

**Gateway at 40:
A YEAR OF
JOY & CELEBRATION**

2024–2025 ANNUAL REPORT

**Gateway
Theatre**
is situated on the
traditional lands of the
hən̓qəmin̓əm̓-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 2024-2025 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

Our 2024–25 season was one for celebration! Gateway Theatre first opened its doors on September 29, 1984, and in 2024, we proudly marked our 40th anniversary. Founded by a dedicated group of community members who believed the arts were essential to Richmond’s growth and well-being, Gateway has served as a vibrant cultural hub ever since.

This past season, we not only reflected on our history, we looked ahead, creating events and sharing stories that point to our future. In this report, you’ll see the legacy of those who came before us alongside the achievements that are shaping what’s next. Whether you’ve been with us for one year or all forty, thank you for your support. We invite you to continue this journey with us into the years to come.

A STAGE FOR RICHMOND

REPORT FROM THE BOARD CHAIR



Having celebrated our 40th anniversary season, Gateway Theatre is now in our 41st year. After a successful season of plays, we celebrated with a gala event in May. This wonderful event welcomed friends and supporters, new and old, and hosted actors seen on our stages who told stories of their time and memories of the theatre. Many thanks to those who supported our emerging artist program by donating and purchasing items from our wonderful silent auction.

It has been a few years of change and some adjustment coming out of the pandemic, but we have learned a lot, and I am very proud of our staff and board for their hard work, making changes in how we deliver our services, and celebrate our community. We are experimenting, taking risks with our programming, and connecting with our community. Our single ticket sales and attendance are growing, volunteerism is up, our community rentals are back to pre-pandemic levels, and our academy has had its most successful year ever.

This year we have developed a new Strategic Plan for the organization which will set the directions and goals for the next few years. It provides overarching guidance to the organization as it fulfills its mission and contributes to Richmond as an arts destination.

We have another exciting season ahead, filled with shows and programs that include new and some familiar works. We hope you enjoy all of them and experience joy, wonder, and new insights on our society.

Gateway Theatre is going strong and embracing the future with enthusiasm. I'd like to thank our sponsors, donors, volunteers, and patrons for your ongoing support. Without you, we could not continue to be a viable organization contributing to the vitality of Richmond and beyond. And our heartfelt thanks to the City of Richmond, City Council and staff, for your ongoing support and belief in the tremendous contribution of the performing arts to a healthy, resilient, and inclusive community.

Respectfully,
Jane Fernyhough
Chair, Gateway Theatre Board of Directors



REPORT FROM THE EXECUTIVE ARTISTIC DIRECTOR

Happy 40th birthday to Gateway Theatre! Our 2024-2025 Season was most definitely one for celebration, and we did, with an Anniversary Gala, a successful season, and audiences both new and old.

Gateway Theatre began as a vision of arts-loving Richmond residents, who wanted the city to have a place to gather and celebrate their love of the arts. From its beginnings as a community theatre, it has grown to be Richmond's only professional theatre company with a season of plays and musicals, a thriving academy, and a community rentals program that celebrates our friends and partners in Richmond and beyond.

We had new events like our first week-long run of a Theatre for Young Audiences show with **Otosan**, where we welcomed sold-out houses of Richmond schools as well as the public during the Family Day week, and our first Pride event – an evening of storytelling from our LGBTQ2+ community. We went outside into Minoru Park for our **Mid-Autumn Festival Concert**, a free event that celebrated the moon and welcomed audiences to create lanterns before the show. Our Academy began experimenting with a new film and TV class as well as a performance class for Musical Theatre students who want to broaden their craft.

We continue to offer traditional theatre on our Mainstage and this year's season was one to celebrate with **Yaga**, a new Canadian Play, **Oliver!**, an award-winning holiday musical and our final show **Pride & Prejudice**.

Our community rentals program continues to thrive, and our long standing volunteer program has grown to over 200 participants from multiple generations.

Gateway Theatre has grown and changed over 40 years, out of desire and ambition, and also necessity and resilience. The way audiences interact with performing arts has changed dramatically, due to technology and an access to so many more choices from social media, streaming services, as well as increased desires for variety. We have adapted to become an arts organization that provides not only theatre, but events that create a hub for our community. We are poised to evolve into the future of how arts are shared with our public..

As we move forward, we strive to engage on a deeper level with the land we work on through partnership with the Musqueam People, our community, our students and our artists. Gateway Theatre hopes to be a point of pride in our community, a place where all people come together to share their love of the performing arts and are able to participate in a way that ensures they feel safe, heard and respected.


Barbara Tomasic

GATEWAY'S IMPACT 2024-2025

Theatre



4 Shows

52 Performances



81 Artists engaged



11,768 Audience members

Community Engagement



6 Events

356 Participants



61 Artists engaged



Gateway
Theatre



GATEWAY'S IMPACT 2024-2025

Education

Secondary School Outreach



52 Students

3 Schools



Gateway Academy



15 Professional Instructors

16 Classes and Summer Camps

2,253 Visits



167 Students



x10

4,335 Hours of Education



\$1,374
Bursaries provided
to families



GATEWAY'S IMPACT 2024-2025

Volunteer Hours



Volunteers

230 Volunteers



Over **3600** hours contributed



Committee Volunteers



**Gateway Events,
Board Meetings**

Over **3000** hours contributed



Thank You!



Gateway
Theatre





ARTISTIC OFFERINGS

2024–2025

Photo by Erin Palm

ARTISTIC OFFERINGS

TRUE VOICES: PRIDE STORYTELLING & TEA

August 1, 2024

As a part of Richmond Pride Week, we proudly hosted ***True Voices: Pride Storytelling & Tea***, a free storytelling event. We invited local queer/allies to share their powerful and inspiring true personal stories. Afterwards, participants enjoyed tea and a rainbow-themed cake from Anna's Cake House, and an opportunity to chat with the storytellers. There was also an active listener on site to provide support and share information of local resources for 2SLGBTQIA+ communities. This event provided a safe space for the local queer community and allies to connect and celebrate.

"Every story was so engaging and compelling, the event seemed almost magical."



ARTISTIC OFFERINGS

MOONLIGHT MAGIC: MID-AUTUMN CELEBRATION

September 14, 2024

Celebrating Mid-Autumn Festival, one of the most important holidays in Chinese and other cultures in East and Southeast Asia, we brought the community together with ***Moonlight Magic: Mid-Autumn Celebration***. This family-friendly event started off with participants creating a beautiful paper lantern cut by hand while enjoying mooncakes. Afterwards, they took their lanterns and joined a procession into Minoru Park to enjoy an enchanting concert featuring moonlit melodies, sung by Renee Fajardo, with musician Mark Richardson. It was an unforgettable night of creativity, community, and celestial music to celebrate this beautiful holiday.

"Thank you for holding this event. It was fun for everyone in my family."



