



Richmond Gateway Theatre Society
Annual Report

2012/2013



“We exist to raise the quality of life
in our community.

We believe theatre is a powerful means of creative
expression that has the ability to transform individuals
and communities. We believe free expression is
necessary to healthy societies.

Theatre is a living chronicle of who we are. It is an
organic, breathing, three-dimensional testimony of
our existence.”

—JOVANNI SY, ARTISTIC DIRECTOR





David Adams as Tevye
in *Fiddler on the Roof*
Photo: David Cooper

Richmond Gateway Theatre Society Annual Report 2012/13

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City of
Richmond

Malcolm D. Brodie
Mayor

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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 *Gateway Theatre Society* 2012 – 2013 Annual Report.

The Gateway Theatre is the second largest theatre in the Lower Mainland and Richmond's only live professional theatre. It contributes greatly to the local community through its performing arts, public art displays, professional theatre productions, and as a venue for meetings and film shoots. Further, it offers year-round acting, musical theatre, and technical training classes for aspiring youth.

Richmond City Council is very proud of how the Gateway Theatre reflects the remarkable and culturally diverse nature of this community. This year the City of Richmond signed a new 5 year operating agreement with the Gateway Theatre, demonstrating the City's ongoing support for both the performing arts in Richmond and the values shown by the Gateway Theatre. As Mayor, I take great pride in this diversity, as I believe that it creates mutual respect and generates understanding of the different perspectives and traditions that make up a cultural heritage.

Thank you to all the volunteers, society members, board and staff for your strong commitment to the Gateway Theatre and its subsequent success. Best wishes for the future!


Malcolm D. Brodie
Mayor





MESSAGE FROM THE CHAIR

Keith Liedtke, Board Chair

Welcome to our 2012-2013 Annual Report. Our 29th season of programming was recognized as an artistic and financial success.

The 2012–2013 season was a joy to watch with comedy, music and thought-provoking theatre. *Sylvia* was a hilarious comedy which the community flocked to see—just to see what the dog would say next. *Fiddler on the Roof* won an Ovation Award for Best Musical of the year and was loved by all who saw it. In the spring we produced the world premiere of *Sisters*, a play by Artistic Director Emeritus, Simon Johnston and we ended the MainStage season with *Molière's Don Juan* in partnership with our friends at Blackbird Theatre in Vancouver. In our Studio we produced the world premiere of *Winners and Losers*. This is a play which was selected in our **SceneFirst** play development festival in 2011 and our production launched their international tour. Lastly in our Studio, Artistic Director Jovanni Sy directed a touching and fun production of *Harvest*.

The Gateway Academy for the Performing Arts continues to host over 250 students in our many classes throughout the year. We offer professional instruction to youth in musical theatre, voice and acting disciplines. The success of this program is demonstrated by the self-awareness and self-confidence our students develop, not to mention their career achievements. This year we had a number of students joining us in our professional productions of *Sisters* and *Fiddler on the Roof*. We thank them for sharing their talents with us in class throughout the year and on our stage. Their year-end productions of *Lost and Found*, *Museum*, and *Once on This Island* were witty, fun and well produced by the Academy team.

Once again I want to thank our audience for your outstanding support in 2012–2013. Box Office revenue for our Main Stage, Studio, Play Development and Academy covers approximately 75% of the costs for these productions (the national average is below 50%). The remaining 25% comes from donors in our community who support us through individual or corporate gifts and sponsorships, to make professional theatre possible in this community. We thank you for participating fully this season and welcome you back for next year!

We held two fundraisers this year: “The Gateway Theatre Knit & Purl” and “For the Love of Art”. Both invited community involvement to yield a benefit to the community. “Knit & Purl” donated 16 blankets that were assembled by volunteers who gained pledges for their knitting. Blankets went to community groups who serve the less fortunate in our community. “For the Love of Art” offered professional caliber art to the community through a sealed bid process. Thank you to everyone who supported these special events.

Gateway Theatre is a home to over 40 clients who regularly join us to produce their shows. The community producers are an integral part of our operations as we see our role as supporters and mentors who facilitate and inspire others to produce high quality performing arts events.

With our 30th anniversary just around the corner, we hit a number of milestones this year. We have successfully produced 148 productions which amount to almost 2400 shows. With this foundation to stand on, the Gateway Theatre is embarking on a bold new vision that will broaden our reach and serve the community with more of what you have enjoyed and more of what our community is asking for. Also, the Gateway Theatre Society and Richmond City Council signed a 5 year operating agreement showing the City's confidence in the Gateway Theatre and support of the arts for our community. Thank you to everyone who was involved in this process. Lastly, the Gateway Theatre has been operating with a deficit, a normal practice for many not-for-profits. I am proud to say we have retired our deficit in this fiscal year.

The dedication and committed work of our Board, Staff and Volunteer Teams has once again been incredible. As I have completed the maximum eight years on the Board (the last 2 years as Board Chair), this is my final year. I want to thank everyone who has made my experience on the Board so rewarding. See you in the lobby!

2012/2013 Richmond Gateway Theatre Society Board

EXECUTIVE COMMITTEE

Keith Liedtke, Chair	John Watson, Secretary
Susan Ness, Vice Chair	Chak Au, City Council Liaison
Suzanne Dunn, Treasurer	

MEMBERS AT LARGE

Seemah Aaron	Steve Nowak
Ella Chan	Sandra Schinnerl
Meg Comiskey	Lulu Shen
Elana Gold	Ian Whitaker
Gary Hollick	

FUNDRAISING COMMITTEE

Ella Chan, Co-Chair	Keith Liedtke
Susan Ness, Co-Chair	Steve Nowak
Seemah Aaron	Sandra Schinnerl
Elana Gold	Lulu Shen
Gary Hollick	
Kristin Cheung (staff)	Suzanne Haines (staff)
Lester Chua (staff)	Kent McAlister (staff)
Sean Flores (staff)	Jovanni Sy (staff)
Jennifer Forlin (staff)	

FINANCE COMMITTEE

Suzanne Dunn, Chair	John Watson
Katharine Lecy	Ian Whitaker
Keith Liedtke	
Suzanne Haines (staff)	Jovanni Sy (staff)
Jessie Li (staff)	

ENDOWMENT COMMITTEE

Garth Edwards, Chair	Trudy Morse
Ron Climenhaga	Ian Whitaker
Anabel Ho	
Jovanni Sy (staff)	Robin White (staff)

NOMINATING

John Watson, Chair	Sandra Schinnerl
Suzanne Dunn	
Suzanne Haines (staff)	Jovanni Sy (staff)

FACILITY TASK FORCE

John Watson, Chair	Sandra Schinnerl
Angela Beaulieu	Ian Whitaker
Meg Comiskey	Jim Young
Suzanne Haines (staff)	Melanie Yeats (staff)
Jovanni Sy (staff)	

Mission Statement

Gateway Theatre is a welcoming and inclusive regional theatre for Richmond and its surrounding communities. Encouraging participation and cultural diversity, we strive for excellence and leadership in the development and production of live professional theatre and programs that connect the community.

