A large, vibrant red curtain with vertical folds serves as the background for the central text. The curtain is illuminated from the top, creating a gradient of red shades.

# SPOTLIGHT ON GROWTH **THE NEXT ACT**

2023–2024 ANNUAL REPORT

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



## CONTENTS

Greetings from the Mayor of Richmond	4
Welcome to Gateway Theatre	5
Report from the Board Chair	6
Report from the Executive Artistic Director	7
Our Community Impact	8
Artistic offerings 2023-2024	9
<i>A Year of Blessings Audio Play Series</i>	10
<i>Mid Autumn Festival – Family Fun Celebration</i>	11
Rodgers & Hammerstein's <i>Cinderella</i>	12
<i>Culture Days</i>	13
<i>The Flame - Lunar New Year Edition</i>	14
<i>Jade Circle</i>	15
<i>Jade Circle Community Dinner</i>	16
<i>Baskerville: A Sherlock Holmes Mystery</i>	17
Artistic Partnerships:	
<i>Kowloon Bay</i>	18
<i>Richmond Children's Festival</i>	16
<i>Jade Music Festival</i>	19
Education	20
Community Rental Partners	21
Volunteers	22
Gateway Staff	24
The Board of Directors	25
Corporate Supporters and Donors	26
Audited Financial Statements	28

# 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 2023-2024 Annual Report.

The 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 the 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 the Gateway Theatre.

Best wishes for continued success!

Malcolm D. Brodie

Mayor



# WELCOME

As we reflect on the past year at Gateway Theatre we celebrate a season of growth and change. In 2023, we explored new structures and collaborations, celebrated long-standing traditions and deepened our connections with our community. Each performance, rental, and educational program showcased the resilience and talent of our artists, staff, volunteers and board, supported by your unwavering enthusiasm.

In this report, you'll find our collective achievements and glimpses of the exciting paths ahead. Thank you for being an essential part of our journey. Together, let's continue to embrace the transformative power of the arts and how it shapes the world around us.







# REPORT FROM THE BOARD CHAIR

As we head into our fortieth anniversary season, we are very excited with what the future brings at Gateway Theatre.

While slow to recover from the effects of the pandemic, audiences are coming back with single ticket sales increasing and attendance at events growing. Volunteer numbers are up, rentals are back to pre-pandemic levels, and the Academy had its most successful year ever.

We want to express our profound thanks to you, our sponsors, donors, volunteers, and patrons, for your support and confidence.

The leadership structural change in the fall of 2023 saw Barbara Tomasic take the helm as Executive Artistic Director. A new General Manager position was created and we welcomed Susan Shank to the leadership team, and rounding out this team is Caitlyn Fysh as Executive Producer. The entire Gateway staff team has been outstanding and under their guidance Gateway is growing and thriving.

The Adaptive Planning that was done just prior to the pandemic prepared our organization to review how we do things, to celebrate change, embrace risk, and focus on the community. Building on that planning we have embarked on the development of a new Strategic Plan. This will create a framework for the organization to address the changing landscape of performing arts both in our community and the region, and guide our artistic vision and the work we do with the Academy and our community partners. Watch for opportunities in the coming months to be involved in framing the future directions for your theatre.

We sincerely hope you enjoy this season's programming and the events that are planned to celebrate the incredible milestone of 40 years of bringing high quality performing arts to Richmond.

Jane Fernyhough  
Chair  
Gateway Theatre Board of Directors

# REPORT FROM THE EXECUTIVE ARTISTIC DIRECTOR



Our 2023-2024 Season was focussed on celebration and growth, both of Gateway Theatre and our community. The Academy was back to full capacity, and classes were added to meet demand. Our community had many celebrations on our stages, including dance recitals, school theatre productions as well as Music In Our Schools through the Richmond School District. For our artistic offerings, we continue to experiment with one-day events to round out our professional theatre season. Due to the success of last year's audio play series by the Five Blessings Collective that honoured the holidays of the Lunar Calendar, we began our season with a celebration of the Mid-Autumn Festival and the last play in their series, *The Legend of the Whoosh!* We also celebrated Lunar New Year with *The Flame*, a sold out storytelling event that invited the performers to tell true stories about traditions and new beginnings. Last season was also one of partnerships, with Jade Music Festival hosting a free music event at Culture Days and the Richmond Childrens Festival using our Studio B on Family Day to present *Division Infinity*, a theatre piece for kids. For our traditional theatre series, we

began the season with *Cinderella*, the classic musical by Rogers and Hammerstein. This yearly tradition allows us to welcome new patrons as well as support emerging artists to get a start on their theatre career. *Jade Circle* was a multidisciplinary and mutli-lingual theatre piece by Jasmine Chen that was presented in Studio B. As part of this show that told Jasmine's story of reconnecting with her mother tongue, Mandarin, we hosted a community dinner after a matinee, where patrons shared a delicious meal in the lobby, as well as stories about their own journeys of immigration, language and family. We worked with Big Chef, a local restaurant to provide the meal, and it was a wonderful success. Our last show of the season was *Baskerville: a Sherlock Holmes Mystery*, and it was a huge hit with audiences. As always in our programming we are learning about our changing audiences in Richmond, and how we are able to give back to the community both through entertaining experiences and events, and shows that offer a new perspective on who we are and how we live.