ARTISTIC OFFERINGS

THE FLAME: STORYTELLING WORKSHOP & SHOWCASE

Culture Days
October 4 – 5, 2024

As part of Culture Days, we wanted to share local, true stories to the community. Award-winning actor, writer and director, and Artistic Producer of *The Flame*, Deborah Williams, led a two-day workshop designed for both seasoned and new storytellers to help them hone their own experiences into compelling stories they can confidently share with others. After the workshop, these storytellers showcased their powerful and inspiring stories to an audience as part of a free Culture Days event at Gateway Theatre.

"I went to The Flame, not sure what to expect, and left in awe of the stories I heard and felt so connected to all of the speakers."

"The stories varied from intimate to hilarious and everything in between – would recommend to everyone!"

"I would like my son to be involved in the future. Storytelling is powerful."



ARTISTIC OFFERINGS

YAGA

BY KAT SANDLER

A Touchstone Theatre Production
Directed by Roy Surette

MainStage
October 24 – November 2, 2024

Our first MainStage show was **Yaga** by Canadian playwright Kat Sandler. Audiences enjoyed this thrilling re-envisioning of the legend of the infamous folk anti-hero Baba Yaga. Set in modern times, this story follows a small-town sheriff and a young private detective looking to solve the mysterious disappearance and suspected murder of a college bad boy, with a trail that leads them through a labyrinth of secret lives, ancient magic, and multiple suspects.



Colleen Wheeler, Genevieve Fleming, and Aidan Correia in **Yaga** (2022)
Director Roy Surette | Set Designer Ryan Cormack | Lighting Designer Hina Nishioka
Costume Designer Sheila Waite | Sound Designer Mary Jane Coomber
Stage Manager Stephen Courtenay | Photo by Pedro Augusto Meza

"LOVED THIS SHOW! Absolutely amazing. It felt like we were in a theatre in NYC, couldn't believe we could see a show of this quality in our own backyard. This playwright is not to be missed."

"Yaga absolutely blew us away. We've been to countless plays and live performances, and it was easily top three of all time. We spent all of intermission frantically texting friends to tell them to come! Fervently hoping Yaga becomes a Halloween tradition so we can come again and bring many more people next year. Astounding and unforgettable."

"It was thrilling, all the twists and turns had me nudging the person beside me with my knee throughout the show. 3 outstanding actors getting the chance to play a variety of characters was really a treat to watch."



Colleen Wheeler, Genevieve Fleming, and Aidan Correia in *Yaga* (2022)
Director Roy Surette | Set Designer Ryan Cormack | Lighting Designer Hina Nishioka
Costume Designer Sheila Waite | Sound Designer Mary Jane Coomber
Stage Manager Stephen Courtenay | Photo by Pedro Augusto Meza

ARTISTIC OFFERINGS

OLIVER!

Books, Music, & Lyrics by: Lionel Bart
Freely adapted from Charles Dickens' *Oliver Twist*

Directed by Josh Epstein
Music Direction by Sean Bayntun
Choreography by Nicol Spinola

Main Stage
December 12, 2024 – January 4, 2025

Families flocked to our production of *Oliver!*, the story of a young orphan in Victorian London who navigates the terrors of the workhouse and seedy city underworld, only to find himself finally at home with a family to call his own. The creative team and cast brought this timeless musical to life, and gained some awards along the way, including Ovation Awards with for Outstanding Direction by Josh Epstein, Outstanding Set Design by Ryan Cormack, Outstanding Performance in a Lead Role for Nancy & Mrs. Sowerberry by Miranda MacDougall, Outstanding Youth performance for the title role of Oliver by Ricky Wang, and Outstanding Newcomer for Artful Dodger by Lucas Gregory.

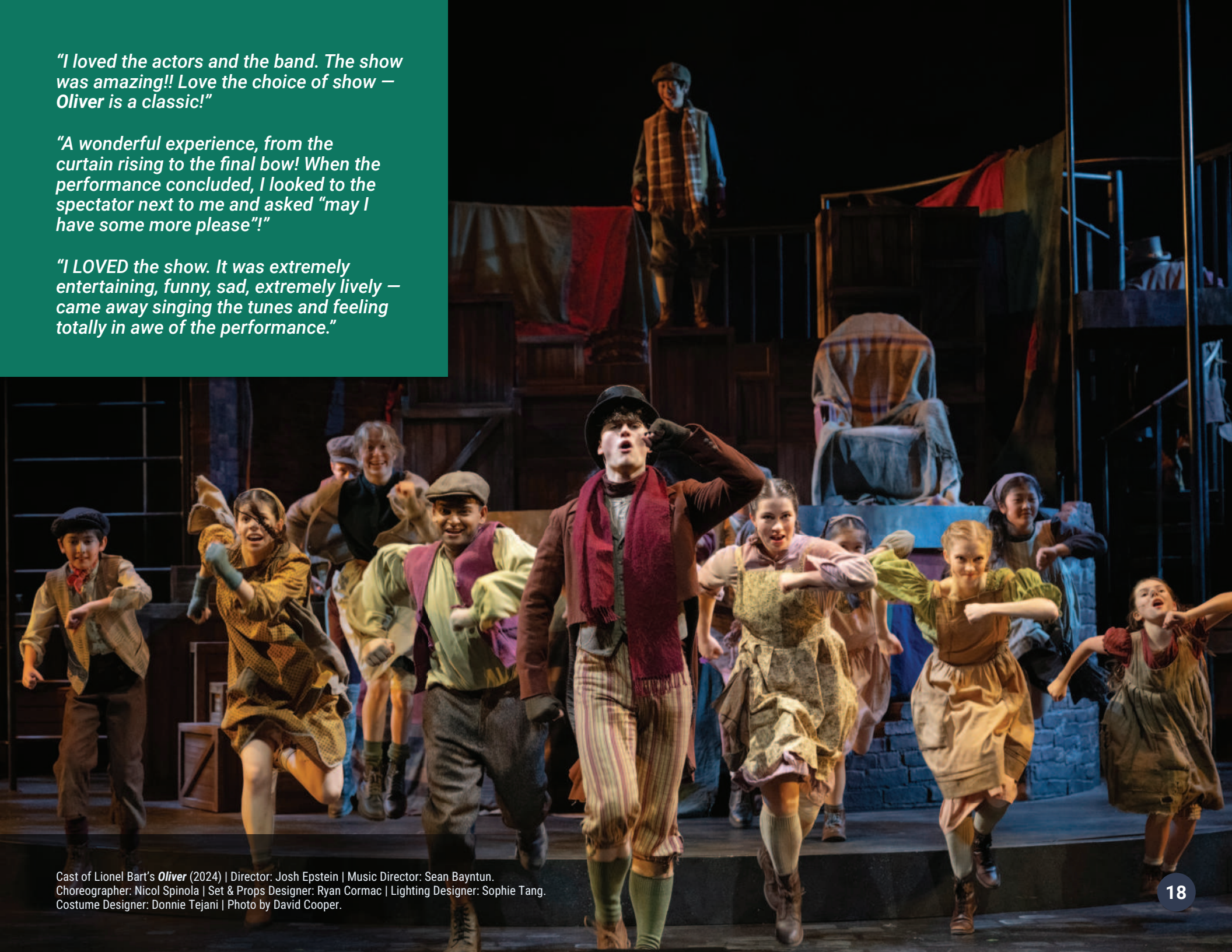


Cast of Lionel Bart's *Oliver* (2024) | Director: Josh Epstein | Music Director: Sean Bayntun.
Choreographer: Nicol Spinola | Set & Props Designer: Ryan Cormack | Lighting Designer: Sophie Tang.
Costume Designer: Donnie Tejani | Photo by David Cooper.