Core Values

These values define the way decisions are made at the Gateway Theatre. They create a welcoming team and inclusive culture for staff, volunteers, partners, clients, and patrons.

LEADERSHIP <ul style="list-style-type: none">• Sustainability• Relationships with community• Proactive	RESPECT <ul style="list-style-type: none">• Treatment of each other• Positive attitude• Dignity
INCLUSIVE <ul style="list-style-type: none">• Participation• Diversity: cultural, social & ethnic• Responsiveness	QUALITY <ul style="list-style-type: none">• Unique• Artistic Excellence• Innovation

Programs

Gateway Theatre's mission is implemented through programs delivered to the region. These programs are:

LIVE PROFESSIONAL THEATRE

- Main Stage Productions
- Studio Productions
- Play Development
- Commissions
- Readings
- Workshops
- Dramaturgy
- Gateway Academy for the Performing Arts

COMMUNITY CONNECTIONS

- Partnerships
 - City of Richmond
 - Corporate
- Rentals Program
- Volunteer Program
- Special Events
- Mentorship



REPORT FROM THE GENERAL MANAGER

Suzanne Haines

2012/2013 continued to be a year of success and change for the Gateway Theatre. The season of programming was a tremendous success with boosted audiences, new and returning community producers and retiring our financial accumulated deficit.

The first milestone for the organization was the signing of the new five-year operating agreement between the Richmond Gateway Theatre Society and the City of Richmond. The City of Richmond continues to show leadership in its support of artistic enterprise and this agreement solidifies our relationship on values that we both believe in and live by. City Council has ensured the community has a place to play and be transformed at the Gateway Theatre.

Another achievement for the year was in successfully managing change as we restructured the company to take on more for the community. There are some renewed positions and new faces at the Gateway Theatre, all in order to bring the community exceptional service in an expedited way. As we plan for our next 30 years, we need to be nimble and strong to respond to the community's needs and lead the community to new and greater artistic heights. We have an ambitious plan which will roll out publicly in the fall that we feel will achieve this. Our new structure will also enable us to get there.

Our financial situation improved once again this year and our operations moved from a deficit position to a small accumulated surplus. Such success is due to the support from the community as donors, sponsors, audience members and renters of the theatre. Without you, we could not meet our daily obligations to produce exceptional theatre and support the community with educational programs. Thank you for your continued support.

Every year we reach out into the community and this year was no different. We participated in the Steveston Salmon Festival in July 2012 and the Children's Arts Festival in February 2013. We also hosted six free events as part of Culture Days in September 2012. Our RBC Education/Outreach program brought 120 students into our theatre over the course of the year to experience a working professional theatre on our tech/dress day, probably the busiest and most chaotic day in the theatre world. We also partnered with the Richmond Public Library to have a presence throughout the year and bring lectures and talks about our shows to the general public. Each year we look for new opportunities to participate in the community.

Thank you to my Board of Directors for the countless hours they contribute and their unflagging support of our programs. I have enjoyed working with City staff and City Council to provide high quality programming to our community. I am also grateful to our volunteers, our administration team, our production personnel and our faculty for their selfless contributions to excellence in the performing arts in our community.



REPORT FROM THE ARTISTIC DIRECTOR

Jovanni Sy

The 2012/2013 Season had many highlights. Our audiences were presented with an interesting, balanced season that featured modern updates on classic plays, a Golden Age musical, and new Canadian drama.

A.R. Gurney's play *Sylvia* opened our season on the MainStage in October. Johnna Wright did a very polished job directing this comedy of manners set in present day Manhattan. We boasted a formidable cast with Daniel Arnold, Lisa Bunting, Mike Stack, and up-and-comer Pippa Mackie in the title role.

Fiddler on the Roof had a very successful run in December. For this production, we brought back the same team that triumphed with *The Sound of Music* the year before: director Chris McGregor, musical director Allen Stiles, and choreographer Dawn Ewen. David Adams did a masterful job in the central role of Tevye. The show won an Ovation Award for Outstanding Professional Production.

In February, we presented the world premiere of Simon Johnston's play *Sisters*. This bold re-imagining of Anton Chekhov's *Three Sisters* was directed by Sarah Rodgers. A top-notch design team transported the audience to a fading mansion on the Russian-Chinese border. Our Artistic Director Emeritus created a memorable and thought-provoking script.

Blackbird Theatre's production of *Molière's Don Juan* concluded our season in April. This production had originally played in December 2012 at the Vancouver East Cultural Centre to mixed reviews. Fortunately, director John Wright spent a week refashioning the production prior to its opening on our MainStage. His work paid off as Gateway audiences were quite taken with this modern adaptation of the great Molière piece.

Our Studio Series offered two very different shows. In November, we presented the world premiere of Marcus Youssef's and James Long's play *Winners and Losers*, a fearless two-hander that pushed the edges of theatrical conventions. The play was nominated for a Jessie Award for Outstanding Production and won the Critic's Choice Innovation Award. The show has since toured across Canada and Europe.

Harvest by Ken Cameron was an audience favourite in March. It was also a personal favourite as it marked my directorial debut at the Gateway Theatre. I had the privilege of working with two talented actors—Eileen Barrett and David Mann—and collaborating with a brilliant design team.

SceneFirst returned in March 2013 under the curation of Artistic Associate Amy Lynn Strilchuk. Amy presented several innovations to SceneFirst—extended rehearsal time for our participants, and presentations that took place cabaret-style in the lobby. We workshopped three promising works: Michael Northey's *Falling to Pieces*, Stacey Kaser and Alison Kelly's *Conversations With My Mother*, and Guillermo Verdecchia's *Galicja*.

The **Gateway Academy** entered its 21st year with afterschool and weekend classes in musical theatre and acting taught by a faculty of theatre professionals. The program is located at the Gateway and offers a variety of courses ranging from beginners to pre-professional levels. 262 students enrolled in seventeen different classes and four summer camps that ran from July to May. As in previous years many of the classes had waiting lists. The Academy is suited to those 6–18 years of age. The majority of enrolment comes from Richmond with the remaining students traveling in from surrounding communities.

