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January 9, 2012

David Weber, Director
City Clerks Office
City of Richmond
6911 No. 3 Road
Richmond, BC
V6Y 2C1

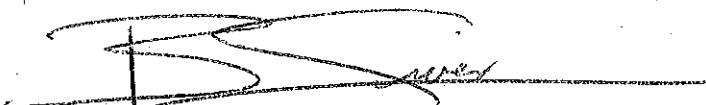
Re: Delegation to January City Council Meeting

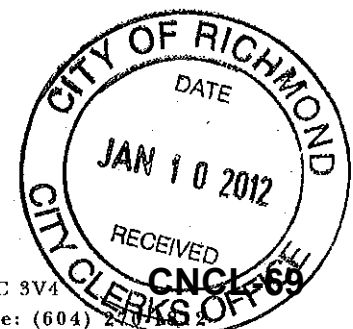
Dear Mr. Weber;

The Gateway Theatre would like to send a delegation to Richmond City Council at their scheduled meeting of Monday, January 23, 2012. This presentation is a requirement of our operating agreement with the City of Richmond in which we will be reviewing Gateway Theatre's 2010-2011 operations. Simon Johnston, Artistic and Executive Director, and Keith Liedtke, Chair of the Board of Directors, will attend to make this presentation.

Please feel free to contact me if you have any questions at 604-247-4971.

Sincerely,


Beverley Silver,
Interim, General Manager
Gateway Theatre





**2010-2011 ANNUAL REPORT
RICHMOND GATEWAY THEATRE SOCIETY**



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Message from the Chair



Our 26th professional theatre season featured new scripts mixed in with revivals of more familiar plays. Our most exciting and energetic production was “The Forbidden Phoenix”, a new musical with orchestration commissioned by Gateway. Our production garnered favourable attention in both local and national media, for this multicultural retelling of a famous Chinese story of the Monkey King.

The Academy continues to grow with more students in fourteen different classes. We offer professional instruction to youth in music, dance 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 as they not only return to our stages to demonstrate their crafts, but grace other theatres with their talents.

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% and for our audiences’ outstanding support, we thank you). The additional funds required to put on these events comes from sponsorship, grants and fundraising activities. Sourcing these funds is proving to be an even bigger challenge given our current economic environment. Our government and sponsor support this last year fell well below our expectations. Our audience’s strong support for the Gateway provides a compelling example of why more private sector support for our theatre is warranted.

Not wanting to be totally dependent on others to cover the 25% funding shortfall, the Gateway Theatre Society Board launched a fundraiser to assisting in closing our funding gap. The pARTy combined a cocktail party with all couples attending the event leaving that evening with an original piece of art. It was a very special night for all attending, the artists, the attendees, the volunteers and the Gateway Theatre staff. Plans are currently underway for next year’s event, there is no doubt we will far exceed this year’s fund raising of \$13,000.00.

While one third of the year is devoted to our professional productions, the remaining two thirds of the year Gateway is rented to community artist groups. These groups have brought Chinese operas, and dance and music recitals to our stage. We have even hosted a film shoot at the theatre. As I write my message I am pleased to report we are at full capacity supporting these groups, with a waiting list of groups that wish to present additional performing arts events in our community.

The committed work of our Board, Staff and Volunteer Teams cannot be overstated. Their dedication and the hours they invest in making the Theatre what it is today is invaluable. Thank you!

The City of Richmond’s support remains invaluable to our existence. Their foresight to bring professional theatre to our community has spawned a myriad of artistic groups in our community, with the Gateway being the jewel in the crown of those cultural services.

We have had an outstanding Artistic Director for the past twelve years. As many of you already know, Simon Johnston has announced his plans to leave the Gateway next spring. We cannot say enough about what Simon has meant to our theatre and our community. His vision of our theatre and his hours of hardworking service to the community have made the Gateway a nationally respected theatre. Simon, you will be sorely missed by all, your colleagues, your Board and your community.