## A STAGE FOR RICHMOND

# GATEWAY'S IMPACT 2023–2024



Photo by Emily Cooper

## ARTISTIC OFFERINGS

3 Shows  
39 Performances  
8,417 Attendees

## COMMUNITY RENTALS

45 Community Events  
12,000 Attendees

## EDUCATION

564 Hours Delivered  
224 Youth Engaged



# ARTISTIC OFFERINGS

## 2023–2024



BASKERVILLE: A SHERLOCK HOLMES MYSTERY (2024)  
Genevieve Fleming, Gerry Mackay, Melissa Oei  
Photo by: David Cooper  
Director: Barbara Tomasic  
Costume Supervisor: Oriana Camporese  
Lighting Design: Kevin Tanner  
Lighting Supervisor: Chengyan Boon

# ARTISTIC OFFERINGS

## A YEAR OF BLESSINGS AUDIO PLAY SERIES

July 2023 – January 2024

A FIVE BLESSINGS COLLECTIVE PRODUCTION  
CO-PRESENTED BY GATEWAY THEATRE, AND  
VANCOUVER ASIAN CANADIAN THEATRE

Following on the success of last season's *Year of Blessings* audio play series, we continued to offer all of the past episodes on our website, as well as two new ones. Gateway Theatre collaborated with Five Blessings Collective, a team of Asian-Canadian artists, to bring this series 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.

### ***Legend of the Whoosh – released September 22, 2023***

We celebrated the Mid Autumn Festival with Eunice, RoRo, and Mabel, three chum salmon who, in this story, swim upstream from the ocean to where they will spawn. With rising temperatures and lowering water levels, The Three Chums will need to rely on their enduring friendships, new connections, the myth of Chang Er, and the legend of The Whooshhh—the salmon cannon—to get them safely home.

### ***Operation Double Happiness – released December 15, 2023***

A family of Taiwanese Mandarin ducks reside in different parts of Turtle Island. Clara and Cici are identical twins who have been in rivalry since birth and are now estranged, but their daughters Jamie and Mallory are tightly connected—thanks to the interwebs. The two BFF cousins hatched Operation Double Happiness to unite their family for the Winter Solstice celebration in Taiwan.



Family Fun Mid- Autumn Celebration (2023)  
Stephanie Wong, Harmony Yen, Angela Chu, Raugi Yu  
Photo by: Gateway Theatre Marketing Team



# ARTISTIC OFFERINGS

## MID AUTUMN FESTIVAL

### FAMILY FUN MID-AUTUMN CELEBRATION

September 24, 2024

Families were welcomed to Studio B at Gateway for a joyful experience where they listened to a live reading of *Legend of the Whooshhh*, the fourth play of the *A Year of Blessings* audio play series created by Five Blessings Collective. After the play, patrons celebrated the traditional Mid-Autumn Festival in our lobby, with a multi-generational craft activity where they created paper lanterns and participated in a fun and delicious round of mooncake tasting.

*"The reading was very entertaining, educational, and high quality. The volunteers and staff at Gateway are always extra friendly and accommodating, and I will definitely plan to go to even more of the offerings Gateway provides, whether they are shows or community events. Also, being Chinese, celebrating the mid-autumn festival this way was so lovely!"*

*"Inclusive event for my child with ASD. Although it was a quiet afternoon, it worked out for my child because the noise level was low. Thank you!"*



Family Fun Mid-Autumn Celebration (2023)  
Derek Chan, Cindy Kao, Stephanie Wong  
Photo by: Gateway Theatre Marketing Team



Families celebrate Mid-Autumn Festival by making lanterns at Gateway



# ARTISTIC OFFERINGS

## ROGERS AND HAMMERSTEIN'S CINDERELLA

December 14-31, 2023

Directed by Johnna Wright  
Music Direction by Sean Bayntun  
Choreography by Nicol Spinola

Audiences had a ball with this timeless tale of Cinderella, recently adapted with a dash of humour and the message that kindness triumphs against all odds. With a bit of help from a fairy godmother, a magical pumpkin, and a truly talented cast, our community was transported to an unforgettable experience where dreams do come true.

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



**Winner of the 2023 Ovation Award for  
Outstanding Production (Professional)**

**Winner of the 2023 Ovation Award for  
Outstanding Costume Design:  
Alaia Hamer**

**Winner of the 2023 Ovation Award for  
Outstanding Newcomer:  
Ryan Maschke as Lord Pinkleton**

*"Great version of this classic. My granddaughter, age 7, enjoyed it - especially the horses, the 'magical' change in clothing for the Fairy Godmother and Cinderella, and the small animals who were transformed for Cinderella's carriage. I loved that she 'realized' she needed to leave a shoe behind..."*

CINDERELLA (2023)

Cast of Cinderella

Photo by: David Cooper

Choreographer: Nicol Spinola:

Set Design: Sophie Tang & Jennifer Stewart

Costume Design: Alaia Hamer

Lighting Design: Sophie Tang

## ARTISTIC OFFERINGS

*"Extremely well done show with great acting and wonderful music."*

*"The show was FANTASTIC. Extremely professional quality."*

*"We were most impressed by the overall high quality of this production. Congratulations to every one of you involved in bringing this delight to your audiences."*

*"Director Johnna Wright's production of Rodgers + Hammerstein's Cinderella does what it sets out to do extraordinarily well. It's entertaining, well produced, and moving."*

**–Colin Thomas**



CINDERELLA (2023)  
Lossen Chambers, Sarah Roa, Danica Kobayashi, Ali Watson  
Photo by: David Cooper  
Director: Johnna Wright  
Choreographer: Nicol Spinola:  
Set Design: Sophie Tang & Jennifer Stewart  
Costume Design: Alaia Hamer  
Lighting Design: Sophie Tang



# ARTISTIC OFFERINGS

## THE FLAME

### LUNAR NEW YEAR EDITION

February 10, 2024

The Flame: Lunar New Year Edition was the first time that Vancouver's wildly popular personal storytelling show was presented in Richmond. Host Deborah Williams, along with talented local storytellers and musician Darling Sparrows, created a unique evening for the community to celebrate a new start together. The stories were told in English with occasional dialogue and songs in the storytellers' mother tongues. This event of "True Stories Told by People Who Lived Them" sold out in record time.