WHAT OUR PATRONS SAY...



Sylvia by A.R. Gurney

“This is one of the best productions!!!
To play the character of a dog is amazing!!!”

“I have a front row season pass and find it perfect.
Thank you for the parking pass—all much appreciated.”

Pippa Mackie as Sylvia
Photo: David Cooper

Winners and Losers • Created & performed by Marcus Youssef & James Long
Co-producers: Newworld Theatre & Theatre Replacement

“This show was incredibly moving. I only heard about it through the grapevine. Powerful and intensely honest show. A great Canadian contribution. Thank you.”

“Made us think! Amazed at the performers’ talent and ability. It was so subtle—the transformation from light to intense was clever.”

James Long (L) & Marcus Youssef
Photo: Simon Hayter



Fiddler on the Roof • Book by Joseph Stein • Music by Jerry Bock
Lyrics by Sheldon Harnick

“What a FANTASTIC show! You took a classic that I have seen a million times and gave it new life. The singing, dancing, set, costumes are brilliant.”

“All I ask of theatre is that it make me laugh, weep and change. This production did all three.”

Cast of *Fiddler on the Roof*
Photo: David Cooper



Sisters by Simon Johnston

“It was an excellent production!
Loved my Valentines night out.”

“I know many times when one dominant
personality takes over—such a good
show.”

Sarah Louise Turner (L) & Josette Jorge
Photo: David Cooper

Harvest by Ken Cameron

“I love this experience.
Wonderful play and great performance!!”

“Today’s show was amazing! I was very
pleased with everything! I’ll be back
for the next one.”

Eileen Barrett & David Mann
Photo: David Cooper



Molière’s Don Juan • An all new adaptation in association with Blackbird Theatre

“Awesome! Such talented acting! Thank you for
yet another amazing production.”

“Great play—love the set”

From left: Pippa Mackie,
Peter Jorgensen & Barbara Kozicki
Photo: Tim Matheson

GATEWAY ACADEMY FOR THE PERFORMING ARTS

The Gateway Theatre's Academy for the Performing Arts offers classes in theatre skills. In 2012-13, the Academy served over 250 students 6–18 years of age. They participated in summer camps and year-long classes where they developed a strong work ethic, a respect for self and others, and an improved self-esteem, all of which creates a freedom of expression empowering them as young people in the world. They advanced in skills both tangibly measurable and interpersonal; these skills become transferable life skills which they can use regardless of their future direction.

The Academy Faculty is composed of working professional artists each skilled in teaching their respective disciplines. Each instructor is passionate about sharing their knowledge and expertise with a new generation of performers.

Classes offered this season

SUMMER CAMPS

- Musical Theatre Camp (ages 8–13)
- Acting Intensive Camp (ages 11–13)
- Improv Camp 1 (ages 11–13)
- Improv Camp 2 (ages 14–18)

VOICE–SPEECH

- Speech A1 (ages 8–10)
- Speech A2 (ages 8–10)
- Speech B (ages 10–13)
- Speech C (ages 13–18)

VOICE–SINGING

- Singing A (ages 8–10)
- Singing B (ages 10–13)
- Singing C (ages 13–18)

ACTING

- Acting Introduction (ages 6–8)
- Acting A (ages 8–10)
- Acting B (ages 10–13)
- Acting C Performance (ages 13–18)

MUSICAL THEATRE

- Musical Theatre Introduction (ages 6–8)
- Musical Theatre A1 (ages 8–10)
- Musical Theatre A2 (ages 8–10)
- Musical Theatre B (ages 10–13)
- Musical Theatre C Performance (ages 13–18)



Photo: David Cooper



Photos: David Cooper



Academy students appeared in *Fiddler on the Roof*.



Left to right: Ruth McIntosh, Education Manager; Angelina Guan; Christine Campbell, scholarship sponsor and McDonald's restaurants representative; Jasmine Dy; Etella Keenan; Boris Bilic. Missing: Madison McDiarmid
Photo: Kristin Cheung

2012–13 Scholarship Winners

Ironwood Plaza McDonald's Young Performer Award (6–8):
Madison McDiarmid

Steveston McDonald's Young Performer Award (8–10):
Angelina Guan

Alderbridge Way McDonald's Young Performer Award (10–13):
Jasmine Dy

Blundell Centre McDonald's Young Performer Award (13–18):
Musical Theatre C: **Etella Keenan**

Blundell Centre McDonald's Young Performer
Award (13–18): Acting C: **Boris Bilic**

Community Producers

KACAT Productions	International Drug Free Athletics	*Richmond Youth Concert Band
Armenian Summer Dance Camp	Jacqueline Au (Jacqmusic)	Shang Yin Music Education Centre
BC Military Music Society	Music in Our Schools	Springtime Stage
*Burke Academy of Dance	Natural Physique & Athletics Assoc.	Super Productions
Cindy Yang	Ping Academy of Dancing	The Arts Connection
*City of Richmond	RichCity Idol	Tong Moo Do
Cures for Kids Foundation	*Richmond Academy of Dance	Twin Engine Films
*Dance Co	Richmond Arts Centre	*Vancouver Academy of Dance
Defy Gravity Dance Company	Richmond Christian School	Vancouver Beauty Dance World
Erika's Entertainment	*Richmond Community Concert Band	Vancouver Chinese Cultural Festival
EventRus Entertainment	Richmond Hospital Foundation	Vitta Piano Studio
*Festival of Voice	Richmond Multicultural Community Services	Wealth Smart Summit
*Gabriela's Movement Studio	*Richmond School District 38	YOURS Singing Competition

*Have produced for 10+ years at Gateway

Facility Usage Report

ATTENDANCE

	Monthly Totals	Gateway Season	Gateway Academy	Community Producers	Other
Jul 2012	470		302	30	138
Aug 2012	513		200	251	62
Sep 2012	4,720	83	513	4,043	81
Oct 2012	3,902	3,127	530	5	240
Nov 2012	2,583	446	580	1,384	173
Dec 2012	8,617	7,862	395	30	330
Jan 2013	1,473	176	555	392	350
Feb 2013	4,492	2,212	555	1,405	320
Mar 2013	2,692	1,012	310	1,030	340
Apr 2013	3,895	2,300	1,052	133	410
May 2013	5,941		50	5,531	360
Jun 2013	5,793		60	5,353	380
Yearly Totals	45,091	17,218	5,102	19,587	3,184