W. Paul Corcoran

Chair, Richmond Gateway Theatre Society Board

2010-2011 Richmond Gateway Theatre Society Board

Executive Committee

Paul Corcoran	Chair
Lori Chalmers	Vice Chair
Keith Liedtke	Treasurer
Debbie Tobin	Secretary
Sue Halsey-Brandt	City Council Representative

Members at large

Seemah Aaron
Michael Anderson
Denise Chambers
Ruth Collison
Elana Gold
Evelyn Lazare
Susan G. Ness
Scott Stewart

Committees

Fundraising

Scott Stewart, Chair
Seemah Aaron
Michael Anderson
Lori Chalmers
Denise Chambers
Ruth Collison
Paul Corcoran
Diane Cousar
Elana Gold
Evelyn Lazare
Carmen McCracken
Susan G. Ness
Debbie Tobin
Sheilagh Cahill (staff)
Suzanne Haines (staff)
Simon Johnston (staff)
Stephanie Shardlow (staff)
Beverley Siver (staff)

Finance

Paul Corcoran, Chair
Jerry Chong
Diane Cousar
Katharine Lecy
Keith Liedtke
Suzanne Haines (staff)
Simon Johnston (staff)
Jessie Li (staff)
Beverley Siver (staff)
Brent Wang (staff)

Nominating

Debbie Tobin, Chair
Diane Cousar
Keith Liedtke
Suzanne Haines (staff)
Simon Johnston (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:

A: Live Professional Theatre

- Main Stage Productions
- Studio Productions
- Play Development
 - Commissions
 - Readings
 - Workshops
 - Dramaturgy
- Gateway Academy

B: Community Connections

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

Report from the Artistic and Executive Director

As I write this report, it is a beautiful September day and summer still lingers outside the windows of my office overlooking beautiful Minoru Park. You'll forgive me, I hope, for sounding sentimental in a business document but this will be the last time I will address the Society's membership in my capacity as Artistic & Executive Director. As you know, I have announced my resignation effective April 30, 2012. By that date, I will have had the privilege of serving this wonderful theatre for almost 12 years. I am happy to report that the organization is stable and poised for great things ahead.



In many ways our season followed the blueprint of previous years. Subscriptions for our Main Stage and Studio Series remained at 2300, unchanged from the last cycle. Patrons were loyal in their support despite the sluggish economic recovery. We produced a newly commissioned world premier and we developed our mentorship of local artists by giving emerging talent opportunities to work on all our stages.

Brighton Beach Memoirs opened the season; directed by Natasha Nadir who started with Gateway as an instructor in our Academy, then a workshop director, then a Studio director and finally directing on the Main Stage. Likewise, actor Dylan Kruger came through our Academy to play the lead role in this charming production. ***Annie*** burst onto our stage in December. The majority of the orphans in this large musical were also recruited from our Academy; and the show was directed by Johnna Wright who has progressed through the directing ranks of various Gateway programs. In February we co-produced with Persephone Theatre, Saskatoon a new adaptation of Dickens' ***Great Expectations*** written by Errol Durbach, a local writer. This production allowed us to stretch our work across provincial borders to give us a place in the national theatre scene. Then in April ***The Forbidden Phoenix*** hit our stages. Written by Canadians Marty Chan and Robert Walsh, this musical fable was the culmination of almost seven years of development. Based on the tale of the Monkey King, it embraced a diversity of actors who wowed the audience with martial arts, singing and giant puppetry to tell an epic story of Chinese immigrants' encounter with the Canadian experience during the building of the railway in the nineteenth century. We commissioned the full orchestration for ten musicians and incorporated Chinese surtitles. It was a thrilling achievement to be able to bring a script from our Scene First play development program to the Main Stage.

In February, ***Sexy Laundry*** by Vancouver writer Michele Riml heated up the Studio Series and was so popular that we extended the run by an extra week. ***Burning In*** by UBC graduate Natalie Meisner premiered in March. This was selected from our Scene First play development program where it was work shopped prior to receiving its full production. Once again both plays opened up opportunities for emerging directors, designers and actors to perform at Gateway.