PRODUCED AND HOSTED BY DEBORAH WILLIAMS



Beverley Elliott, sharing a childhood memory.  
Photo by: Gateway Theatre Marketing Team

*"Loved every minute of this performance! The storytellers were incredible, and the atmosphere was so welcoming."*



*"Wonderful idea to include storytelling. Very well presented. Stories were powerful and touching!"*

Left to Right: Darling Sparrows (Musician), Samantha Sun, Felicity Huang, Sarvin Esmaeili, Deborah Williams, Chris Nowland, Beverley Elliott, Renee Fajardo, Yanting Qiu  
Photo by: Gateway Theatre Marketing Team

ARTISTIC OFFERINGS  
**JADE CIRCLE**  
A PART OF  
**THE MOTHER TONGUE PROJECT**

March 6-17, 2024

Written and performed by Jasmine Chen  
Directed by Derek Chan

Audiences were swept away by the world premiere of *Jade Circle*, a multidisciplinary performance by Jasmine Chen. Through powerful music, captivating movement, and poignant storytelling in Mandarin and English, Jasmine embarked on a transformative journey to re-learn Mandarin and unearth lost stories of her grandmother's past through an heartfelt interview with her mother. Each performance ended with a talkback session with the artist, inviting our community to reflect on their relationship with their own mother tongue, lost, or never forgotten

*"This show was a continuous example of vulnerability - watching someone express themselves in a language that isn't their first was beautiful."*

*"My wife & I have been to a number of presentations at the Gateway Theatre. This was our first 'intimate' performance and we loved it. Jasmine was wonderful. The music, visual affects and lighting was very professional. I think we'll be back for more in 2024 and beyond."*

A RICE AND BEANS THEATRE PRODUCTION, IN ASSOCIATION  
WITH VANCOUVER ASIAN CANADIAN THEATRE

JADE CIRCLE (2024)

Jasmine Chen

Photo by Pedro Augusto Meza

Director: Derek Chan

Set & Costume Design: Julia Kim

Lighting Design: Jonathan Kim

Video Design: Daniel O'Shea



**Gateway  
Theatre**



A woman in a flowing purple dress is shown from the waist up, her head tilted back and eyes closed. A thick, ethereal mist or smoke surrounds her head and shoulders, creating a dreamlike atmosphere. The background is a soft, out-of-focus green, suggesting an outdoor setting. The overall mood is artistic and contemplative.

# ARTISTIC OFFERINGS

# CONVERSATIONS

# AROUND THE TABLE

# COMMUNITY DINNER

March 10, 2024

After enjoying *Jade Circle*, patrons were invited to a family-style meal in Gateway Theatre's upper floor lobby to celebrate themes of community, family, and memory. Guests shared stories while bonding over delicious food from a local restaurant, Big Chef Kitchen. It was an opportunity to bridge generational gaps and spark meaningful connections. Patrons came hungry for both food and conversation and left with a sense of belonging and a deeper appreciation for the stories that shape us.

*"It was such a powerful experience. It was engaging and thought provoking. I continued to think about the themes through out the rest of the evening."*

*"Jade Circle explored the link between identity and language through familial connections."*



## ARTISTIC OFFERINGS

# KEN LUDWIG'S BASKERVILLE A SHERLOCK HOLMES MYSTERY

March 6-17, 2024

Directed by Barbara Tomasic

*"The cast was incredible at handling so many roles and the actress playing Sherlock did a wonderful job. We loved this funny production!"*

From the award-winning mastermind of mayhem Ken Ludwig (Lend Me a Tenor), came this fast-paced, pulse-pounding comedic re-telling of the story of Sherlock Holmes and Dr. Watson attempting to crack their most notorious case.

In this madcap version of the ultimate Victorian whodunit, a nimble cast of five took on nearly forty characters, darting on and off stage in a delightfully complex plot that left audiences on the edge of their seat.



BASKERVILLE: A SHERLOCK HOLMES MYSTERY (2024)  
Andrew Cownden, Mack Gordon, Genevieve Fleming, Gerry Mackay  
Photo by: David Cooper  
Director: Barbara Tomasic  
Costume Supervisor: Oriana Camporese  
Lighting Design: Kevin Tanner  
Lighting Supervisor: Chengyan Boon



Gateway  
Theatre

ARTISTIC PARTNERSHIPS AND COLLABORATIONS  
**KOWLOON BAY WORKSHOP**  
**BY JOVANNI SY**

August 17 – 21, 2023

IN ASSOCIATION WITH VERTIGO THEATRE

Gateway Theatre paired with Calgary's Vertigo Theatre to host a workshop of *Kowloon Bay* by previous Artistic Director Giovanni Sy on our MainStage. Written as the prequel to the highly successful production of *Nine Dragons*, which premiered at Gateway Theatre in 2018, this workshop offered the creative team invaluable time to experiment with integrating projection design with storytelling.