"I loved the actors and the band. The show was amazing!! Love the choice of show — Oliver is a classic!"

"A wonderful experience, from the curtain rising to the final bow! When the performance concluded, I looked to the spectator next to me and asked "may I have some more please!"

"I LOVED the show. It was extremely entertaining, funny, sad, extremely lively — came away singing the tunes and feeling totally in awe of the performance."



Cast of Lionel Bart's *Oliver* (2024) | Director: Josh Epstein | Music Director: Sean Bayntun.
Choreographer: Nicol Spinola | Set & Props Designer: Ryan Cormac | Lighting Designer: Sophie Tang.
Costume Designer: Donnie Tejani | Photo by David Cooper.

ARTISTIC OFFERINGS

SILK ROAD MUSIC: LUNAR NEW YEAR CELEBRATION

February 1, 2025

To celebrate the start of the Lunar New Year, we brought the community together with a concert by ***Silk Road Music*** that blends the rich traditions of Asian and non-Asian music.

For over three decades, ***Silk Road Music's*** pioneering musical fusions have blended Chinese folk and classical music with jazz, blues, Brazilian, Celtic, Spanish, Arabic and Aboriginal music to create a unique sound. Two-time winner of Best World Music from the West Coast Music Awards, this popular ensemble has been featured on CBC's Asian Music Compilation, the BBC International Recital, and at many folk and jazz festivals across North America. They brought their innovative sound to Gateway Theatre and took audiences on a musical journey led by five musicians to celebrate the Year of the Snake!



"Excellent, passionate musicians. All audience was really engaged."

"The concert was a delight. Excellent musicians, good acoustics, a personable presentation in a comfortable, intimate setting. And such a warm welcome... and farewell... by the staff and volunteers! Thank you, Gateway!"

"Enjoyed the venue of Studio B for this intimate event! The artists were wonderful! Learning about the unusual instruments!"



ARTISTIC OFFERINGS

OTOSAN

by Shizuka Kai, Randi Edmundson
& Jess Amy Shead

A Little Onion Puppet Company
Production
Directed by Donna Yamamoto

MainStage
October 24 – November 2, 2024

Gateway's first step into Theatre for Young Audiences programming was a stunning success. Partnering with A Little Onion Puppet Company to present **Otosan**, Gateway audiences were delighted to meet little Shizu, who hides in her Otosan's suitcase and travels North with him. There, they encounter snowy owls, white wolves, and grizzly bears. Together, they learn to face challenges and communicate with love.

The show combined puppetry, real wildlife projections, and an original score to create an immersive experience. From our Family Day performance to the school shows that followed, audiences fell in love with this little puppet with a big heart.



Photo by Erin Palm

"Very cozy, relaxed environment, makes you want to linger after the show. Was my child's first theatre play and he was asking tons of questions throughout the show about the story, so he was very interested."

"I think the show was a wonderful introduction to live theatre. My 3 year old grandson now has a greater imagination to help him in his development."

"This was an extremely well-put together production that's full of heart. Really captivating and I was moved to tears (twice!)."



Photo by Erin Palm

ARTISTIC OFFERINGS

THE FLAME: ANNIVERSARY EDITION

March 8, 2025

To celebrate Gateway Theatre's 40th anniversary, we hosted a storytelling event with themes of birthdays, anniversaries, and celebrations. This was a special performance of Vancouver's wildly popular storytelling series, **The Flame: Anniversary Edition**. Host Deborah Williams, the award-winning actor and one of the creators of **Mom's the Word**, and seven talented local storytellers create an event full of "true stories told by people who lived them". This event featured live storytelling and music that delighted and connected the community. This was a Pay-What-You-Will afternoon show in Studio B.



"The Flame event was all I hoped. Moving, inspiring, connecting. My gratitude to Deb Williams for this powerful and transformative work."

"What a wonderful way to spend an afternoon! The calibre of the storytellers was excellent, making my first experience of a Flame event very memorable. Fabulous!"

"Will get you off your device. More addictive than social media. Real stories, real people, real connection."

Renee Fajardo, Veronica Armstrong, Kelly Zhou, Josh Epstein, Kathleen Oliver, June Pang, Beverley Elliott, Chris Nowland, Deborah Williams

ARTISTIC OFFERINGS

RUBY REFLECTIONS: 40TH ANNIVERSARY GALA

March 8, 2025

Continuing our 40th anniversary celebrations this season, we wanted to showcase 40 years of inspiring stories, artistic excellence, and community connection with the **Ruby Reflections** gala.

This event honoured the rich history while looking forward to a future filled with limitless creativity. The evening began with a show on Gateway's MainStage that included stories and songs by talented performers, followed by a catered cocktail reception where we celebrated the supporters of Gateway while reflecting on four decades of transformative theatre.



"The 40th Anniversary Gala was a stellar event, with extraordinary performances and great community fun with some of the movers and shakers and artists responsible for the company's great success."

ARTISTIC OFFERINGS

PRIDE & PREJUDICE

by Kate Hamill
Adapted from the Novel by Jane Austen

A Gateway Theatre and
Western Canada Theatre
Joint Production

MainStage
Presented in English with Traditional
and Simplified Chinese surtitles
April 17 – 26, 2025

The final show of our 24-25 season was a fresh and vibrant take on Jane Austen's classic novel. Following the outspoken Elizabeth Bennet, whose determination to avoid marriage is challenged by the charmingly handsome and remarkably ubiquitous Mr. Darcy. With fast-paced staging and seamless character switches, six actors galloped through the show with wit and a whip-smart pace, sharing a story that delighted audiences.



Cast of *Pride & Prejudice* (2025).
Director: Scott Bellis | Set & Lighting Designer: Sophie Tang | Costume Designer: Alaia Hamer.
Associate Costume Designer: Sabrina Stace | Choreographer & Intimacy Director: Lisa Goebel.
Photo by David Cooper.

"Just when you think Jane Austen has been done to death, a refreshing folio, full of winks and nods comes along. Delightful cast, fantastic physical comedy in a great venue."

"This staging of Pride and Prejudice was a delight! The double (and triple) casting was brilliant - the de Bourghs had us howling!"