Due to cut backs in government grants we reluctantly suspended Scene First for one year. This play development program has been responsible for seventeen premieres on both the Main Stage and in the Studio over the last decade. It was also the entry point for developing directors, stage managers and actors for large productions on all our stages. Despite its worthiness, we decided to redirect our resources but hope to reinstate the program in the future.

The **Gateway Academy** went into its 19th year with after school classes in musical theatre and acting taught by a faculty of amazing professionals. The program is located at Gateway and offers a variety of courses ranging from beginners to pre-professional levels. 280 students enrolled in fourteen different

classes 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. This program is poised to grow even larger in upcoming years.

The programs reviewed above make up one-third of the calendar year. Two thirds are open to any local or regional performing arts group on a rental basis. This past year the facility enjoyed over 1000 uses in all the different venues. There was an aggregate of over 51,000 patrons to all our events. These reflect increases in both usage and attendance. Clearly there is an appetite for the performing arts despite the gloom and doom being reported in the news.

If I had to choose what I would miss most of my job, I would have to say the **Volunteers – our Gateway Ambassadors**. Year after year, since this theatre's inception, volunteers who greet you at the door, store your coats, tear your tickets and usher you to your seats have unfailingly demonstrated the virtue of community spirit. These are your neighbors, your family and friends who invest sweat equity to ensure that a fragile sector like the arts survives from day to day. We had 122 stalwart members representing a variety of ages and cultures that make Richmond a unique city. Together they worked over 11,000 hours. I am happy to say there is a waiting list to join this wonderful group.

Gateway is functioning at a very high level. We continue to balance our obligations to the community with our growth as one of the more successful professional theatres in Canada. In order to keep our tickets affordable box office sales account for 75% of the cost of our programs. This is significantly higher than the national average which hovers around the 50% mark. So the remaining 25% must be derived from other sources including sponsorships, grants and donations. Our Board, wishing to contribute to this, mounted a very successful fundraising event in June that raised \$13,000. Encouraged by these results, the event will be repeated during the 2011-2012 season.

I would like to thank the Board of Directors for their continued support of me personally and professionally. Likewise, the City of Richmond makes an exemplary commitment to the arts in our community and demonstrates true leadership amongst municipalities. I am very grateful for this vision. And finally to my General Manager Suzanne Haines, to the amazing administration Staff and to the hundreds of artists, it has been an honor and a privilege. My thanks, thanks and thanks again. I will miss you all endlessly.

A stylized, handwritten signature in black ink that reads "Simon".

Simon Johnston

Artistic & Executive Director, Richmond Gateway Theatre

What our patrons say:

Brighton Beach Memoirs by Neil Simon



“Even, crisp direction. Moving, funny & so believable. You’ve got a winner.”

“You made me cry, quite a feat. Beautiful set design and well acted.”

“Glad to be a season ticket holder. This was terrific.”

from left: Dylan Kruger and Daryl King by David Cooper Photography.

Sexy Laundry by Michele Riml



“My wife of 53 years and I saw the show last night. It was funny, very well acted, poignant, and thoughtful. We liked the intimacy of Studio B.”

“Loved it! I had a lot of belly laughs as it was so funny, yet so true to life. Great acting.”

Photo of Janet Michael and Gerry Mackay by Sherry Elasoff.

Annie

Book by Thomas Meehan, music by Charles Strouse, lyrics by Martin Charnin



“There were 11 of us in our party and everyone enjoyed it from the teenagers to the grandparents.”

“We want to tell you that we LOVED the Annie show. What a heartwarming story to get us into the Christmas spirit.”

“I just wanted to say that you guys put on a GREAT performance! This was a fantastic show, and I’m so glad I brought my kids to see it.”

Cast photo by David Cooper Photography.

Great Expectations

Adapted by Errol Durbach from the novel by Charles Dickens



“What a fantastic, high-quality production.”