**DIVISION INFINITY**  
**SAVES THE WORLD**

February 19, 2024

WRITTEN BY  
MATT CLARKE, SHIZUKA KAI, AND KEELEY O'BRIEN  
PRODUCED BY NEWORLD THEATRE  
PRESENTED BY RICHMOND CHILDREN'S ARTS FESTIVAL

Presented as a part of Richmond Children's Arts Festival, this was the first time Gateway brought a Theatre for Young Audiences show to Richmond. *Division Infinity* was a show inspired by stories, art, and puppets created by real Grade Four students reflecting on their pandemic experiences. It told the story of a class of top-secret elementary school students coming together to solve the biggest problems facing kids across the world: how to defeat the evil Cononi-19 virus. The super-secret student agents Soda, Chiqui and Spiderwolf were tasked with creating an ultimate mission plan to end the pandemic with help from the audience.

**A STAGE FOR**  
**RICHMOND**



# ARTISTIC PARTNERSHIPS AND COLLABORATIONS

## CULTURE DAYS

### TIME TO PLAY FOR THE LOST TIMES

October 13th, 2023

IN PARTNERSHIP WITH JADE MUSIC  
FESTIVAL

*Time to Play for the Lost Time* was a presentation of music that created a space where memories of first-generation immigrants were able to reconnect with today's youth. Second-generation Taiwanese Canadian artist Van Lefan incorporated elements from her parents' beloved popular singers into her own arrangements. She also shared stories about her relationship with her parents and her creative journey.



# EDUCATION

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

It has been an extraordinary year for our education programs. We served 40 students through our Secondary School Outreach Program and over 180 youth through our Academy summer and yearlong classes.

Richmond students from our partner high schools developed stage combat and storytelling skills with our *Cinderella* and *Jade Circle* outreach offerings.

We bid farewell to Ruth McIntosh, whose 12 years of leadership laid a strong foundation for our success. Increased demand led to three new Intro and A-level classes. Our Musical Theatre C class inspired with their year-end presentation, which added production elements to our process-focused approach, paving the way for more performance opportunities in our 24/25 Academy season.



Photo by Emily Cooper

# COMMUNITY RENTAL PARTNERS

Gateway has continued to grow our Community Rental program with presentations by our community rental partners. We had an increase in rental partners and performances this season with over 25 clients and over 45 rental performances. Our community rental partners presented dance, comedy, musicals and everything in between showcasing, all that Richmond has to offer. We welcomed over 12,000 patrons through our Community Rental program this season.

## Gateway collaborated with the following Community Rental Partners:

Arisun Yue Chinese Opera Society  
Jacqueline Au Studio  
MVOT - Vancouver Taiwanese Society  
Richmond School District  
SWACT - Culture Days  
Canada YC Chinese Orchestra  
Philcas of BC  
Drama One  
Richmond Academy of Dance  
Richmond Children's Arts Festival 2024  
MLA - Henry Yao  
City of Richmond - Annual Goals Meeting  
ValleyRain International  
Pythagoras Academy  
CCCCA (CANADA CHAIN COMMERCE AND CULTURE ASSOCIATION)  
RYCB (Richmond Youth Concert Band)  
Pleasant Mountain Music  
BC Chinese Music Association  
VAD (Vancouver Academy of Dance)  
Richmond Christian Secondary School  
RDYO (Richmond Delta Youth Orchestra)  
Canadian VIM Youth Culture Association  
Grand Ensemble Chorus  
Childlike Faith Academy  
Earth Child Montessori School  
North American Arts Association





# VOLUNTEERS



## Our volunteer program is growing!

Volunteers serve as ushers, ticket takers, coat check attendants, greeters, and wayfinders for performances and events. Onboarding begins with an online application, which takes into account volunteers' strengths and preferences, promoting volunteer engagement and retention. Training features a backstage tour and guests from other departments, providing volunteers an opportunity to get to know staff and giving staff the chance to show their appreciation for the volunteers supporting our creative programming. Long-term volunteers act as mentors to new volunteers, creating a welcoming and inclusive environment for those new to the volunteer program.

Aseana Acabado  
Beryl Aconley  
Yana Adamovics  
Gabriel Alvarez-Wright  
Teresa Anderson  
Ruth Archer  
Nettie Aronius  
Sufiah Azhar-Bowmar  
Shirley Bakaway  
Troy Banks  
Cecilia Barrios  
Becca Bastien  
Patricia Baylow  
Juanji Bernardo  
Paula Boleen  
Brian Brooke  
Caroline Chan  
Jordan Chan

Justin Chan  
Josephine Chang  
Amy Chen  
Amy Chen  
Samantha Cheng  
Annie Cheung  
Winsome Cheung  
Sofia Childs  
Rochani Christie  
Jennifer Chu  
Otto Chu  
Annie Coblin  
Meg Comiskey  
Di Corkum  
Cathy Cowie  
Lauren Craze  
Anna Dalupan  
Maksym Danytskyi

Caroline Dong  
Qianqiu Dong  
Jackie D'Souza  
Peter D'Souza  
Joyce Dubin  
Chloe Ferguson  
Danielle Ferguson  
Elizabeth Ferguson  
Sonia Fong  
Yojay Gamueda  
EveLynne Gilmore  
Taya Girard  
Bonnie Goss  
Gloria Greenwood  
Judi Greenwood  
Stella Guo  
Sandy Harvell  
Muriel Hemmes