EVENTS

	Monthly Totals	Main Theatre	Studio A	Studio B	Other
Jul 2012	66	20	26	11	9
Aug 2012	24	11	4	5	4
Sep 2012	84	21	19	33	11
Oct 2012	95	28	7	45	15
Nov 2012	93	24	30	31	8
Dec 2012	84	33	12	32	7
Jan 2013	113	14	29	54	16
Feb 2013	102	22	27	39	14
Mar 2013	96	21	31	28	16
Apr 2013	115	21	14	46	34
May 2013	103	23	23	15	42
Jun 2013	99	17	25	16	41
Yearly Totals	1,074	255	247	355	217

Volunteer Program

A heartfelt "Thank You" to all of our volunteers. They are the smiling faces and ambassadors at Gateway and serve as Ticket Takers, Ushers, Hosts & Hostesses, Coat Check Attendants, Food Prep/Servers/Bussers at Gateway receptions, and provide Administrative support. Many have helped out behind the scenes with envelope stuffing and mailouts, data retrieval, candy-bagging for concession sales, putting up posters in various neighbourhoods, and representing Gateway Theatre at offsite events such as SalmonFest. Their commitment, hours, efforts, donations, memberships, and passion are a vital part of our Gateway family.

Total number of volunteers	116
Number of volunteers with over 10 years of service	42
Total hours of donated time in 2012–2013	11,945
Dollar value of donated time	\$122,436.25

BRAVO, GATEWAY VOLUNTEERS!





FUNDRAISING COMMITTEE REPORT

Ella Chan & Susan Ness, Fundraising Committee Co-Chairs

Co-Chairs Susan Ness and Ella Chan took over from the resigning Committee Chair in January 2013.

The first two meetings were spent brainstorming on what initiatives to pursue as there were less than 6 months remaining in the season. Though the “pARTy” from last year was quite successful, it was noted that the event was too consuming in terms of funds and people-hours required to be executed successfully. It was simply time for something new.

Conversations about what would best connect the community to Gateway Theatre and be the most profitable in terms of raising funds led to the decision of moving forward with “Knit & Purl” and “For the Love of Art” as the 2012-2013 fundraising campaigns.

KNIT & PURL

This campaign was led by Board Member Lulu Shen and involved engaging individuals to knit 1 ft x 1 ft squares and to receive a minimum of \$20 in pledges in order to participate. The squares knit were then sewn together into blankets on a media filled “Blanket Creation Day”. The blankets were then donated to multiple charities in the local community.



Successes in this campaign were especially prevalent in the excitement that it generated in the volunteers and the Richmond community. Knitting is a very popular pastime and many people were able to combine multiple passions: knitting, theatre and support of local charities.

Missed opportunities were focused around the giving and receiving of the pledges. It was difficult to tell who/how many people were participating and how much in revenue was going to be received. It was also difficult to explain how people could support the campaign without being knitters themselves. Since the campaign involved several different charities including the Gateway, communications challenges arose.

Knit & Purl netted \$4000 and generated buzz surrounding the campaign. Many people voiced their anticipation for its return next year. Because the committee executed the campaign in a very short amount of time, ways to improve the campaign for a following year were easily identified. We are confident they are repeatable should the campaign be repeated.

FOR THE LOVE OF ART

The idea behind this campaign was to fundraise for the theatre by having a sealed bid auction for the remaining 58 art pieces from the prior years’ pARTy. The campaign was led by staff member Jennifer Forlin and was supported by the Board and other staff members.

The art pieces were displayed on the second and third floor lobbies of Gateway Theatre and required a minimum bid of \$100. When a bid was placed on a piece the new minimum amount would be posted so another interested party could raise the bid.

Successes in this initiative included the active use of the remaining artwork for their original intention. The integrity of the artists and their work was kept and the campaign required little day-to-day management.

Challenges to this campaign included the accessibility of viewing the pieces to a broader audience who may have wanted to purchase pieces. Since you either had to be at the theatre to see the work or had to call the theatre to get an updated bid price, it was difficult to generate attention towards the artwork and the cause.



For the Love of Art was able to sell 28 pieces and net a total of \$3160.00 for Gateway Theatre. The future of the remaining pieces is currently under discussion by the Fundraising Committee and will be settled before the end of the calendar year.

REVENUES

	2012-2013	2011-2012	2010-2011
Fundraising	8,856	61,184	73,621
Memberships & Donations	27,202	25,217	34,552
Sponsorships	31,300	25,000	24,560
Grants*	157,190	60,168	194,451
Total Revenues	224,548	171,569	327,184
Total Expenses	11,286	62,333	69,018
Net Raised	212,262	109,236	258,166

*No Direct Access Gaming in 2011-12

FUNDRAISING 2013 AND BEYOND

The consensus among the fundraising committee is that we need to better manage the efficiency of the committee. A restructuring involves the following:

- The chairing of the committee should always be shared between two people
- Planning needs to begin 1.5 years in advance
- In lieu of 1 large event every year, there will be 2-3 smaller more manageable initiatives spread out through the year
- Within the fundraising committee there are two subcommittees:
 - Corporate Sponsorship
 - Events
- The committee meets every 3rd Thursday of the month unless there is a scheduling conflict but sub-committees are encouraged to meet independently whenever necessary

The Fundraising Committee would like to extend their sincerest thanks to the committee members, Gateway staff, Board members, volunteers of Gateway and the community at large for their continued support and boundless efforts this past year.

We are very excited for our new structure, the Gateway season and the fundraising initiatives to come!

SPECIAL THANKS to all sponsors who recognize the importance of the performing arts in our community and whose support enables the Gateway Theatre to continue to provide excellence in its programming:

SUSTAINING SUPPORT

The City of Richmond

OPERATING SUPPORT

BC Arts Council
Province of British Columbia

ACCOMMODATION SPONSOR

Accent Inns Vancouver Airport

MAIN STAGE SERIES SPONSOR

Auto West Group

PROJECT GRANTS

BC Arts Council
Canada Council for the Arts
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Development Canada
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Raintree Wellness Spa & Tea
Starbucks-Richmond Centre
The City of Richmond Aquatics
The Keg Steakhouse & Bar
White Spot-Richmond Centre

For the Love of Art Supporters

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Richmond News

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Carole Roebuck
Gloria Russell
Robert Turnbull
Louise Watanabe
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James White
Michelle Zhou

Knit & Purl Supporters

MEDIA SPONSOR

The Richmond Review

Special thanks to all knitters and participants:

Seemah Aaron
Maureen Beetstra
Silvia Boiceanu
Jaana Bjork
Paula Boleen
Dani Brown
Sit Leng Cheah
Anne Cheung
Rose Coenen
Nellie Cuthbertson
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Aileen Cormack
Diane & James Cousar
Nellie Cuthbertson
Denise & Don Dale
Eugenie Danzer
Janet Dawson
Joanne Dawson
Ken Dennis
Elaine Dianko
Carol Dickson
Lena Dinell
Ulrike Dofek
Mark Dostie
Suzanne Dunn
Cathy Eakin
George Edgson
Gloria & Tim Enno
Brian Erickson
Gordon Farrell
Michael Fehr
John Fernando
Evelyn Ferrer
Rachael Finkelstein
Fern Finn
Elaine & John Fisher
Dino & Jennifer Forlin

Stefanie Fortin
Laurie Fredricksen
Marguerite Freeman
Val Friedt
Brigitte Fritz
Janice Froese
Mary Gardner
Bob & Jean Garnett
Gloria Gausboel
Michelle Gerber
Evelynne Gilmore
Raymond Godfrey
Elana Gold
Betty Goodwin
Wendy Graham
Parm Grewal
Grant Grobman
Shishir Gupta
Suzanne Haines & Joao Canhoto
Betty Hansler
Wali Haq
Wasim Haq
Valorie Harper
Roy Harrison
Hans Havas
Martina Herrera-Lasso
Mavis Ho
Garry Hollick
Katy Hsu
Lilian Hudson
Sami Hui
Bob & Donna Humphries
Anne Ikeda
Audrey Ilott
Javed Iqbal
Michael Jacobson
Ho Fang Jang
Virginia Jefferies
Shams Jilani
Annie John
Ken Johnston
William Johnston
Alfred Jung
Lorraine & Richard Kaczor
Ashish Katrak
Mary Kemmis
Christopher King
Brigitte Knapen
Christine Knight
Teresa Ko
Roxanne Koop
Janice Kostiuk
George Kover
Guadalupe Kover
Marilyn Krygier
Sarah Lai
Michael Lam
Susie Lam
Annette Langson
Renda Lau
Shurly Lau
Rolini Lee
Ken Leung

Philip Li
Keith Liedtke & Elizabeth Doyle
Linda Lupini
Katherina Ma
Ian MacLeod
Kristen Maeghr
Barbara & Dan Maguire
Jerry Mah
Nena Mallari
Kim Mantle
Eileen Marsh
Susan Marshall
John Martell
Tara Martin
Michael Matthews
June McBryde
Sandra McBurney
Michael McCay
Lorna McDowell
Wendy McGelgar
Kathy & Wes McLeod
Vickie McLeod
Stuart McMoyle
Belinda Medrano
Frank Medrano
Tina Medrano
Diane Minichiello
John Muirhead
Gabrielle Mundstock
Bob & Lois Munroe
Collin Neal
Susan Ness
Amy Neufeld
William New
Annie Ng
Ester Nielsen
Helge Nielsen
Marc Nielsen
E. Michael O'Brien
Ione Owen
Mimi Pak
Edwin Palanca
R. Palaniak
Peter Palmer
Georgina Patko
Corisande Percival-Smith
Lynne Perreault & Kjell Magnussen
Jay Powell
Ruth Powell
Linda Reeve
Fay Riback
Hayden Richardson
Helen Richardson
John & Lin Richardson
Elizabeth & Nobby Sakiyama
Chris Samulak
Mirela Savu
Ewald Schinnerl
Sandra Schinnerl
Ingrid Schonwalder
Angela Schotsman
William Seney

Ken Seto
Jim Sinclair
Bill & Nansi Smith
Lesley Smith
Mike Smith
Liza So
Lisa Spitale
Frank Stephan
Scott Stewart
Caitlin Stiles
Tom Stubens
Annabelle Suratos
Jennifer Suratos
Geraldine Svisdahl
Edmond Tang
Ming Fai Patrick Tang
Winnie Tang
Sarah Thompson
Francis Tong
Joy Tsukishima
Toshiko Tsukishima
Sue Tucker
Kenneth Turnbull
Joan Tweedie
Arn Ulmer
Judy Valsonis
Martin van Den Hemel
Jennifer Viitala
Patricia Wan
Jerry Wasserman
John Watson
Torre Watters
Ian Lee Whitaker
Garry & Linda White
Robin White
Elaine Winkler
Becky Wong
Candace Wong
Jezz Woolley
Jamie Wooster
Anthony Yurkovich
Jessie Zhang
Nancy Ziegler



ENDOWMENT COMMITTEE REPORT

Garth Edwards, Endowment Committee Chair

The Richmond Gateway Theatre Society (RGTS) has an endowment fund that is internally restricted by the Board of Directors. The fund began with \$199,000 left over from the original building fund and was given to RGTS by the City of Richmond. The RGTS created a policy that 1/3 of the interest from the funds was to be used for grants to the community. The remaining 2/3 was to be used for operations. To date, the RGTS has reinvested the latter 2/3 portion of the interest back into the fund to enable the fund to grow. As of June 2013 the fund holds roughly \$342,397.

The Endowment Committee is now 27 years old. It functions independently of the Board with members representing theatre, music, dance and the Gateway Theatre.

The Endowment Committee meets annually as a jury to distribute the grant funds available for distribution from the interest from that fiscal year. This year the committee only received two applications totaling \$2,350. Our preference is to support applications for funds for special artists or performances that would not happen without our support. There was \$2,150 available this year which was distributed in the following way:

<u>Gateway Academy for the Performing Arts</u>	<u>\$1,500 for bursaries</u>
--	------------------------------

The balance of funds was deferred to next year when we hope to advertise more widely and receive more varied applications.

Many thanks to committee members Ron Climenhaga, Anabel Ho, Ian Whitaker, our longest term member Trudi Morse and of course Giovanni Sy and Administrative Assistant Robin White for their efforts and contributions.



FINANCE AND AUDIT COMMITTEE REPORT

Suzanne Dunn, Treasurer

Each year, our review of the Richmond Gateway Theatre Society's finances reminds us that providing quality theatre productions to our community, and managing Richmond's premier facility for the performing arts is an ongoing challenge. The Finance and Audit committee responsibilities include regularly reviewing the organization's financial data, and periodically reviewing policy and procedures related to financial operations. This year, the Committee reviewed the Finance Committee Terms of Reference and Gateway Theatre Investment Policy, participated in the operating agreement task force, and initiated discussion on the Board's responsibility for risk oversight.

Theatre is a risky business that relies on support from our community to make it successful. Ticket sales are unpredictable, but four of our six productions met their sales targets. The Academy saw a slight decrease in enrolment, while the community producer program saw a large increase, with new and returning renters using the space. The support from our community, and management's success in controlling expenses offset any financial challenges, resulting in an operating surplus of \$34,648. This allowed us to retire the Operation Fund deficit.