“I just saw your production last night and I thoroughly enjoyed it!”

“The best acting I have seen in a play for a long time.”

From left: Robert Moloney, Kent Allen, Anthony Ingram. Photo by Ken Williams.

Burning In by Natalie Meisner



“Good show. Will come again.”

“I was very moved. A very well written and beautifully acted play.”

“1st intermission – excellent! Writing & acting, love the photo screen.”

Photo of Dawn Petten & Aslam Husain by Sherry Elasoff.

The Forbidden Phoenix

Book & lyrics by Marty Chan, lyrics, music & orchestration by Robert Walsh



“What terrific theatre! Entertaining, exciting and enlightening. We were taken on a wonderful ride.”

“Went to see the show last night. It was great! Very good cast. Wow.”

“So enjoyed the production last week, I just booked 4 more tickets.”

Photo of The Forbidden Phoenix by Tim Matheson.

Gateway Academy for the Performing Arts

In its 20th year, the Gateway Academy is a unique school offering classes in theatre skills. Our Faculty, made up of professionals in the performing arts, brings a world of experience and expertise to the studio and infuses the students with their passion. Classes are inclusive, welcoming and fun while providing a concentrated exploration of the performing arts. Students aged 6-18 years of age have the opportunity to learn Acting, Musical Theatre and Voice. They advance in skills both tangibly measurable and interpersonal; these skills become transferable life skills which they can use regardless of their future direction.

Summer Camps

Pre-teen Musical Theatre Camp (ages 8-13)
Twins Acting Intensive Camp 1 (ages 11-13)
Pre-teen Acting Intensive Camp 2 (ages 8-10)
Improv Camp 1 (ages 8-10)
Improv Camp 2 (ages 11-13)

Voice

Voice 1 (ages 8-10)
Voice 2 (ages 11-13)



Acting

Acting Introduction (ages 6-7)
Acting-A (ages 8-10)
Acting-B (ages 11-13)
Acting-C Performance (ages 13-18)

Musical Theatre

Musical Theatre Introduction (ages 6-7)
Musical Theatre-A (ages 8-10)
Musical Theatre-B (ages 10-13)
Musical Theatre-C (ages 13-18)



2010-2011 Scholarship Winners



Ironwood Plaza McDonald's Young Performer Award (6-8)
Katarina Stojavljevic

Steveston McDonald's Young Performer Award (8-10)
Nina Trochtchanovitch

Alderbridge Way McDonald's Young Performer Award (10-13)
Ilan Field

Blundell Centre McDonald's Young Performer Award (13-18)
Zachary Protz (absent)

From left: Christine Campell representing McDonald's Restaurants, Katarina Stojavljevic, Ilan Field, Nina Trochtchanovitch, Academy Manager Ruth McIntosh.

Community Clients

Two-thirds of theatre dates are dedicated to community clients. In 2010 -2011 Gateway Theatre embraced a variety of organizations, with diverse entertainment performed or presented here. Our clients, both new and returning for this past year were:

BC Chinese Music Association	Richmond Community Band*
Burke Academy of Dance*	Richmond Concert Association*
Chuen Ying Arts Centre	Richmond Hospice Foundation
Cindy Yang Academy of Dance	Richmond School Board #38*
City of Richmond*	Richmond Youth Concert Band*
Dance Co*	Springtime Stage
Defy Gravity	Steveston Arts Connection
Festival of Voice*	Super Productions
Gabriela's Movement Studio*	The Pacific Piano Music Association
Grand Hale Marine Products	Tom Lee Yamaha Canada
International Drug Free Athletics	Tong Moo Do
Bodybuilding	Touring Players*
Music Encore Society	UBC Dragon Seed Connection
Pacific Piano Society*	Vancouver Academy of Dance*
Ping Academy of Dance	Vancouver Asian Canadian Theatre Company
Queens Singing Training Centre	Vancouver Beauty Dance
Richmond Academy of Dance*	Vitta Piano Studio
Richmond Chinese Folk Dance Society*	Wei Li
Richmond Christian School	West Point Grey Academy