191  
VOLUNTEERS

2802  
HOURS

# VOLUNTEERS

Sonja Hill	Ina Kuramoto	Clivia Yee Har Ng	Rishika Selvakumar	Jason Villareal
Michelle Ho	Dominic Lai	Erika Ng	Charles Shen	Gail Waller
Shoshana Hofman	Nancy Lamprecht	Joscelyn Ng	Glenda Sherlock	Elizabeth Waroway
Cecelia Holcapek	Giselle Lau	Rosemary Ng	Athena Shi	Susan Watson
Karen Holden	Andrew Lee	Edward Nguyen	Karen Shimokura	Judy Westacott
Isabelle Hsu	Amy Leung	Mila Novichenkova	Anna Shylova	Cathy Willis
Logan Hui	Lasa Leung	Siew Chin Oo	Maraya So	Theda Wilson
Venera Ibragimova	Shirley Leung	Sally Pathak	Barbara Stokes	Cary Wong
Elaine Ing	Jasmine Li	Marilyn Piccinin	Margaret Stutt	Ellen Wong
Barb Ingram	XIANG Emma LI	Felicia Pih	Doug Symons	Harry Wong
Michelle Jackson	Anne Liao	Gail Plowman	Marge Symons	Jane Wong
Mallory James	Szachii Lim	Lucy Pratt-Johnson	Kelin Tan	Ian Wragge
Grace Jampolsky	Claudia Lobo	Audrey Protosavage	Pia Tan	Paula Wragge
Kajanan Janathkumar	Nathan Loh	Yesha Finn Quijote	Martina Tang	Bingo Wu
Stephanie Ji	Yee Louis	Mattia Rampini	Faith Tanierla	Suzanne Wu
Annie John	Centina Lowe	Anneke Rees	Olive Tao	Jenny Xin
Nick Johnston	Rose Lusuegro	Ruth Reeves	Kary Taylor	Christina Xu
Elita Julianto	Neil Ma	Nelson Ren	Anna Teraoka	Sophia Xu
Kajal Kajal	Joeym Mai	Jana Rezeika	Wee Nie Tham	Cilia Xue
Sarah Kam	Elena Martorella	Odette Rivers	Matthew Tian	Claire Yang
Bhavjot Kaur	Jewel Mata	Evelyn Rodrigue	Vivian Tiscareno	Janet Ye
Riya Kc	Craig Mckee	Michelle Roebuck	Liz Tsang	Ella Yee
William Kerr	Linda McKnight	Bonita Ruttkay	Nur Tse	Jessie Yen
Abhay Kesarkar	Yunyao Meng	Nazira Saferali	Ron Tucker	Grace Yuen
Sue Kilpatrick	Diane Mortensen	Reet sahota	Sue Tucker	Yuliya Yugay
Brigitte Knapen	Fraser Muir	Anaisha Samanth	Rita Tung	Doreen Zenert
Teresa Ko	Jordi Mursalim	Mika Sander	Alyssa Ty	Aaron Zhang
Bev Kovich	Olesia Nabokova	Pam Sandhu	Francoise Varnes	alex Zhang
Terry Kozak	Suriya Naser	Gail Searson	Claudia Villa	Corrina Zhang
Marilyn Krygier	Ashley Newcomb	Sarjit Sekhon	Lina Villalba	



# GATEWAY STAFF



<b>Ashley Bate</b>	Administrator	<b>Manami Hara</b>	Academy Instructor
<b>Avrel Festinger</b>	Interim Education Coordinator	<b>Marj Ross</b>	Patron Services Attendant
<b>Barbara Tomasic</b>	Executive Artistic Director	<b>Maya Jenkins</b>	Academy Instructor
<b>Bill Costin</b>	Academy Music Director (MTP Summer)	<b>Megs Calleja</b>	Academy Instructor
<b>Caitlin Fysh</b>	Executive Producer	<b>Mesfin Ayalew</b>	Building Services Assistant
<b>Camryn Chew</b>	Patron Services Attendant	<b>Nicholas Elia</b>	Marketing Assistant
<b>Cecilia Chen</b>	Patron Services Attendant	<b>Nicole Laurent</b>	Academy Instructor
<b>Courtenay Froh</b>	Patron Services Attendant	<b>Oona Iverson</b>	Patron Services Manager
<b>Cynnamon Schreinert</b>	Publicist	<b>Paul Bartlett</b>	Building Services Supervisor
<b>Daniela Santi</b>	Academy Instructor	<b>Peter Abando</b>	Academy Accompanist
<b>Darren John</b>	Venue Technician	<b>Queena Leung</b>	Accounting Clerk
<b>David DeGryse</b>	Venue Technician	<b>Quinn Cartwright</b>	Academy Instructor
<b>Dylan Rogers</b>	Academy Accompanist	<b>Renee Iaci</b>	Academy Instructor
<b>Ed Lazenby</b>	Production Services Manager	<b>Renee Fajardo</b>	Interim Education Manager
<b>Elizabeth Nygren</b>	Marketing Coordinator	<b>Samara Van Nostrand</b>	Facility Manager
<b>Emily Schoen</b>	Patron Services Supervisor	<b>Sara Gargaro</b>	Education Coordinator
<b>Gian Singh</b>	Building Services Assistant	<b>Susan Shank</b>	General Manager
<b>Isaac Leung</b>	Academy Accompanist	<b>Tal Shulman</b>	Academy Instructor
<b>Isaac Maulana</b>	Development Coordinator	<b>Thilini Ruberu</b>	Marketing Coordinator
<b>Isabella Halladay</b>	Academy Instructor	<b>Trinity Chase</b>	Patron Services Supervisor
<b>Jae Gonzales</b>	Patron Services Supervisor	<b>Twiggy Lee</b>	Marketing Manager
<b>James Furnell</b>	Academy Instructor	<b>Victor Mariano</b>	Academy Instructor
<b>Jamie Weaver</b>	Patron Services Attendant	<b>Wendy Tsui</b>	Marketing Manager
<b>Jennifer den Hartogh</b>	Patron Services Associate	<b>Yang Zhao</b>	Rentals Coordinator
<b>Jenny Chen</b>	Finance Manager	<b>Yanting Qiu</b>	Community Engagement Producer
<b>Jessica Lu</b>	Patron Services Attendant		
<b>Jessica Wong</b>	Patron Services Supervisor		
<b>Joscelyne Tamburi</b>	Academy Instructor		
<b>Julie Kwak</b>	Patron Services Supervisor		
<b>Kaleigh Osadick</b>	Programs Assistant		
<b>Kelly Zhou</b>	Patron Services Supervisor		
<b>Kenny Poon</b>	Academy Instructor		
<b>Mac MacLeod</b>	Production Services Associate		