The Administration Fund was impacted by increased costs to maintain the theatre, by replacing aging equipment. The result is a small accumulated deficit of \$807, which we will continue to manage in the coming year.

It is my pleasure to thank the people and organizations that put their efforts into making us successful. I would like to thank the Society's membership, as well as every individual and organization who supported the Society through the 2012-2013 fiscal year. It is rewarding to see how well the Richmond Gateway Theatre Society is appreciated and supported by the Richmond community. Special thanks go to the Richmond City Council and City of Richmond staff. Our new operating agreement with the City of Richmond is a foundational document that provides stability for the Gateway Theatre.

I would also like to thank the members and advisors of the Finance and Audit Committee for their continued support over the past year. This group, including Finance and Administrative staff of the Gateway Theatre, representation from the City of Richmond, and members from the Board of Directors, participated with enthusiasm, and provided sage advice to the Board of the Richmond Gateway Theatre Society.



BLUE FISH GROUP

INDEPENDENT AUDITORS' REPORT

To the Members of Richmond Gateway Theatre Society

Report on the Financial Statements

We have audited the accompanying financial statements of Richmond Gateway Theatre Society, which comprise the statement of financial position as at June 30, 2013, the statement of operations and fund balances and the statement of cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian accounting standards for not-for-profit organizations and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditors' Responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements 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 entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Opinion

In our opinion, these financial statements present fairly, in all material respects, the financial position of Richmond Gateway Theatre Society as at June 30, 2013 and its financial performance and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Comparative Information

Without modifying our opinion, we draw attention to Note 2 to the financial statements which describes that Richmond Gateway Theatre Society adopted Canadian accounting standards for not-for-profit organizations on July 1, 2012 with a transition date of July 1, 2011. These standards were applied retrospectively by management to the comparative information in these financial statements, including the statements of financial position as at June 30, 2012 and July 1, 2011, and the statement of operations and fund balances and statement of cash flows for the year ended June 30, 2012 and related disclosures.

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 have been applied on a basis consistent with that of the preceding year.

Chartered Accountants
Burnaby, B.C.
September 10, 2013

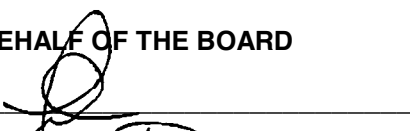

RICHMOND GATEWAY THEATRE SOCIETY

Statement of Financial Position

June 30, 2013

	2013	2012
ASSETS		
CURRENT		
Cash and term deposits <i>(Note 4)</i>	\$ 370,891	\$ 371,072
Accounts and grants receivable	52,632	65,795
Inventory	4,235	6,099
Prepaid expenses	9,307	8,639
Prepaid production expenditures	43,289	26,123
	<u>480,354</u>	<u>477,728</u>
PROPERTY AND EQUIPMENT <i>(Note 3)</i>	21,141	28,188
CASH AND TERM DEPOSITS RESTRICTED FOR ENDOWMENT FUNDS	<u>342,607</u>	<u>337,923</u>
	<u>\$ 844,102</u>	<u>\$ 843,839</u>
LIABILITIES AND NET ASSETS		
CURRENT		
Accounts payable and accrued liabilities	\$ 127,452	\$ 123,153
Wages payable	6,719	3,126
Deferred administration grant revenue	7,500	10,000
Deferred operating revenue	355,542	397,363
	<u>497,213</u>	<u>533,642</u>
COMMITMENTS AND CONTINGENCIES <i>(Note 6)</i>		
NET ASSETS (DEFICIENCY)		
Externally restricted administration fund	(807)	1,541
Internally restricted general endowment fund	332,607	327,923
Externally restricted Rotary endowment fund	10,000	10,000
Internally restricted grant fund	2,198	2,490
Unrestricted operating fund	2,891	(31,757)
	<u>346,889</u>	<u>310,197</u>
	<u>\$ 844,102</u>	<u>\$ 843,839</u>

ON BEHALF OF THE BOARD

_____ *Board Chair*

 _____ *Treasurer*


See accompanying notes to financial statements

RICHMOND GATEWAY THEATRE SOCIETY
Statement of Operations and Fund Balances
Year Ended June 30, 2013

	Operating fund (Schedule 1)	Administration fund (Schedule 2)	Grant fund (Schedule 3)	Rotary Endowment fund	General Endowment fund	2013	2012
Revenues	\$ 1,229,425	\$ 1,069,200	\$ -	\$ 217	\$ 6,673	\$ 2,305,515	\$ 2,346,943
Expenditures	1,194,777	1,071,379	2,450	217	-	2,268,823	2,247,542
Excess (deficiency) of revenues over expenditures	34,648	(2,179)	(2,450)	-	6,673	36,692	99,401
Interfund transfers (Note 5)	-	(169)	2,158	-	(1,989)	-	-
Fund balance, beginning of year	(31,757)	1,541	2,490	10,000	327,923	310,197	210,796
Fund balance, end of year	\$ 2,891	\$ (807)	\$ 2,198	\$ 10,000	\$ 332,607	\$ 346,889	\$ 310,197

See accompanying notes to financial statements

RICHMOND GATEWAY THEATRE SOCIETY

Statement of Cash Flows

Year Ended June 30, 2013

	2013	2012
OPERATING ACTIVITIES		
Excess (deficiency) of revenues over expenses	\$ 36,692	\$ 99,401
Item not affecting cash:		
Amortization of property and equipment	7,047	11,972
	<u>43,739</u>	<u>111,373</u>
Changes in non-cash working capital:		
Accounts and grants receivable	13,163	(11,040)
Inventory	1,864	(635)
Prepaid expenses	(668)	1,252
Prepaid production expenditures	(17,166)	51,430
Accounts payable and accrued liabilities	4,299	(2,468)
Deferred administration grant revenue	(2,500)	(3,645)
Deferred operating revenue	(41,821)	(25,880)
Wages payable	3,593	3,126
	<u>(39,236)</u>	<u>12,140</u>
Cash flow from operating activities	<u>4,503</u>	<u>123,513</u>
INVESTING ACTIVITIES		
Purchase of property and equipment	-	(35,231)
Cash flow used by investing activities	-	(35,231)
INCREASE IN CASH FLOW	4,503	88,282
CASH - Beginning of year	708,995	620,713
CASH - End of year	\$ 713,498	\$ 708,995
CASH CONSISTS OF:		
Cash and term deposits	\$ 370,891	\$ 371,072
Term deposits restricted for endowment funds	342,607	337,923
	<u>\$ 713,498</u>	<u>\$ 708,995</u>

See accompanying notes to financial statements

RICHMOND GATEWAY THEATRE SOCIETY

Notes to Financial Statements

Year Ended June 30, 2013

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 purpose of the Society is to manage and operate the Richmond Gateway Theatre on behalf of the City of Richmond (the "City") and its citizens. 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 finance the building and administration costs of the Society.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Adoption of Accounting Standards for Not-for-Profit Organizations

These financial statements have been prepared in accordance with Canadian accounting standards for not-for-profit organizations and are in accordance with Canadian generally accepted accounting principles.