*Organizations who have been users for more than 10 years

Facility Usage Report

		Attendance						
MONTH	MONTHLY TOTAL	Gateway Theatre Plays	Academy	Rentals	Main Theatre	Studio A	Studio B	Lobby
JULY (2010)	1020	0	1020	0	30	3	7	0
AUGUST	359	57	302	0	5	8	14	1
SEPTEMBER	3422	241	534	2647	17	26	23	3
OCTOBER	5246	3330	856	1060	31	38	21	18
NOVEMBER	5054	1478	940	263	21	44	27	6
DECEMBER (2010)	9446	8422	737	287	28	1	50	3
JANUARY (2011)	1651	25	771	855	3	26	47	1
FEBRUARY	3939	3051	884	4	22	42	11	4
MARCH	3881	913	831	1884	50	32	19	3
APRIL	5394	3330	1075	989	24	0	45	5
MAY	8091	74	0	6956	22	7	7	1
JUNE (2011)	3553	417	0	3136	15	13	14	3
TOTAL	51056	21338	7950	18081	268	240	285	48

TOTAL ATTENDANCE: 51056
 USAGE 841

Volunteer Program



A very large and genuine thanks goes out to our volunteers. They serve as Hosts, Ticket Takers, Ushers, Bar Assistants, and Administrative Assistants, not to mention the non-performance hours spent as flyer and poster distributors, light walkers for the technical crew, reception/food prep assistants, candy bagging assemblers for our concession sales, and more! The volunteers are Ambassadors to the Gateway Theatre and their commitment, hours, efforts, donations, memberships, and overall service are a vital part of our Gateway family.

Total Number of Volunteers	122
Number of Volunteers with over 10 years of service	55
Total hours of donated time in 2010-2011	11,800 hours
\$ Value of time	\$115,050

BRAVO GATEWAY VOLUNTEERS!

Fundraising Committee Report



Alfred Hitchcock said “Drama is life with the dull bits cut out”. And if I may be so bold there were no “dull bits” in Gateway Theatre’s 2010 – 2011 line up. It was a great year! People need a place where they can escape the dull realities of life; Gateway offers just such an oasis. Our task is to make Gateway accessible to as many people as possible. That’s where the Fundraising Committee comes in. We need to provide funding for high quality productions while keeping our tickets affordable. I am proud to say that we accomplished our goal again. I would like to thank all of our members and sponsors, both corporate and individual, for helping us to provide a very essential service to the community, without you the show could not go on.

In order to capture the attention of the community, fundraisers have to keep their ideas fresh. This year we took on that challenge: the Fundraising Committee set out to find a new idea that would not only raise money but would also raise awareness of Gateway. Many great ideas were discussed but one came out as the frontrunner. Of course I speak of the birth of Gateway’s pARTy. And what a brilliant brainchild. I must take this opportunity to congratulate the members of the Fundraising Committee who worked so hard and gave so much of their time, sweat and imagination to make it happen. They are volunteers, so when they take on such a monumental task they do so by taking time from their families and their busy lives. I was honoured to work with such talented and imaginative people. I would also like to thank the full time Gateway staff who did their regular jobs plus handled all the extra work we threw at them. I could not forget the volunteers who did the work that made the event soar. The pARTy was a great success. Not only did it raise funds and awareness of Gateway, it was a great deal of fun for our guests. Next year the pARTy will be even bigger and better. Here’s where the free advice comes in, get your tickets early so you will not miss out.

I am looking forward to the 2011 – 2012 season. It looks even more exciting than last year, enjoy and escape. Please join me in recognizing the good work of your Fundraising Committee.

