\$ 21,448	\$ 379,430	\$ 1,231,460	\$ 938,770

See accompanying notes to financial statements

RICHMOND GATEWAY THEATRE SOCIETY

Statement of Cash Flows

Year Ended June 30, 2023

	2023	2022
OPERATING ACTIVITIES		
Excess (deficiency) of revenues over expenses	\$ 292,690	\$ 210,604
Item not affecting cash:		
Amortization of property and equipment	<u>18,175</u>	<u>15,038</u>
	<u>310,865</u>	<u>225,642</u>
Changes in non-cash working capital:		
Accounts and grants receivable	(16,299)	141
Inventory	(107)	142
Prepaid expenses	(16,408)	(1,257)
Prepaid production and educational program expenditures	(878)	(2,315)
Accounts payable and accrued liabilities	49,740	22,452
Payroll deductions payable to government authorities	27,696	1,904
Sales tax payable to government authorities	2,698	4,725
Wages payable	(136)	(42,637)
Deferred operating revenue	<u>103,843</u>	<u>(100,614)</u>
	<u>150,149</u>	<u>(117,459)</u>
Cash flow from operating activities	<u>461,014</u>	<u>108,183</u>
INVESTING ACTIVITIES		
Purchase of property and equipment	<u>(28,877)</u>	<u>(3,922)</u>
Cash flow used by investing activities	<u>(28,877)</u>	<u>(3,922)</u>
INCREASE IN CASH FLOW	432,137	104,261
CASH - Beginning of year	<u>1,324,946</u>	<u>1,220,685</u>
CASH - End of year	<u>\$ 1,757,083</u>	<u>\$ 1,324,946</u>
CASH CONSISTS OF:		
Cash and cash equivalents	\$ 1,377,652	\$ 952,929
Term deposits, restricted for endowment funds	<u>379,431</u>	<u>372,017</u>
	<u>\$ 1,757,083</u>	<u>\$ 1,324,946</u>

See accompanying notes to financial statements

RICHMOND GATEWAY THEATRE SOCIETY

Notes to Financial Statements

Year Ended June 30, 2023

1. PURPOSE AND STATUS OF THE ORGANIZATION

The Richmond Gateway Theatre Society was founded in 1982 and is incorporated as a non-profit society under the Society Act of British Columbia and is tax-exempt as a registered charity and charitable organization under the Income Tax Act.

The Society's purpose is to enrich the quality of life in Richmond and surrounding communities by creating outstanding professional theatre and a dynamic hub for the performing arts. The direct revenue sources of the Society are not sufficient to cover its total expenditures and, as a result, the continued support of the City of Richmond is required to assist in financing the building and operating costs of the Society.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Basis of presentation

These financial statements have been prepared in accordance with Part III of the Chartered Professional Accountants ("CPA") Canada handbook - Accounting, which sets out generally accepted accounting standards for not-for-profit organizations in Canada and includes the significant accounting policies summarized below.

Inventory

Inventory is valued at the lower of cost and net realizable value, using the cost on the most recent purchase invoice, as an estimate of average cost. Cost is defined as the purchase price paid by the Organization.

Property and equipment

Property and equipment are recorded at cost less accumulated amortization. Amortization rates are designed to amortize the assets over their estimated useful lives. The amortization rates are as follows:

Computer equipment	3 years	straight-line method
Computer software	3 years	straight-line method
Office equipment and furniture	3 years	straight-line method
Theatre equipment	5 years	straight-line method

Property and equipment costing more than \$5,000 per asset, with a useful life of at least two years is capitalized and amortized in accordance with the Society's capital asset capitalization and amortization policy. In the case of a purchase of a group of similar assets, individually costing less than \$5,000, but in aggregate costing more than \$10,000, the entire group of assets will be capitalized. Full amortization is taken in the years of acquisition and disposal.

Under the terms of the agreement between the Richmond Gateway Theatre Society and the City of Richmond, certain property improvements, equipment and furniture directly acquired by the City for the use by the Society are considered property of the City and are not recorded in these financial statements.

RICHMOND GATEWAY THEATRE SOCIETY

Notes to Financial Statements

Year Ended June 30, 2023

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES *(continued)*

Cash and cash equivalents

Cash and cash equivalents consist of cash on hand, balances with banks, term deposits with a maturity period of three months or less from date of acquisition, and cashable term deposits.

Revenue recognition and basis of financial statement presentation

The Society follows the deferral method of accounting for contributions and operating revenues.

Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection reasonably assured.