Effective July 1, 2012, Richmond Gateway Theatre Society adopted the requirements of the Canadian Institute of Chartered Accountants (CICA) Handbook - Accounting, electing to adopt the new accounting framework: Canadian accounting standards for not-for-profit organizations (ASNFPO). These are the organization's first financial statements prepared in accordance with the accounting standards for not-for-profit organizations, which have been applied retroactively. The accounting policies set out in this note (the significant accounting policies) have been applied in preparing the financial statements for the year ended June 30, 2013, the comparative information presented in these financial statements for the year ended June 30, 2012, and the opening statement of financial position at July 1, 2011 (the organization's date of transition). Richmond Gateway Theatre Society did not take any optional elections under the transition rules.

Richmond Gateway Theatre Society issued financial statements for the year ended June 30, 2012 using generally accepted accounting principles prescribed by CICA Handbook - Accounting XFI. The adoption of ASNFPO had no impact on the previously reported assets, liabilities and net assets of the organization, and accordingly, no adjustments have been recorded in the comparative statement of financial position, statement of revenues and expenditures, statement of net assets, and statement of cash flows. The adoption of ASNFPO had no impact on the opening net assets as at July 1, 2011 and no impact on the excess of revenue over expenditures for the year ended June 30, 2012.

The organization's disclosures included in these financial statements reflect the new disclosure requirements of ASNFPO.

Inventory

Inventory is valued at the lower of cost and net realizable value, with cost defined as the purchase price paid by the organization.

RICHMOND GATEWAY THEATRE SOCIETY

Notes to Financial Statements

Year Ended June 30, 2013

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

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

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

Cash and term deposits

Cash and term deposits consist of cash on hand, balances with banks and highly liquid investments with maturities of one year or less at date of purchase.

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.

Production revenue and expenses are matched whereby revenue received for future productions is recorded as deferred operating revenue and expenditures made for future productions are recorded as prepaid production expenditures. Production revenue and expenses are recognized in the period the productions are performed.

Academy revenues are recognized in the period that the corresponding classes are held.

Membership fee revenues are recognized in the year covered by the membership fee.

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.

Grants from various foundations and government agencies are recorded as revenue when notice of approval is received or conditions fulfilled.

Donations from the general public are recorded upon receipt of the donated assets.

RICHMOND GATEWAY THEATRE SOCIETY

Notes to Financial Statements

Year Ended June 30, 2013

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

The Society records donated materials and services (gifts-in-kind) used in the normal course of operations that would otherwise be purchased, and for which fair value is supported by an independent appraisal. Such items are recognized at fair value. In the past, the Society has received donated art, which was in turn sold at fundraising events. Donated art that is not sold is not capitalized, but expensed as a part of the function expenditures.

Interest income and rental income are recognized as revenue in the period to which they relate.

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.

General endowment fund

The Society's Board of Directors has internally restricted resources for endowment purposes. Investment income on this amount is allocated based on the Board's discretion. These internally restricted amounts are unavailable for other purposes without approval of the Board of Directors.

Rotary endowment fund

This externally restricted fund represents deposits resulting from a grant of \$10,000 from the Richmond Sunrise Rotary Club. Interest earned on these deposits is to be used for bursaries and scholarships of the summer musical theatre program.

Net assets internally restricted for grants

These contributions have been set aside for distribution to various community groups to assist with special production costs, use of Richmond Gateway Theatre where not otherwise possible, educational costs or special events.

Measurement uncertainty

The preparation of financial statements in accordance with generally accepted accounting principles 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 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.

Financial instruments

In accordance with Section 3856 of the CICA Handbook - Accounting, the Society initially measures its financial assets and financial liabilities at fair value, except for certain non-arm's length

RICHMOND GATEWAY THEATRE SOCIETY

Notes to Financial Statements

Year Ended June 30, 2013

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

transactions, and it subsequently measures all its financial assets and financial liabilities at 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.

Financial assets measured at amortized cost include cash held in bank accounts, term deposits, interest receivable on term deposits, and accounts and grants receivable.

Financial liabilities measured at amortized cost include accounts payable and accrued liabilities.

It is management's opinion that the organization is not exposed to significant price, market, liquidity, interest, cash flow, currency, or credit risks arising from these financial instruments and that the carrying values closely approximate the fair values.

Use of estimates

The preparation of financial statements in conformity with Canadian generally accepted accounting principles requires management to make estimates and assumptions that affect the amounts reported in the financial statements and accompanying disclosures. Although these estimates are based on management's best knowledge of current events and actions the organization may undertake in the future, actual results may differ from the estimates.

3. PROPERTY AND EQUIPMENT

	Cost	Accumulated amortization	2013 Net book value	2012 Net book value
Computer equipment	\$ 7,810	\$ 7,810	\$ -	\$ -
Computer software	4,675	4,675	-	-
Theatre equipment	35,231	14,090	21,141	28,188
Office equipment and furniture	9,211	9,211	-	-
	<hr/>	<hr/>	<hr/>	<hr/>
	\$ 56,927	\$ 35,786	\$ 21,141	\$ 28,188

RICHMOND GATEWAY THEATRE SOCIETY

Notes to Financial Statements

Year Ended June 30, 2013

4. CASH AND TERM DEPOSITS

The cash and term deposit balance includes \$2,198 (2012 - \$2,489) in respect of the grant account, which is internally restricted.

5. INTERFUND TRANSFERS

1/3 of the interest earned on General Endowment fund is appropriated by the Board to the Grant fund.

During the year, as approved by the board, an interfund transfer of \$12,000 was made from the General Endowment fund to the Administration fund to finance the costs of hiring a consultant to undertake an assessment of fundraising opportunities for the Society. This transfer was made as a loan to be repaid with interest. The loan was repaid within the fiscal year along with interest of \$169.