# THE BOARD OF DIRECTORS

## 2023–24



Veronica Armstrong  
Jane Fernyhough (Chair)  
Jacqueline Ho (Secretary)  
Neil Ma  
Kali McAndless  
Debbie Musil (Treasurer)  
Jennine Punzalan  
Diane Purvey  
Clayton Rubinstein  
Linda Sum  
Haniya Syed  
Ray Wang (Vice Chair)  
Brendan Wing  
Laura Gillanders (City Council liaison)

Michael Sachs (departed September 2023)  
Julia Kwan (departed November 2023)



# CORPORATE SUPPORTERS AND DONORS

**Thank you for your donation and we just can't wait to celebrate with you this season as we work towards our Fabulous 40th Birthday Bash campaign**

Remember, the amount you donated means you are automatically a member of the Gateway Society and can make a vote at our next AGM so stay tuned! Thank you again for your support and we look forward to another decade of creating memories together with the performing arts.

## **Government Funders**

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

## **Foundations**

London Drugs Foundation  
Chris Spencer Foundation  
Hamber Foundation  
Beech Foundation  
Lohn Foundation  
McAndless Family Foundation  
Y.P. Heung Foundation

## **Corporate Sponsors**

Dayhu Investments  
Kwantlen Polytechnic University  
Oomomo Japan Living  
PLL  
PODS  
Richmond Chinatown Lions Club  
Rotary Club of Richmond

## **In-Kind Donors**

Anna's Cake house  
Country Vines Winery  
RW Digital



# CORPORATE SUPPORTERS AND DONORS

## Patron's Circle (\$2500+)

Anne & Tom Green  
Estate Of Freda Hopper

## Director's Circle (\$1000- \$2499)

Anonymous  
Ms. Jacqueline Ho  
Camilla Tibbs  
Mr. & Mrs. John & Gail Watson

## Producer (\$500-\$999)

Paula & Gordon Boleen  
Jane Fernyhough & Tony Davies  
Debbie Musil  
Ms. Lynne Perreault  
Ray Wang

## Star (\$250-\$499)

Loretta & Daniel Bogert-O'Brien  
Fang Li  
Ruth Goodchild

## Feature Player (\$100- \$249)

Anne Mathisen  
Jean and Bob Garnett  
Ms. Laurie Fredricksen  
Anonymous(1)  
Donna Baron  
Mrs. Alma McDonald

Ms. Colleen Kason  
Ivan Beck  
Shirley Bakaway  
Dr. Karen Brown  
Dorothy Copp  
Sherry Belle Aclan  
Elizabeth Ho  
Jag Dost  
Janet Hepburn  
Karen and Allan Zeller  
Mr. Larry Meyer  
Mrs. Sheila Brew

## Supporters Cast (\$25- \$100)

Anonymous (5)  
Adam Khong  
Aida Cheong  
Andrew Ip  
Andy Toth  
Bableen Rana  
Bob Cockroft  
Brenda Khoo  
Brendan Wing  
Carolyn McKindred  
Catherine Willis  
Chad Clark  
Charles Li  
Chong Xu  
Christine O'Toole  
Christophe Coulson  
David Sims

Diane Michiello  
Donna Baron  
Douglas McFee  
Grant Gayman  
Henriette Orth  
Jenny Chen  
Joni Hayden-Summerton  
Josephine Wei  
Judith Coffin  
Judy Lane  
Katherine Yeo  
Kim Greenwood  
Kimmy Kim  
Liang Ma  
Lloyd Chapman  
Marie Fenton  
Marie-Claude Jiles  
Mersara Shi  
Norman Au Yeong  
Perry Cheng  
Rivian Rimer  
Roy Surette  
Sherry Belle Aclan  
Shobna Kannusamy  
Steven Maduro  
Wayne Heaslip  
Willie Kwun  
Yumin Luo

*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](mailto: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](http://bluefish.bc.ca)

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## INDEPENDENT AUDITOR'S REPORT

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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, 2024, 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, 2024 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)