"Wow! This was an absolutely amazing performance! I would watch it again in a heartbeat. The characters with their witty lines and the true passion of the character being played came out brilliantly. A 15, 17, 22 and 62 year old all came out of the performance excited about how good the show was. To me it was a Broadway performance level done locally. Thank you!!!"



Gregory Armstrong-Morris, Anita Wittenberg & Melissa Oei in *Pride & Prejudice* (2025).
Director: Scott Bellis | Set & Lighting Designer: Sophie Tang | Costume Designer: Alaja Hamer
Associate Costume Designer: Sabrina Stace | Choreographer & Intimacy Director: Lisa Goebel.
Photo by David Cooper.

EDUCATION

The 2024-25 year marked our Education's strongest post-pandemic success. We served over 50 Secondary School theatre students and over 160 Academy students. Gateway Academy triumphantly revived the Musical Theatre Performance program in both the summer and the yearlong season. The program showcased our student's talent in a production of *Annie Jr.* in April.

For the first time in Academy history, we introduced the Acting for Stage and Film program, which attracted teens aged 14-18, expanding training offers into TV and film. With many students and families returning to our education programs, Gateway Theatre remains a proud, welcoming space for youth in Richmond and beyond.



COMMUNITY RENTAL PARTNERS

As we celebrated our 40th Anniversary, we took a moment to reflect on the many rental events hosted at Gateway Theatre over the decades. Our rental clients have brought a vibrant mix of programming to the stage—from dance and opera to comedy, musicals, and more—showcasing the incredible creativity and cultural richness of the Richmond community.

This season, Gateway Theatre rental program continued to grow, featuring performances by long-standing community partners as well as 10 new clients who recently discovered our venue. We proudly hosted over 25 rental partners with 50 rental days and 44 events, welcoming close to 13,000 patrons through our doors. The continued expansion of our rental program speaks to the strong relationships Gateway has built and the ongoing demand for high-quality performance space in our community.

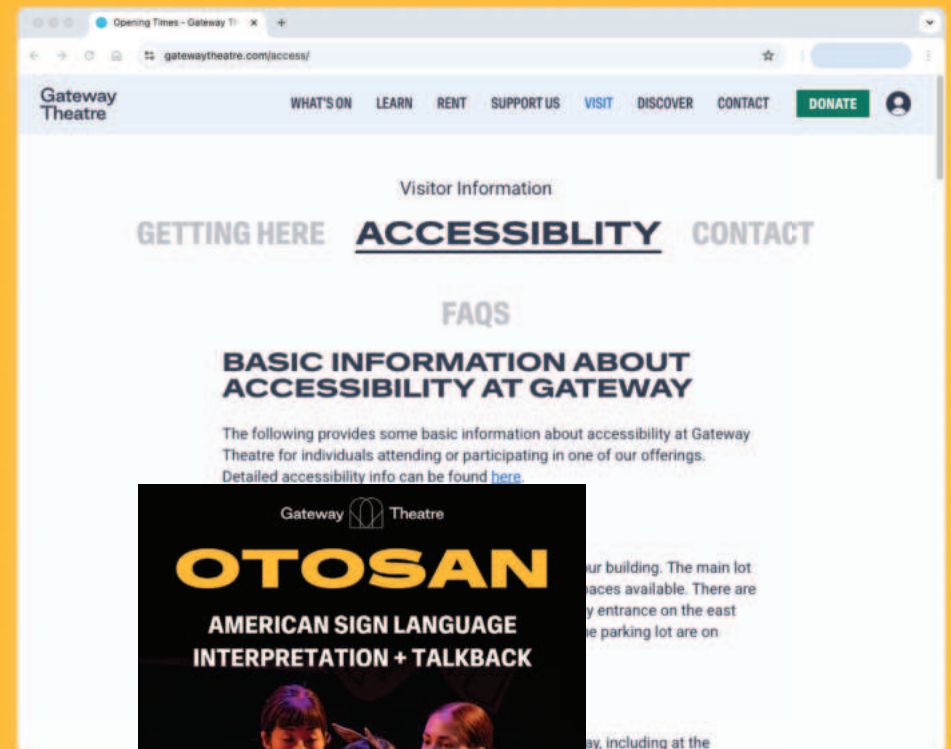
Gateway collaborated with the following Community Rental Partners:

Grand Hale Marine Products Co. Ltd
Wailele Wai Wai Hoike
Metro Vancouver Overseas Taiwanese Society
Community Mental Wellness Association of Canada
Canada Y.C. Chinese Orchestra Association
Respon Wealth Management Corp
City of Richmond - Engineering & Public Works
Richmond Christian School
Richmond Ballet CDTA Ltd.
Jokers Canada
Pan America Chinese Dance Alliance - The Taoli World Dance Competition
Richmond School District No.38 - Music In Our Schools
City of Richmond - UROC Award
Canada Chain Commerce and Culture Association
Richmond Youth Concert Band
Brigham Young University
Richmond School District Pro-D Event
Vancouver Academy of Dance
Sound the Alarm
Richmond Delta Youth Orchestra
Richmond Academy of Dance
AM Dance Education Inc.
Pleasant Mountain Music
Ignite Dance Company
Earth Child Montessori School
Childlike Faith Academy

ACCESSIBILITY REPORT

This season, Gateway continued to work to create greater access to our spaces and events, in the hopes of being a place where our growing community of artists, audiences, learners, and workers can feel welcomed and able to participate. We were thrilled to be able to offer our first Relaxed Performance for **Otosan**, and look forward to holding more in the 2025-26 season. We once again partnered with VocalEye to offer described performances for blind and partially sighted individuals, and continued to provide financially accessible tickets through our Pay-What-You-Will preview nights, Community Access Tickets program, and more.

Being open about the ways we can and cannot yet create access, has been a priority over the past season. The detailed accessibility document on our website provides a comprehensive breakdown of accessibility information related to our building and programs, and continues to be updated on a regular basis. Gateway now provides Visual Stories for all our season shows, with detailed information on what to expect around wayfinding, storyline, and production details so that individuals can decide if a show is right for them.



VOLUNTEERS



Our volunteer program continues to grow!

This growth reflects the unwavering support of the Richmond community. Volunteers play a vital role in the success of our society by assisting with performances and events and serving on our Board of Directors. Our Theatre Volunteers serve as ushers, ticket scanners, guest greeters, and wayfinders, helping ensure a positive experience for every patron. The onboarding process begins with an online application that takes into account each volunteer's strengths and preferences, fostering engagement and long-term retention. Training includes a backstage tour and presentations from staff in other departments, offering volunteers the opportunity to connect with the team while allowing staff to show their appreciation for the volunteers' support of our creative programming. Gateway's Board of Directors is composed of members drawn from the local community, representing a wide range of ages, genders, cultural backgrounds, and professional expertise. The Board meets regularly to focus on policy setting and strategic direction. In addition, members dedicate many more hours to committees such as the Finance & Audit Committee, Governance & Nominating Committee, Strategic Planning Committee, and, most recently, the 40th Anniversary Gala Committee.