Scott Stewart, Chair
Seemah Aaron
Michael Anderson
Sheilagh Cahill
Lori Chalmers
Denise Chambers
Ruth Collison

Paul Corcoran
Diane Cousar
Elana Gold
Suzanne Haines
Simon Johnston
Evelyn Lazare
Carmen McCracken

Susan Ness
Beverley Siver
Stephanie Shardlow
Scott Stewart
Debbie Tobin

	2010-2011	2009-2010	2008-2009
Revenues			
Fundraising	73,621	54,773	40,528
Memberships & Donations	34,552	30,690	26,291
Sponsorships	24,560	32,663	43,400
Grants	194,451	179,023	124,697
Total Revenues	327,184	297,149	234,916
Total Expenses	69,018	31,748	25,900
Net Raised	258,166	265,401	209,016

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: Province of British Columbia
BC Arts Council
BC Gaming Direct Access
Human Resources Development Canada

Accommodation Sponsor
Accent Inns Vancouver Airport

Educational Outreach Sponsor
RBC Foundation

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Mad Greek Restaurant
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In-Kind Sponsors
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Capilano Suspension Bridge
Choices Markets Ltd.
Chocolaterie Bernard Callebaut
Cobs Bread – Blundell Centre

Project Grants
BC Arts Council
Canada Council for the Arts
Canadian Ministry of Citizenship, Immigration
and Multiculturalism
City of Richmond
Metro Vancouver
Vancouver Foundation

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The Sheraton Vancouver Airport Hotel
The Apron at The Westin Wall Centre
Vancouver Airport
Taste of Italy Catering

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Damien's Belgian Waffles Ltd.
Dan-D Pack
Design Tech Hair Studio
Dr. Sun Yat-Sen Classical Chinese
Garden
Felicis Restaurant
Greenacres Golf Course

Harbour Air Seaplanes
 The Keg Steakhouse & Bar
 Lacquer Beauty Bar
 Mandalay Lounge & Steakhouse
 Minoru Seniors Centre
 Nando's Flame Grilled Chicken – Head Office
 Nature's Path Foods Inc.
 Nirvana Organics
 Panago Pizza – Head Office
 Paesano's Fine Italian Cuisine
 Paula Craig with The Whole Being Yoga Company
 Pieces Fish & Chips
 Raintree Wellness Spa

Richmond Aquatics
 Richmond Centre
 Richmond YYoga
 Ricky's All Day Grill – Garden City Centre
 Shaughnessy Golf & Country Club
 Starbucks – Ackroyd Plaza
 Starbucks – Richmond Centre.
 Subway Restaurant – Blundell Centre
 Suki's Hair Salon
 Vancouver Civic Theatres
 VTech Technologies Canada Ltd.
 Waves Coffee House – No. 3 Road
 White Spot – Richmond Centre

Gateway Theatre Cocktail pARTy

Artists

Catherine Adamson
 David Alselrod
 Lori Bagneres
 Enda Bardell
 John Beatty
 Lee Beaudry
 Aphrodite (Afrodita) Blagojevic
 Tony Bowden
 Geri Buchanan
 Elaine Campbell
 Nick Cannone
 Joe Chan
 Jill Charuk
 Raymond Chow
 Donna D'Aquino
 Dave Denson
 Marney-Rose Edge
 Alano Edzerza
 Jennifer Ettinger
 Brittani Faulkes
 Catherine Fields
 Elaine Fleming
 Eileen Fong
 Colin Foo
 Gary Fox
 Leor Froelich
 Margreth Fry

Jean Garnett
 Daniel Grant
 Varouj Gumuchian
 Tammi Hall
 Pamela Holl Hunt
 Florian Hossfeld
 Louise Howard
 Mike Hughes
 Jeanette Jarville
 Therese Lydia Joseph
 Joyce Kamikura
 Carmen Keitch
 Shelly Kent-Snowsell
 Susanne Kestner-Aiello
 Angela Lake
 Evelyn Lazare
 David Liu
 Hui Lin Liu
 Ron Manning
 Mena Martini
 Rita McArthur
 June McDonald
 David McHolm
 Becky McMahon
 Mazair Mehrabi
 Adrienne Moore
 Sara Morrison
 Patti Munro