Restricted contributions received and restricted for the purposes of purchasing property and equipment are deferred and recognized as revenue in the periods in which the related amortization is recorded.

Artistic Offerings (shows, events, workshops, etc.) revenue and expenditures and Educational programs revenue and expenditures are matched whereby revenue received for future programs is recorded as deferred operating revenue and expenditures made for future programs are recorded as prepaid expenditures. Artistic Offerings and Education program revenue and expenditures are recognized in the period the program is delivered or performed.

Endowment contributions are recognized as direct increases in net assets. Externally restricted contributions are recognized as revenue in the year in which the related expenses are recognized.

Grant revenue received from the City of Richmond is recognized as revenue in the period that the grant funding is approved for by the City of Richmond as long as the amount to be received can be reasonably estimated and collection reasonably assured.

Grants from various foundations and other government agencies are recorded as revenue in the period that the grant funding is approved for and when conditions are fulfilled.

Donations from the general public are recorded upon receipt of the donation.

Interest income and rental revenue are recognized as revenue in the period to which the income is earned on an accrual basis.

From time to time, the Board of Directors (the "Board") may impose certain restrictions on fund balances. These amounts are presented on the statement of financial position and statement of operations and fund balances. These internally restricted amounts are not available for other purposes without approval of the Board of Directors, except for the Capital Improvement fund, which requires approval from the Executive Director.

RICHMOND GATEWAY THEATRE SOCIETY

Notes to Financial Statements

Year Ended June 30, 2023

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES *(continued)*

Operating fund

The Operating fund accounts for the Society's program delivery and administrative activities.

Operating Reserve fund

The Operating Reserve fund represents an accumulation of internally restricted resources, which are available for use based on approval from the Board of Directors. This fund is to be used to fund new initiatives and strategic investments. The fund is also available as an operating contingency to be used to fund operations during cash flow shortages, and for unforeseen expenditures. These funds may be accessed upon the recommendation of management and upon approval by the Board. The fund may not exceed 25% of the annual operating budget of the Society.

Capital Improvement fund

The Capital Improvement fund represents internally restricted resources derived from the Capital Improvement Fee (CIF) collected on all tickets and registrations for rentals and artistic offerings sold by the Society. This fund is to be used to fund the purchase and maintenance of theatrical equipment which may not otherwise be the responsibility of the City of Richmond or for which approval through the City of Richmond budget timelines are impractical. These funds may be accessed upon the approval of the Executive Director.

General Endowment fund

The Society's Board of Directors has internally restricted resources for endowment purposes. Investment income on the General Endowment fund remains in the fund and can be allocated based on the Board's discretion. These internally restricted amounts are unavailable for other purposes without approval of the Board of Directors.

Measurement uncertainty

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 amount of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenditures during the reporting period. These estimates are reviewed periodically, and, as adjustments become necessary they are reported in earnings in the period in which they become known.

Contributed volunteer services

Volunteers contribute their time every year to assist the Society in carrying out its activities. The value of contributed services of a non-remunerative nature is not recognized in these financial statements.

RICHMOND GATEWAY THEATRE SOCIETY

Notes to Financial Statements

Year Ended June 30, 2023

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES *(continued)*

Non-monetary contributed materials and services, and gift-in-kind donations

Non-monetary contributed materials and other tangible asset gifts-in-kind are recorded in the accounts of the Society only if the value of the in-kind donation can be reasonably determined. The recognition of in-kind donations is limited to donations where the Society takes possession of the asset, or the donation or gift was used in Society programs.

Non-monetary contributions of services are not recorded in the accounts of the Society as donation tax slips cannot be provided for in-kind contributions of services. The Society occasionally signs agreements with sponsors that provide advertising, accommodation, catering, and other services in exchange for various benefits, including recognition in marketing efforts and admission tickets to various productions. Non-monetary sponsorship expenses relating to these signed agreements are not recorded in the accounts of the Society as the fair value of the service or asset received less any consideration paid by the Society, such as any monetary consideration or the fair value of admission tickets provided to the sponsors, is often difficult to determine or prone to subjectivity.

RICHMOND GATEWAY THEATRE SOCIETY

Notes to Financial Statements

Year Ended June 30, 2023

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES *(continued)*

Financial instruments

(i) Measurement of financial instruments

In accordance with Section 3856 of the CPA Canada Handbook - Accounting, the Society initially measures its financial assets and financial liabilities at fair value and it subsequently measures all its financial assets and financial liabilities at cost or amortized cost, except for investments in equity instruments that are quoted in an active market, which are measured at fair value. Changes in fair value are recognized in the statement of revenues and expenditures in the period incurred.