Aseana Acabado

Beryl Aconley

Yana Adamovics

Gabriel Alvarez-Wright

Teresa Anderson

Nettie Aronius

Sufiah Azhar-Bowmar

Troy Banks

Becca Bastien

Patricia Baylow

Juanji Bernardo

Naman Bharti

Paula Boleen

Brian Brooke

Athena Chan

Caroline Chan

Emma Ly Chan

Jordan Chan

Justin Chan

Josephine Chang

Amy Chen

Samantha Cheng

Annie Cheung

Elizabeth Cheung

Winsome Cheung

Rochani Christie

Jennifer Chu

Otto Chu

Annie Coblin

Meg Comiskey

Di Corkum

Lauren Craze



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VOLUNTEERS

VOLUNTEERS



Jackie D'Souza
Peter D'Souza
Anna Dalupan
Maksym Danytskyi
Jerard Del Fierro
Caroline Dong
Qianqiu Dong
Chloe Ferguson
Danielle Ferguson
Elizabeth Ferguson
Yojay Gamueda
EveLynne Gilmore
Taya Girard
Bonnie Goss
Gloria Greenwood
Judi Greenwood
Stella Guo
Meribeth Hardern
Sandy Harvell
Muriel Hemmes

Sonja Hill
Michelle Ho
Shoshana Hofman
Cecelia Holcapek
Karen Holden
Isabelle Hsu
Logan Hui
Venera Ibragimova
Barb Ingram
Michelle Jackson
Fathima Munshifa Jainulabdeen
Mallory James
Grace Jampolsky
Kajanan Janathkumar
Stephanie Ji
Annie John
Nick Johnston
Elita Julianto
Kajal Kajal
Sarah Kam

Bhavjot Kaur
Riya Kc
William Kerr
Abhay Kesarkar
Sue Kilpatrick
Brigitte Knapen
Teresa Ko
Terry Kozak
Lauren Kramer
Ina Kuramoto
Dominic Lai
Pik Shan Janet Lam
Nancy Lamprecht
Giselle Lau
Andrew Lee
Amy Leung
Carmen Leung
Lasa Leung
Shirley Leung
Jasmine Li

Emma Li Xiang
Howard Liang
Anne Liao
Szachii Lim
Claudia Lobo
Nathan Loh
Yee Louis
Centina Lowe
Alex Lu
Rose Lusuegro
Neil Ma
Joeym Mai
Elena Martorella
Jewel Mata
Craig Mckee
Linda McKnight
Yunyao Meng
Diane Mortensen
Fraser Muir
Jordi Mursalim

Olesia Nabokova
Suriya Naser
Ashley Newcomb
Clivia Yee Har Ng
Erika Ng
Joscelyn Ng
Rosemary Ng
Edward Nguyen
Siew Chin Oo
Elaine Pan
Sally Pathak
Marilyn Piccinin
Felicia Pih
Gail Plowman
Lucy Pratt-Johnson
Audrey Protosavage
Yesha Finn Quijote
Anneke Rees
Ruth Reeves
Nelson Ren

VOLUNTEERS

Jana Rezeika
Odette Rivers
Evelyn Rodrigue
Michelle Roebuck
Bonita Ruttkay
Nazira Saferali
Reet Sahota
Anaisha Samanth
Mika Sander
Pam Sandhu
Gail Searson
Sarjit Sekhon
Rishika Selvakumar
Alisha Shaikh
Charles Shen
Zi Ying Shen
Glenda Sherlock
Athena Shi
Karen Shimokura
Anna Shylova
Maraya So

Felicity Spooner
Barbara Stokes
Margaret Stutt
Doug Symons
Marge Symons
Kelvin Tan
Martina Tang
Faith Tanierla
Olive Tao
Kary Taylor
Anna Teraoka
Wee Nie Tham
Matthew Tian
Sabrina Ting
Vivian Tiscareno
Liz Tsang
Nur Tse
Ron Tucker
Sue Tucker
Rita Tung
Alyssa Ty

Pia Vallejo
Francoise Varnes
Claudia Villa
Lina Villalba
Gail Waller
Elizabeth Waroway
Susan Watson
Judy Westacott
Cathy Willis
Jericho Wilson
Theda Wilson
Trey Wilson
Cary Wong
Ellen Wong
Harry Wong
Jane Wong
Ian Wragge
Paula Wragge
Bingo Wu
Brendan Wu
Suzanne Wu

Jenny Xin
Christina Xu
Sophia Xu
Cilia Xue
Claire Yang
Janet Ye
Ella Yee
Jessie Yen
Grace Yuen
Yuliya Yugay
Doreen Zenert
Aaron Zhang
Alex Zhang
Corrina Zhang
Dora Zhang
Sophie Zhang



GATEWAY STAFF



<i>Aldana Padron</i>	Office & Artistic Coordinator
<i>Alyson Vance</i>	Academy Instructor
<i>Andrii Krupnyk</i>	Academy Instructor
<i>Asa O'Connor-Jaeckel</i>	Programs Assistant (Education)
<i>Ashley Bate</i>	Administrator
<i>Avrel Zimmerman Festinger</i>	Interim Education Coordinator
<i>Barbara Tomasic</i>	Executive Artistic Director
<i>Bill Costin</i>	Academy Music Director (MTP Summer)
<i>Caitlin Fysh</i>	Executive Producer
<i>Camryn Chew</i>	Patron Services Attendant
<i>Cecilia Chen</i>	Patron Services Attendant
<i>Courtenay Froh</i>	Patron Services Attendant
<i>Cynnamon Schreinert</i>	Publicist
<i>Darren John</i>	Assistant Technical Director
<i>Darren Steward</i>	Patron Services Supervisor
<i>Darren Wen</i>	Venue Technician

<i>David DeGryse</i>	Venue Technician
<i>Dylan Dallas</i>	Venue Technician
<i>Dylan Rogers</i>	Academy Accompanist
<i>Ed Lazenby</i>	Production Services Manager
<i>Elizabeth Nygren</i>	Marketing Coordinator
<i>Emily Schoen</i>	Patron Services Supervisor
<i>Emma Knox</i>	Venue Technician
<i>Gian Singh</i>	Building Services Assistant
<i>Isaac Leung</i>	Academy Accompanist
<i>Isaac Maulana</i>	Development Coordinator
<i>Isabella Halladay</i>	Academy Instructor
<i>Jacob Wan</i>	Venue Technician
<i>Jae Gonzales</i>	Patron Services Supervisor
<i>James Furnell</i>	Academy Instructor
<i>Jamie Weaver</i>	Patron Services Attendant
<i>Jennifer den Hartogh</i>	Patron Services Associate