## (Independent Auditor's Report, continued from previous 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 9, 2024



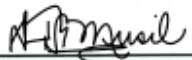
# RICHMOND GATEWAY THEATRE SOCIETY

## Statement of Financial Position

June 30, 2024

	2024	2023
<b>ASSETS</b>		
<b>CURRENT</b>		
Cash and cash equivalents (Note 3)	\$ 1,352,848	\$ 1,377,652
Accounts and grants receivable	18,582	18,625
Inventory	4,733	8,197
Prepaid expenses	5,034	19,732
Prepaid production and educational program expenditures	7,244	7,698
	<u>1,388,441</u>	<u>1,431,904</u>
<b>PROPERTY AND EQUIPMENT (Note 4)</b>	33,192	38,650
<b>CASH AND TERM DEPOSITS RESTRICTED FOR ENDOWMENT FUNDS</b>	<u>385,932</u>	<u>379,430</u>
	<u><b>\$ 1,807,565</b></u>	<u><b>\$ 1,849,984</b></u>
<b>LIABILITIES AND NET ASSETS</b>		
<b>CURRENT</b>		
Accounts payable and accrued liabilities	\$ 90,338	\$ 133,955
Payroll deductions payable to government authorities	14,150	40,521
Sales tax payable to government authorities	6,301	4,968
Wages payable	41,148	36,336
Deferred operating revenue (Note 5)	252,173	402,744
	<u>404,110</u>	<u>618,524</u>
<b>COMMITMENTS, CONTRACTUAL OBLIGATIONS AND CONTINGENT LIABILITIES (Note 8)</b>		
<b>NET ASSETS</b>		
Unrestricted Operating fund	628,148	470,209
Internally restricted Operating Reserve fund	360,373	360,373
Internally restricted Capital Improvement fund	29,002	21,448
Internally restricted General Endowment fund	385,932	379,430
	<u>1,403,455</u>	<u>1,231,460</u>
	<u><b>\$ 1,807,565</b></u>	<u><b>\$ 1,849,984</b></u>

ON BEHALF OF THE BOARD

\_\_\_\_\_  
 Board Chair

\_\_\_\_\_  
 Director

**RICHMOND GATEWAY THEATRE SOCIETY**  
**Statement of Revenue and Expenditures - Operating Fund**  
**Year Ended June 30, 2024**

	2024	2023
<b>REVENUE</b>		
Artistic Offerings revenue	\$ 266,760	\$ 287,598
Educational programs	90,460	80,564
Rental revenue	191,002	149,199
Bar revenue	30,645	24,313
Grants from the City of Richmond (Note 9)	1,466,174	1,418,906
Public sector grants (Note 6)	296,773	470,889
Foundation contributions	104,450	106,000
Corporate contributions	14,750	27,500
Individual contributions	97,347	24,413
Miscellaneous revenue	24,431	22,241
Interest income	61,347	35,461
	<u>2,644,139</u>	<u>2,647,084</u>
<b>EXPENDITURES</b>		
Artistic Offerings expense	569,586	470,043
Artistic development	8,007	3,628
Educational programs	40,981	36,700
Rental expense	82,671	56,540
Bar expense	28,195	16,919
Theatre facilities	92,184	46,318
Patron services	33,008	17,107
Fundraising	4,232	6,754
Marketing	136,327	183,691
Salaries and benefits	1,276,717	1,306,945
Consulting fees	47,724	48,783
Training and staff development	9,634	5,138
Legal, audit and insurance	41,824	34,386
Dues, subscriptions and memberships	8,314	11,751
Office, administrative and overhead costs	35,981	47,188
Credit card and bank charges	19,822	20,460
Software support and subscriptions	42,115	42,018
Delivery, mileage, and vehicle costs (recovery)	796	1,374
Amortization of property and equipment	15,082	18,175
	<u>2,493,200</u>	<u>2,373,918</u>
<b>EXCESS (DEFICIENCY) OF REVENUE OVER EXPENDITURES</b>	<u>\$ 150,939</u>	<u>\$ 273,166</u>

# RICHMOND GATEWAY THEATRE SOCIETY

## Statement of Fund Balances

Year Ended June 30, 2024

	Operating fund (Page 5)	Operating Reserve fund	Capital Improvement fund	General Endowment fund	2024	2023
Revenues	\$ 2,644,139	\$ -	\$ 7,554	\$ 13,502	\$ 2,665,195	\$ 2,666,608
Expenditures	2,493,200	-	-	-	2,493,200	2,373,918
Excess of revenues over expenditures	150,939	-	7,554	13,502	171,995	292,690
Interfund transfers (Note 7)	7,000	-	-	(7,000)	-	-
Fund balance, beginning of year	470,209	360,373	21,448	379,430	1,231,460	938,770
Fund balance, end of year	\$ 628,148	\$ 360,373	\$ 29,002	\$ 385,932	\$ 1,403,455	\$ 1,231,460