Financial assets measured at amortized cost include cash and cash equivalents, sales tax recoverable from government authorities, accounts and grants receivable, and cash and term deposits restricted for endowment funds.

Financial liabilities measured at amortized cost include accounts payable and accrued liabilities, payroll deductions payable and sales taxes payable.

(ii) Impairment

Financial instruments measured at cost or amortized cost are tested for impairment when there are indicators of impairment, where applicable and determinable. When there is an indication of impairment, and the Society determines that a significant adverse change has occurred during the period in the expected timing or amount of future cash flows, a write-down is recognized in the statement of revenue and expenditures. The previously recognized impairment may be reversed to the extent of the change, 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 the statement of revenue and expenditures.

(iii) Transaction costs

Transaction costs related to financial instruments that will be subsequently measured at fair value are recognized in the statement of revenue and expenditures in the period incurred. Transaction costs related to financial instruments subsequently measured at amortized cost are included in the original cost of the asset or liability and recognized in net income over the life of the instrument using the straight-line method.

(iv) Financial risk

Transactions in financial instruments may result in an entity assuming or transferring to another party one or more of the financial risks described below. These disclosures provide information that assist users of the financial statements in assessing the extent of risk related to financial instruments.

a) Fair value

The fair value of current financial assets and current financial liabilities approximates their carrying value due to their short-term maturity dates. The fair value of long-term financial assets and long-term financial liabilities approximates their carrying value based on the assumption that the Society is a going concern and thus expects to fully realize the outstanding amounts or fully repay the outstanding amounts.

RICHMOND GATEWAY THEATRE SOCIETY

Notes to Financial Statements

Year Ended June 30, 2023

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES *(continued)*

b) Credit Risk

The Society provides credit in the normal course of its operations. The credit risk arises from the possibility that the patrons, renters and clients to which the Society provides services may be unable and/or unwilling to fulfill their obligations. These risks are mitigated by regular monitoring of the debtor's payment history and following up on collections.

c) Market Risk

Market risk arises from the possibility of a negative impact on revenues due to a downturn in the economy, new competition entering the market, or extraordinary circumstances such as the Coronavirus (COVID-19) pandemic. These risks are mitigated by regularly monitoring market conditions. The Coronavirus pandemic has not have a negative financial impact on the organization as funding from the various funding organizations has continued. The Society has also substantially returned to productions and programming. The Society does not expect a material negative financial impact in the foreseeable future due to the Coronavirus pandemic.

3. CASH AND CASH EQUIVALENTS

The cash and cash equivalents balance also includes \$87,000 (2022 - \$87,611) which is held in a separate restricted bank account for funds received from the Province of British Columbia as it relates to a Community Gaming Grant. The funds held in this restricted bank account is restricted by way of the Community Gaming Grant for specific programming for the upcoming season.

4. PROPERTY AND EQUIPMENT

	Cost	Accumulated amortization	2023 Net book value	2022 Net book value
Computer equipment	\$ 7,810	\$ 7,810	\$ -	\$ -
Computer software	4,675	4,675	-	-
Office equipment and furniture	9,211	9,211	-	-
Theatre equipment	163,932	125,281	38,651	27,947
	<u>\$ 185,628</u>	<u>\$ 146,977</u>	<u>\$ 38,651</u>	<u>\$ 27,947</u>

RICHMOND GATEWAY THEATRE SOCIETY

Notes to Financial Statements

Year Ended June 30, 2023

5. DEFERRED OPERATING REVENUE

Deferred operating revenue as shown on the statement of financial position is represented by funds received in grants, sponsorships and other revenues for Society activities which are allocated to the subsequent accounting period, as determined by the Society. See also the revenue recognition accounting policies under note 2.

	2023	2022
Deferred operating revenue consists of funds received as it relates to:		
Grants	\$ 320,743	\$ 274,902
Artistic Offerings	6,432	-
Education	61,054	19,499
Rentals	3,015	-
Sponsorships	11,500	4,500
	<u>\$ 402,744</u>	<u>\$ 298,901</u>

Changes in the deferred operating revenue balance are as follows:

Beginning balance of deferred operating revenue	\$ 298,901	\$ 399,514
Less amounts recognized as revenue in the year	(285,707)	(379,723)
Add amounts received relating to the following year	389,550	279,110
	<u>\$ 402,744</u>	<u>\$ 298,901</u>

6. PUBLIC SECTOR GRANTS

	2023	2022
Public sector grant revenue consists of amounts recognized in the year from the following organizations:		
B.C. Community Gaming	\$ 87,000	\$ 77,000
British Columbia Arts Council	276,016	170,520
Canada Council for the Arts	50,000	60,000
Human Resource and Skills Development Canada	10,947	9,119
Department of Canadian Heritage	43,926	3,827
Others	3,000	-
	<u>\$ 470,889</u>	<u>\$ 320,466</u>

7. INTERFUND TRANSFERS

In the 2023 fiscal year, the board approved an interfund transfer of \$100,000 from the Operating fund to the Operating Reserve fund.