GATEWAY STAFF

Jenny Chen

Jessica Lu

Julie Kwak

Karen Chiang

Kelly Chim

Kelly Zhou

Kenny Poon

Kevin Liang

Marj Ross

Mesfin Ayalew

Nicole Laurent

Oona Iverson

Paul Bartlett

Peter Abando

Rahat Saini

Quinn Cartwright

Queenia Leung

Finance Manager

Patron Services Attendant

Patron Services Supervisor

Venue Technician

Digital Marketing Assistant

Patron Services Supervisor

Academy Instructor

Venue Technician

Patron Services Attendant

Building Services Assistant

Academy Instructor

Patron Services Manager

Building Services Supervisor

Academy Accompanist

Academy Instructor

Academy Instructor

Accounting Clerk

Renee Iaci

Renee Fajardo

Samantha Sun

Samara Van Nostrand

Sammy Chan

Sophia Radford

Susan Shank

Tal Shulman

Trinity Chase

Twiggy Lee

Yang Zhao

Yanting Qiu

Zain Khudhur

Academy Instructor

Interim Education Manager

Venue Technician

Facility Manager

Fund Development Manager

Education Coordinator

General Manager

Academy Instructor

Patron Services Supervisor

Marketing Manager

Rentals Coordinator

Community Engagement Producer

Venue Technician



THE BOARD OF DIRECTORS

2024-25

Alana Hibbert

Brendan Wing

Debbie Musil (Treasurer)

Jacqueline Ho (Secretary)

Jane Fernyhough (Chair)

Jennine Punzalan

Kali McAndless

Kseniia Gorlevaia

Lester de Guzman

Linda Sum

Neil Ma

Ray Wang (Vice Chair)

Veronica Armstrong

Laura Gillanders (City Council liaison)

Departed 2024:

Clayton Rubinstein

Diane Purvey

Haniya Syed



CORPORATE SUPPORTERS AND DONORS

Thank you for your donation!

We are also thankful to all the sponsors who supported our 40th Anniversary Silent Auction!

Remember, a donation of \$25.00 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

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

Foundations

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

Corporate Sponsors

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Rotary Club of Richmond
Oomomo Japan Living

In-Kind Donors

Anna's Cake house

Dining Partners

75 West Coast Grill
Cavu Kitchen Bar
Harold's Kitchen & Bar

Media Sponsors

980 CKNW
AM1320 CHMB
Stir

CORPORATE SUPPORTERS AND DONORS

40th Anniversary Silent Auction Donors

Aava Whistler Hotel
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Aquabus
Arts Club Theatre Company
Baan Lao - Fine Thai Cuisine
Balloon Place
Bard on the Beach
Bugs Baking
Chewters Chocolates
Cool Secret Spa Laser Clinic
Coulson Family
Country Vines Winery
CoupÃ© Dance & Co.
Dancing Florista
Darlyne Stewart
Design Tech Hair Studio
Dylan Chris Glass
Firehall Arts Centre
Fluevog Shoes
Freestyle Horsemanship
Gateway Theatre

Gourmand Macaron
Helijet
Hilton Vancouver Airport Hotel
HR West Consulting
Il Posto
JAK's Beer Wine Spirits
Jet-Lag Travel Fashions
Julie Grover
Kiehl's Richmond Centre
Kisamos Taverna
Kseniia Gorlevaia
Landsea Tours
Lavash Seaside Grill
M&M Food Market - Richmond
Marriott Hotel - Vancouver Airport
May Soo-Tveita
Midland Appliance
Mylora Golf Course
Origins Chocolate Bar
Park'N Fly
Patti Martin Real Estate Group
Personal Training Yoga Steveston

PLLR
Prickly Pear Garden Centre
Prince of Whales
Quilchena Golf & Country Club
Richmond Academy of Dance
Richmond Blundell Physio
& Sports Injury Clinic
Richmond Chamber of Commerce
River Rock Casino Resort
Ron Cheung
Ron Suzuki
Roxsane Tanner
RW Digital
Science World
Shady Island Seafood
Shelley Leonhardt -
Fifth Avenue Collection
Sheraton Vancouver
Sinfully the Best
Sound the Alarm: Music/Theatre
Sriota's Alchymy
Stepin Out Shoes

Steveston Barbers
Steveston Seafood House
Steveston Tattoo Co.
Steveston Village Maternity
The Catch Kitchen and Bar
The Rhythm Room
Touchstone Theatre
Tourism Richmond
Trail Appliances
Tsawwassen Springs
TWC Pilates
URstore
Veronica Armstrong
Verve - Courtyard Gardens
Verve - Gilmore Gardens
Village Bikes
Wendy Barrett



CORPORATE SUPPORTERS AND DONORS

Patron's Circle (\$2,500+)

Anne & Tom Green
Rosemary Ng

Director's Circle (\$1,000-\$2,499)

Vivian Chang
Mr. & Mrs. John & Gail Watson
Betty Goodwin
Donna & Bob Humphries
Todd and Valerie Prodanuk
Camilla Tibbs

Producer (\$500-\$999)

Paula & Gordon Boleen
Jag Dost
In memory of Douglas Graves
Jane Fernyhough
Ms. Jacqueline Ho
Mrs. Kali McAndless
Ms. Debbie Musil
Anonymous (1)

Star (\$250-\$499)

Loretta & Daniel Bogert-O'Brien
Ruth Goodchild
Lester de Guzman
Susan Jackson
Sandra Jakab
William Maranda
Mrs. Alma McDonald
Bob & Lois Munroe
Gail Screaton
Pearl Shank

Feature Player (\$100-\$249)

Dream Rush Aclan
Hibbert Alana
Veronica Armstrong
Shirley Bakaway
Helen & Wayne Collinge
Meg Comiskey
Jennie deFoy
Marie Fenwick

Wayne Gibson
Kseniia Gorlevaia
Nancy Graham
Anne Green
Janet Hepburn
Elizabeth Ho
Karin Hung
Oona Iverson
Liesl Jauk
Kathy Kent
Kim Kiloh
Cila Kwong
Shelley Leonhardt
Keith Liedtke
Emily Lord
Dr. & Mrs. Ronald Loyer
Ian & Ardis MacLeod
Anne Mathisen
Miriam Smith & Robert Metcalfe
Larry & Tyla Meyer
Ken Neufeld
Suzie Ong
Jennine Punzalan

Linda Riesterer
Clayton Rubinstein
David Sims
Barbara Tomasic
Keith Tsukishima
Teresa Wat
Brendan Wing
John Wilson
Kevin Woo
Karen & Allan Zeller
Anonymous (4)

CORPORATE SUPPORTERS AND DONORS

Supporting Cast (\$25-\$99)

Elaine Andrews
David Au
Donna Baron
Brenda Brown
Diane Brown
Glenn Bullard
Alisa Can
Kevin Carroll
Camyar Chaichian
Jenny Chen
Jessica Chen
Winnie Chen
Winnie L Cheung
Judy Cockcroft
Traci Corr
Lauri Deveau
Dickeys
Mark Donaldson
C. Emery
Bruni Goodson
Masami Hanashiro
Sean Hando