# RICHMOND GATEWAY THEATRE SOCIETY

## Statement of Cash Flows

Year Ended June 30, 2024

	2024	2023
<b>OPERATING ACTIVITIES</b>		
Excess (deficiency) of revenues over expenses	\$ 171,995	\$ 292,690
Item not affecting cash:		
Amortization of property and equipment	15,082	18,175
	<u>187,077</u>	<u>310,865</u>
Changes in non-cash working capital:		
Accounts and grants receivable	45	(16,299)
Inventory	3,464	(107)
Prepaid expenses	14,698	(16,408)
Prepaid production and educational program expenditures	454	(878)
Accounts payable and accrued liabilities	(43,618)	49,740
Payroll deductions payable to government authorities	(26,371)	27,696
Sales tax payable to government authorities	1,333	2,698
Wages payable	4,812	(136)
Deferred operating revenue	(150,571)	103,843
	<u>(195,754)</u>	<u>150,149</u>
Cash flow from (used by) operating activities	<u>(8,677)</u>	<u>461,014</u>
<b>INVESTING ACTIVITIES</b>		
Purchase of property and equipment	(9,625)	(28,877)
Net increase in cash and term deposits restricted for		
Endowment funds	(6,502)	(7,414)
	<u>(16,127)</u>	<u>(36,291)</u>
Cash flow used by investing activities	<u>(16,127)</u>	<u>(36,291)</u>
<b>INCREASE (DECREASE) IN CASH FLOW</b>	<u>(24,804)</u>	<u>424,723</u>
<b>CASH - Beginning of year</b>	<u>1,377,652</u>	<u>952,929</u>
<b>CASH - End of year</b>	<u>\$ 1,352,848</u>	<u>\$ 1,377,652</u>
<b>CASH CONSISTS OF:</b>		
Cash and cash equivalents	<u>\$ 1,352,848</u>	<u>\$ 1,377,652</u>

# RICHMOND GATEWAY THEATRE SOCIETY

## Notes to Financial Statements

Year Ended June 30, 2024

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### 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.

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### 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, 2024**

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### **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 Artistic Director.

# **RICHMOND GATEWAY THEATRE SOCIETY**

## **Notes to Financial Statements**

**Year Ended June 30, 2024**

---

### **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 Artistic 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, 2024**

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#### **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 fair value of the in-kind donation can be reasonably determined and when the materials or tangible asset are used in the normal course of the organization's operations and would otherwise be purchased. 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, 2024**

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### **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, 2024

### 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, a changing customer demographic, or other factors. These risks are mitigated by regularly monitoring market conditions and undertaking strategic planning.

### 3. CASH AND CASH EQUIVALENTS

The cash and cash equivalents balance also includes \$7,821 (2023 - \$87,000) 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	2024 Net book value	2023 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	173,556	140,364	33,192	38,650
	<u>\$ 195,252</u>	<u>\$ 162,060</u>	<u>\$ 33,192</u>	<u>\$ 38,650</u>



# RICHMOND GATEWAY THEATRE SOCIETY

## Notes to Financial Statements

Year Ended June 30, 2024

### 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.

	2024	2023
Deferred operating revenue consists of funds received as it relates to:		
Grants	\$ 179,535	\$ 320,743
Artistic Offerings	3,566	6,432
Education	65,072	61,054
Rentals	-	3,015
Sponsorships	4,000	11,500
	<u>\$ 252,173</u>	<u>\$ 402,744</u>
Changes in the deferred operating revenue balance are as follows:		
Beginning balance of deferred operating revenue	\$ 402,744	\$ 298,901
Less amounts recognized as revenue in the year	(396,148)	(285,707)
Add amounts received relating to the following year	245,577	389,550
	<u>\$ 252,173</u>	<u>\$ 402,744</u>

### 6. PUBLIC SECTOR GRANTS

	2024	2023
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	36,598	276,016
Canada Council for the Arts	50,000	50,000
Human Resource and Skills Development Canada	13,550	10,947
Department of Canadian Heritage	-	43,926
Province of British Columbia	100,000	-
Others	9,625	3,000
	<u>\$ 296,773</u>	<u>\$ 460,889</u>

# **RICHMOND GATEWAY THEATRE SOCIETY**

## **Notes to Financial Statements**

**Year Ended June 30, 2024**

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### **7. INTERFUND TRANSFERS**

In the 2024 fiscal year, the board approved an interfund transfer of \$7,000 from the General Endowment fund, representing interest earned, to the Operating fund to go towards suitable programs of which \$7,000 was expended in 2024.

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 of \$5,000 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.

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### **8. COMMITMENTS, CONTRACTUAL OBLIGATIONS AND CONTINGENT LIABILITIES**

Production royalties and presentation fees:

As of June 30, 2024, the Society has obligations to pay minimum royalties, presentation fees and performance fees of USD\$11,900 (equivalent to CDN\$16,287) and CDN\$3,500 (2023 - CDN\$6,900) to playwrights, artists, producers and licensors relating to productions taking place in the fiscal 2025 season. Royalties, presentation fees and performance fees are payable on various dates in the 2025 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:

2025	\$ 17,416
	<u>\$ 17,416</u>

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### **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, 2024 to January 8, 2029.

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 2024 was \$1,466,174 (2023 - \$1,418,906).

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### **10. INVENTORY EXPENSED IN THE YEAR**

The cost of inventory expensed in the year was \$13,857 (2023 - \$10,071).

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## **RICHMOND GATEWAY THEATRE SOCIETY**

### **Notes to Financial Statements**

**Year Ended June 30, 2024**

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#### **11. REMUNERATION**

In accordance with the disclosure requirements of the Society Act of British Columbia, four 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 \$377,046 (2023 - \$306,215) from the Society as remuneration for the fiscal year.

No remuneration was paid to Directors during the fiscal year.

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#### **12. COMPARATIVE FIGURES**

Certain of the comparative figures have been reclassified to conform to the current year's presentation.

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# WE LOOK FORWARD TO SEEING YOU



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Theatre**

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