In the 2023 fiscal year, the board approved an interfund transfer from the General Endowment fund, representing the interest earned, to the Operating fund to go towards academy bursary and scholarship expenditures of which \$5,000 was expended in 2023; as a result, \$5,000 of interest income was transferred from the General Endowment fund to the Operating fund.

RICHMOND GATEWAY THEATRE SOCIETY

Notes to Financial Statements

Year Ended June 30, 2023

8. COMMITMENTS, CONTRACTUAL OBLIGATIONS AND CONTINGENT LIABILITIES

In 2022, the Society was approved for an irrevocable standby letter of credit issued in favour of Canadian Actors' Equity Association. The letter of credit was issued by The Bank of Nova Scotia for up to \$17,000 and represents a bond/advance payment guarantee issued on the Society in favour of Canadian Actors' Equity Association. This letter of credit was not recorded as a liability in the accounts of the Society as at June 30, 2022. There is no outstanding letter of credit as at June 30, 2023.

Production royalties and presentation fees:

As of June 30, 2023, the Society has obligations to pay minimum royalties, presentation fees and performance fees of USD\$6,900 (2022 - CDN\$13,844) to playwrights, artists, producers and licensors relating to productions taking place in the fiscal 2024 season. Royalties, presentation fees and performance fees are payable on various dates in the 2024 fiscal year, and have not been recorded as liabilities in these accounts.

Service agreements and subscriptions:

The Society is committed under service agreements for service and software hosting services. Future estimated payments on these agreements are as follows:

2024	\$ 29,000
2025	5,167
	<u>\$ 34,167</u>

Operating leases:

The Society is committed under a lease agreement for equipment and maintenance. Future minimum lease payments on this lease are as follows:

2024	\$ 12,672
	<u>\$ 12,672</u>

9. FUNDING FROM THE CITY OF RICHMOND AND ECONOMIC DEPENDENCE

The Society and the City of Richmond operate under an agreement which has a term of January 9, 2019 to January 8, 2024.

The City of Richmond owns the theatre in which the Society is located, and the property and equipment therein, with the exception of the property and equipment included in the Society's statement of financial position. The Society is economically dependent on the support of the City of Richmond. Total funding from the City of Richmond for 2023 was \$1,418,906 (2022 - \$1,375,581).

10. INVENTORY EXPENSED IN THE YEAR

The cost of inventory expensed in the year was \$10,071 (2022 - \$141).

RICHMOND GATEWAY THEATRE SOCIETY

Notes to Financial Statements

Year Ended June 30, 2023

11. REMUNERATION

In accordance with the disclosure requirements of the Society Act of British Columbia, three employees whose total remuneration (including taxable and non-taxable benefits such as contributions to the employee's pension, medical and insurance plans, employer's portion of Canada Pension Plan and employment insurance contributions, and workers' compensation premiums) for the year exceeded \$75,000 per employee, received a total of \$306,215 (2022 - \$294,119) from the Society as remuneration for the fiscal year.

No remuneration was paid to Directors during the fiscal year.

12. COVID-19 PANDEMIC

In March 2020, the spread of the COVID-19 virus resulted in governments enacting emergency measures to control the spread of the virus. As a result, the Society took precautionary measures to maintain the safety of staff, patrons, volunteers and students. The changes included cancelling productions, redesigning the artistic programs and ceasing the rental of the facilities.

During the 2023 fiscal year, and as at the date of the signing the Auditor's Report, funding from various funding bodies has continued and is expected to continue into the foreseeable future. The Society also substantially resumed productions and programming during the 2023 fiscal year.

It is not possible to reliably estimate the duration and severity of the ongoing COVID-19 pandemic, as well as the direct and indirect impacts on the financial position and results of the Society for future periods. The Society's liquidity and ability to continue as a going concern has not been materially impacted and is not expected to be materially impacted in a negative manner into the near future, due to the continued support of funding bodies.

WE LOOK FORWARD TO SEEING YOU



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Theatre**

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