6. COMMITMENTS AND CONTINGENCIES

Production royalties:

As of June 30, 2013, the Society has obligations to pay minimum royalties of \$5,000 (2012 - \$3,500) to playwrights relating to productions taking place in the fiscal 2014 season. Royalties are payable on various dates in the 2014 fiscal year, and have not been recorded as liabilities in these accounts.

Operating leases:

The Society is committed under certain lease agreements for equipment. Future minimum lease payments on these leases, for the next five years, are as follows:

2014	\$ <u>5,924</u>
------	-----------------

7. FUNDING FROM THE CITY OF RICHMOND AND ECONOMIC DEPENDENCE

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. The City provides annual funding, based on the Society's annual application. Total funding from the City of Richmond for 2013 was \$1,069,200 (2012 - \$1,057,495).

The Society and the City of Richmond renewed their operating agreement during the year, which has a term of May 1, 2013 to April 30, 2018.

8. INVENTORY EXPENSED IN THE YEAR

The cost of inventory expensed in the year was \$17,738 (2012 - \$19,451).

RICHMOND GATEWAY THEATRE SOCIETY
Statements of Operations and Fund Balances - Operating Fund (Schedule 1)
Year Ended June 30, 2013

	2013	2012
REVENUE		
Main Stage and Studio productions	\$ 586,448	\$ 726,816
Academy	133,175	154,843
Rentals	216,959	155,067
Sponsorships	31,300	25,000
Special events and fundraising	8,856	61,184
Bar revenue	40,248	44,649
Miscellaneous, box office surcharge, parking and equipment rental revenue	24,585	28,685
Grants	157,190	60,168
Memberships and donations	27,202	25,217
Interest income	3,462	2,476
	<u>1,229,425</u>	<u>1,284,105</u>
EXPENDITURES		
Main Stage and Studio productions	665,680	682,878
Academy	139,483	144,141
Play development	33,184	30,964
Rentals	87,031	57,156
Sponsorship and membership expenses	10,158	9,778
Special events and fundraising	1,128	52,555
Bar expenses	33,640	34,776
Miscellaneous, box office and parking expenses	12,879	10,775
Amortization of property and equipment	4,547	4,547
Marketing, advertising and publicity	186,980	181,633
Credit card, bank charges and interest	16,410	18,871
Volunteer program expenses	3,657	2,831
	<u>1,194,777</u>	<u>1,230,905</u>
EXCESS (DEFICIENCY) OF REVENUE OVER EXPENDITURES	34,648	53,200
FUND BALANCE, beginning of year	(31,757)	(84,957)
FUND BALANCE, end of year	\$ 2,891	\$ (31,757)

See accompanying notes to financial statements

RICHMOND GATEWAY THEATRE SOCIETY
Statements of Operations and Fund Balances - Administration Fund
(Schedule 2)
Year Ended June 30, 2013

	2013	2012
REVENUE		
Funding from the City of Richmond <i>(Note 7)</i>	<u>\$ 1,069,200</u>	<u>\$ 1,057,495</u>
EXPENDITURES		
Salaries and benefits	919,543	869,662
Office, supplies, delivery and other	43,668	33,112
Theatre supplies	32,405	19,412
Insurance	9,468	9,426
Travel, training and staff development	13,224	17,427
Association fees	9,412	8,476
Telephone	7,395	7,376
Legal and accounting	10,921	28,357
Computer support and software	22,392	12,854
Amortization of property and equipment	2,500	7,425
Interest and bank charges	451	642
	<u>1,071,379</u>	<u>1,014,169</u>
EXCESS (DEFICIENCY) OF REVENUE OVER EXPENDITURES	(2,179)	43,326
TRANSFER (TO) FROM:		
Endowment fund <i>(Note 5)</i>	(169)	-
FUND BALANCE, beginning of year	<u>1,541</u>	<u>(41,785)</u>
FUND BALANCE, end of year	<u>\$ (807)</u>	<u>\$ 1,541</u>

See accompanying notes to financial statements

RICHMOND GATEWAY THEATRE SOCIETY
Statements of Operations and Fund Balances - Grant Fund (Schedule 3)
Year Ended June 30, 2013

	2013	2012
EXPENDITURES		
Distribution of grants	\$ 2,450	\$ 2,300
Bank charges (recoveries)	-	(2)
	<u>(2,450)</u>	<u>(2,298)</u>
INTERFUND TRANSFER OF INTEREST FROM		
General endowment fund	<u>2,158</u>	1,791
EXCESS (DEFICIENCY) OF TRANSFER OF INTEREST OVER EXPENDITURES	(292)	(507)
FUND BALANCE, beginning of year	<u>2,490</u>	<u>2,997</u>
FUND BALANCE, end of year	<u>\$ 2,198</u>	<u>\$ 2,490</u>

See accompanying notes to financial statements

Gateway Administration

General Manager: Suzanne Haines • Artistic Director: Jovanni Sy

Academy Instructors

2012 SUMMER:

Spencer Bach, Eileen Barrett,
Dawn Ewen, Barbara Tomasic, Pearce Visser

2012-13 YEAR LONG:

Patti Allan, Spencer Bach,
Eileen Barrett, Dorothy Dittrich, Dawn Ewen,
Kayvon Kelly, Megan Phillips, Bev Sauve,
Hilary Strang, Lisa Waines

Academy Intern

Julie Leung

Administrative Assistant

Robin White

Artistic Associate

Amy Lynn Strilchuk (Natasha Nadir on leave)

Audience Services

Madison Adams, Raj Hehar, Tracey Mack,
Stacey Menzies, Ashley Serl, Christine Stoddard

Box Office Assistants

Evelin Fowler, Yvette Scholten, Nancy Ziegler

Box Office & IT Supervisor

Brendan Prost

Building Services Supervisor

Paul Bartlett

Communications Coordinators

Dawn Ewen, Sean Flores

Communications Intern

Ashley Wong

Communications Manager

Sherry Elasoff

Corporate Giving Coordinator

Kristin Cheung

Development Intern

Rachel Yu

Education Manager

Ruth McIntosh

Finance Assistant

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Jessie Li

Head Carpenter

Bill Davey

Head Electrician

Ed Arteaga

Head Sound

Alex Livland

Individual Giving Coordinator

Jennifer Forlin

Maintenance Assistants

Mesfin Ayalew, Jade Phung

Operations & Client Services Manager

Melanie Yeats

Production Intern

Jennifer Wilson

Interim Production Manager

Angela Beaulieu

Program Intern

Linea Volkering

Rentals & Events Coordinator

Lester Chua

Volunteer & Audience Services Supervisor

Kent McAlister