Rob Copeman-Haynes
Quin Henshaw
Andy Hobbs
Patricia Huntsman
Susan Jakobsen
Elaine Jaltema
Kim Leclercq
Jianying Ke
A. Kelly
Tatina Lee
Frances A. Leslie
Jessie Li
Luisa Lim
Yong Yi Long
Kiana Luo
Liang Ma
Steven Maduro
Julia Mahal
Jyoti Mangat
Carina Marshall
Patrick McAndless
Diane McDonald

Susan Ness
Kathleen Oliver
Margaret Page
Margaret Pattison
Caroline Penn
Jennifer (Jiff) & David Price
Mychaylo Prystupa
Connor & Quintin
Elizabeth Roach
Aubrey Rocky
Marj Ross
Rosa Salcido
Terence Schultes
Roger Sharma
Susan Shank
Lulu Shen
Perry Simpson
Scott Stelmaschuk
Linda Sum
Roy Surette
Andrew Ip & Deborah Sze
Rhoda Tafler

Sidney Auclair Troughton
Jason Tse
Wendy Tsui
Sue Tucker
Ray Wang
Rickie Wang
Glenda Wey
Johnny Whistler
Donna Wiess
Catherine Willis
E&G Wilson
C Vertesi
Katherine Yeo
Elizabeth Yip
Wendy Yuan
Beatrice Zeilinger
Xiaohua Zhang
Li Zhen Yu
Shirley Zhu
Anonymous (39)

RICHMOND GATEWAY THEATRE SOCIETY AUDITED FINANCIAL STATEMENTS

June 30, 2025



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, 2025, 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, 2025 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 22, 2025

RICHMOND GATEWAY THEATRE SOCIETY

Statement of Financial Position

June 30, 2025

	2025	2024
ASSETS		
CURRENT		
Cash and cash equivalents <i>(Note 3)</i>	\$ 1,271,974	\$ 1,352,848
Accounts and grants receivable	13,911	18,582
Inventory	6,052	4,733
Prepaid expenses	8,232	5,034
Prepaid production and educational program expenditures	10,299	7,244
	<u>1,310,468</u>	<u>1,388,441</u>
PROPERTY AND EQUIPMENT <i>(Note 4)</i>	22,237	33,192
CASH AND TERM DEPOSITS RESTRICTED FOR ENDOWMENT FUNDS	<u>388,776</u>	<u>385,932</u>
	<u>\$ 1,721,481</u>	<u>\$ 1,807,565</u>
LIABILITIES AND NET ASSETS		
CURRENT		
Accounts payable and accrued liabilities	\$ 106,304	\$ 90,338
Payroll deductions payable to government authorities	14,473	14,150
Sales tax payable to government authorities	7,504	6,301
Wages payable	51,833	41,148
Deferred operating revenue <i>(Note 5)</i>	256,744	252,173
	<u>436,858</u>	<u>404,110</u>
COMMITMENTS, CONTRACTUAL OBLIGATIONS AND CONTINGENT LIABILITIES <i>(Note 8)</i>		
NET ASSETS		
Unrestricted Operating fund	495,776	628,148
Internally restricted Operating Reserve fund	360,373	360,373
Internally restricted Capital Improvement fund	39,698	29,002
Restricted General Endowment fund	388,776	385,932
	<u>1,284,623</u>	<u>1,403,455</u>
	<u>\$ 1,721,481</u>	<u>\$ 1,807,565</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, 2025

	2025	2024
REVENUE		
Artistic Offerings revenue	\$ 378,057	\$ 266,760
Educational programs	116,950	90,460
Rental revenue	230,923	191,002
Bar revenue	49,640	30,645
Grants from the City of Richmond (Note 9)	1,499,602	1,466,174
Public sector grants (Note 6)	233,047	296,773
Foundation contributions	22,300	104,450
Corporate contributions	5,524	14,750
Individual contributions	40,842	97,347
Miscellaneous revenue	33,207	24,431
Interest income	50,743	61,347
	<u>2,660,835</u>	<u>2,644,139</u>
EXPENDITURES		
Artistic Offerings expense	751,504	569,586
Artistic development	1,128	8,007
Educational programs	51,634	40,981
Rental expense	96,668	82,671
Bar expense	33,083	28,195
Theatre facilities	99,261	92,184
Patron services	39,205	33,008
Fundraising	6,449	4,232
Marketing	175,120	136,327
Salaries and benefits	1,364,426	1,276,717
Consulting fees	12,062	47,724
Training and staff development	7,096	9,634
Legal, audit and insurance	32,557	41,824
Dues, subscriptions and memberships	11,963	8,314
Office, administrative and overhead costs	21,900	35,981
Credit card and bank charges, and interest	25,709	19,822
Software support and subscriptions	55,155	42,115
Delivery, mileage, and vehicle costs	673	796
Amortization of property and equipment	16,114	15,082
	<u>2,801,707</u>	<u>2,493,200</u>
EXCESS (DEFICIENCY) OF REVENUE OVER EXPENDITURES	<u>\$ (140,872)</u>	<u>\$ 150,939</u>

RICHMOND GATEWAY THEATRE SOCIETY

Statement of Fund Balances

Year Ended June 30, 2025

	Operating fund (Page 5)	Operating Reserve fund	Capital Improvement fund	General Endowment fund	2025	2024
Revenues	\$ 2,660,835	\$ -	\$ 10,696	\$ 11,344	\$ 2,682,875	\$ 2,665,195
Expenditures	2,801,707	-	-	-	2,801,707	2,493,200
Excess (deficiency) of revenues over expenditures	(140,872)	-	10,696	11,344	(118,832)	171,995
Interfund transfers (Note 7)	8,500	-	-	(8,500)	-	-
Fund balance, beginning of year	628,148	360,373	29,002	385,932	1,403,455	1,231,460
Fund balance, end of year	\$ 495,776	\$ 360,373	\$ 39,698	\$ 388,776	\$ 1,284,623	\$ 1,403,455

See accompanying notes to financial statements

RICHMOND GATEWAY THEATRE SOCIETY

Statement of Cash Flows

Year Ended June 30, 2025

	2025	2024
OPERATING ACTIVITIES		
Excess (deficiency) of revenues over expenses	\$ (118,832)	\$ 171,995
Item not affecting cash:		
Amortization of property and equipment	<u>16,114</u>	<u>15,082</u>
	<u>(102,718)</u>	<u>187,077</u>
Changes in non-cash working capital:		
Accounts and grants receivable	4,668	45
Inventory	(1,319)	3,464
Prepaid expenses	(3,198)	14,698
Prepaid production & educational program expenditures	(3,055)	454
Accounts payable and accrued liabilities	15,966	(43,618)
Payroll deductions payable to government authorities	323	(26,371)
Sales tax payable to government authorities	1,203	1,333
Wages payable	10,685	4,812
Deferred operating revenue	<u>4,571</u>	<u>(150,571)</u>
	<u>29,844</u>	<u>(195,754)</u>
Cash flow used by operating activities	<u>(72,874)</u>	<u>(8,677)</u>
INVESTING ACTIVITIES		
Purchase of property and equipment	(5,157)	(9,625)
Net increase in cash and term deposits restricted for		
Endowment funds	<u>(2,843)</u>	<u>(6,502)</u>
Cash flow used by investing activities	<u>(8,000)</u>	<u>(16,127)</u>
DECREASE IN CASH FLOW	<u>(80,874)</u>	<u>(24,804)</u>
CASH - Beginning of year	<u>1,352,848</u>	<u>1,377,652</u>
CASH - End of year	<u>\$ 1,271,974</u>	<u>\$ 1,352,848</u>
CASH CONSISTS OF:		
Cash and cash equivalents	<u>\$ 1,271,974</u>	<u>\$ 1,352,848</u>

See accompanying notes to financial statements

RICHMOND GATEWAY THEATRE SOCIETY

Notes to Financial Statements

Year Ended June 30, 2025

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.

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.

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 General Endowment Fund represents restricted resources for endowment purposes. Investment income on the General Endowment fund remains in the fund and can be allocated based on the discretion of the Society's 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.

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, normally, 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.

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.

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

(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.

b) Interest Rate Risk

The Society is exposed to interest rate risk. Interest rate risk is the risk that the Society has interest rate exposure on its investments. Interest rates will vary based on the bank's prime rates. This exposure may have an effect on its earnings in future periods. The Society reduces its exposure to interest rate risk by regularly monitoring published bank prime interest rates which have been relatively stable over the period presented. In the opinion of management, the interest rate risk exposure to the Society is low and is not material.

c) 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.

d) 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.

e) Concentration risk:

The Society is exposed to concentration risk as a substantial portion of its revenue is derived from contributions from the City of Richmond making the Society economically dependent. There has been no change to this risk exposure from the prior fiscal year. The Society has a long history and relationship with the City of Richmond and management does not foresee any difficulties in renewing future operating agreements with the City of Richmond (*Note 9*).

RICHMOND GATEWAY THEATRE SOCIETY

Notes to Financial Statements

Year Ended June 30, 2025

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

f) Liquidity risk:

Liquidity risk is the risk that the Society will be unable to fulfill its obligations on a timely basis or at a reasonable cost. The Society manages its liquidity risk by monitoring its operating requirements and monitors when payments become due. The Society also prepares budgets to ensure its obligations are fulfilled.

3. CASH AND CASH EQUIVALENTS

The cash and cash equivalents balance also includes \$nil (2024 - \$7,821) 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	2025 Net book value	2024 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	178,714	156,477	22,237	33,193
	<u>\$ 200,410</u>	<u>\$ 178,173</u>	<u>\$ 22,237</u>	<u>\$ 33,193</u>

RICHMOND GATEWAY THEATRE SOCIETY

Notes to Financial Statements

Year Ended June 30, 2025

5. DEFERRED OPERATING REVENUE

Deferred operating revenue as shown on the statement of financial position is represented by funds received for 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.

	2025	2024
Deferred operating revenue consists of funds received as it relates to:		
Grants	\$ 144,779	\$ 179,535
Artistic Offerings	9,405	3,566
Education	75,048	65,072
Rentals	10,010	-
Sponsorships	1,500	4,000
Young artists development program	16,002	-
	<u>\$ 256,744</u>	<u>\$ 252,173</u>
Changes in the deferred operating revenue balance are as follows:		
Beginning balance of deferred operating revenue	\$ 252,173	\$ 402,744
Less amounts recognized as revenue in the year	(252,173)	(396,148)
Add amounts received relating to the following year	<u>256,744</u>	<u>245,577</u>
Ending balance of deferred operating revenue	<u>\$ 256,744</u>	<u>\$ 252,173</u>

6. PUBLIC SECTOR GRANTS

	2025	2024
Public sector grant revenue consists of amounts recognized in the year from the following organizations:		
B.C. Community Gaming	\$ 87,000	\$ 87,000
British Columbia Arts Council	36,596	36,598
Canada Council for the Arts	50,000	50,000
Human Resource and Skills Development Canada	11,351	13,550
Province of British Columbia	48,100	100,000
Others	-	9,625
	<u>\$ 233,047</u>	<u>\$ 296,773</u>

7. INTERFUND TRANSFERS

In the 2025 fiscal year, the board approved an interfund transfer of \$8,500 from the General Endowment fund, representing interest earned, to the Operating fund to go towards education programs and for academy bursaries of which \$8,500 was expended in 2025.

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.

RICHMOND GATEWAY THEATRE SOCIETY

Notes to Financial Statements

Year Ended June 30, 2025

8. COMMITMENTS, CONTRACTUAL OBLIGATIONS AND CONTINGENT LIABILITIES

Production royalties and presentation fees:

As of June 30, 2025, the Society has obligations to pay minimum royalties, presentation fees and performance fees of USD\$14,780 (equivalent to CDNS\$20,717) and CDNS\$3,333 (2024 - USD\$11,900 (equivalent to CDNS\$16,287) and CDNS\$3,500) to playwrights, artists, producers and licensors relating to productions taking place in the fiscal 2026 season. Royalties, presentation fees and performance fees are payable on various dates in the 2026 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 minimum payments under the agreements are as follows:

2026	\$ 28,417
	<u>\$ 28,417</u>

The Society is committed under certain lease agreements for equipment. Future estimated payments on these agreements are as follows:

2026	\$ 3,408
	<u>\$ 3,408</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, 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 2025 was \$1,499,602 (2024 - \$1,466,174).

10. INVENTORY EXPENSED IN THE YEAR

The cost of inventory expensed in the year was \$17,012 (2024 - \$13,857).

11. REMUNERATION

In accordance with the disclosure requirements of the Society Act of British Columbia, six (2024 - 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 \$578,833 (2024 - \$377,046) from the Society as remuneration for the fiscal year.

No remuneration was paid to Directors during the fiscal year.

CALL TO ACTION



In today's fluctuating environment, with many grants frozen or reduced, and inflation and unemployment on the rise, it is a crucial time for our Board and the Richmond community to stand with Gateway Theatre.

What does that support look like? Donations, ticket purchases, legacy donations and connections to corporate giving are all powerful ways to strengthen Richmond's only professional theatre.

Theatre and the arts provide far more than economic benefits such as boosting local restaurants and creating employment for arts workers. They also offer emotional and mental health benefits: increasing empathy, reducing stress, supporting emotional learning, enhancing creativity, and improving cognitive skills.

I encourage you to find at least three ways to support Gateway Theatre this year. For example:

- *Buy tickets for a friend or family member who has never attended a Gateway performance.*
- *Make a donation to sustain our work.*
- *Connect our Development Manager, Sammy Chan, with a corporate contact who could support the theatre.*

Together, we can ensure Gateway Theatre continues to thrive as a vital part of Richmond's cultural life



**WE HOPE YOU FIND
YOURSELF HERE!**