Melina Neufeld
 Gina Page
 Karen Lorena Parker
 Christina Passey
 Veronica Poon
 Noah Powers
 Shirley Rampton
 Alexandra Robinson
 Claudio Segovia
 Kim Scott
 Darlene Shandola
 Irean Shklover
 Craig Smith
 Mark Stephenson
 Marlene Strain
 Patrick Sullivan
 Jennifer Taylor
 Jean Thompson
 Annie Tsai
 Dodie Vervais
 Morely Watson
 William Watt
 Loraine Wellman
 Robin White
 Sharon Wilson
 Donna Wright
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 Thomas Yu

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McWilliam's Wines

Nooch Snack & Chill
The Point Restaurant & Tapas
Starbucks
The Steveston Cookie Company
Tapenade Bistro

Special thanks to our 2010-2011 Donors

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Michael Anderson	Alice Fleming	Ian MacLeod
Ted Andrew	Anonymous	Pearl MacPherson
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Jesenska Bilic	Laurie Fredricksen	Murray Malkin
Delia Boyko	Bob & Jean Garnett	Michael Matthews
Wendy Brayer	Myrna Geib	Jean McBurney
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Anthony Cheng	Roy Harrison	James & Jean Millet
Arlene Clark	Arlene Helme	Diane Minichiello
Ron Climenhaga	Linda Horne	Chris Morris & Margaret Hewlett
Linda & Russell Collins	Sally Houston	Nancy Morrison
Ruth Collison	Lilian Hudson	Bob & Lois Munroe
Carell Colvin	Bob & Donna Humphries	Susan Ness
Gladys Corlett	Bernice Hunter	William New
Diane & James Cousar	Mary Ann Jacobsen	Edward J. Odette
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Leni Dinnell	Lorraine & Richard Kaczor	Marilyn Peterson
J.J. Donald	Sylvia Kasuba	RBC on behalf of Sarjit Sekhon
George Edgson	Georgette Kearley	Kathryn Raines
Laila Dubinsky	Barbara Kissuras	Linda Rasmussen
Jim Elgood	Christine Knight	
Gloria & Tim Enno	Fred & Ruth Krause	
Dave Fairweather	Ivan & Evelyn Lau	

Marion Reaburn
Peggy Redpath
Carol Reed
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Ken Seto
Jim Sinclair
Nansi Smith
Frank Stephan

Scott Stewart
Janet Sutherland
Stewart Tait
Setsuko Tanaka
TELUS on behalf of
Glenda Johnson
Debbie Tobin
Elizabeth Tsang
Kenneth Turnbull
Joan Tweedlie

Carole Utting
Barrie Vickers
John Watson
Donna M. White
Garry & Linda White
Brian Whitworth
Roswitha Wilby
Emily & Gordon Wilson
Lisa Xu
Carol Yeo

Seat Dedicators (Individuals)

Katherine Kwok
Fanny Lai
William & Amy Leung
John Martell
Robert McGall

Seat Dedicators (Companies)

Ampri Group
Budget Appliance Centre Ltd.
Campbell Froh May & Rice LLP
Citimark Development Corporation
Great Canadian Casinos Inc.
KBM Management Services Ltd.
Tembo Design

Scott Stewart

Fund Development Chair, Richmond Gateway Theatre Society Board

Finance and Audit Committee Report

Message from the Treasurer



This past season was challenging with less revenue opportunities due to a decrease in available sponsorship dollars and the continued impact of Provincial Government cuts to the arts. Cutbacks from the BC Arts Council and the BC Direct Access Community Grants program are putting pressure on our ability to generate granting revenue, making us more reliant on ticket sales, sponsorship and donation revenues in the future.

In spite of all these challenges, management's pro-active implementation of expense controls and revenue generating for the year ended June 30, 2011, resulted in our revenues being \$3,820 greater than expenses. Revenue for the year is \$2,382,740, which shows increased revenue as compared to last year. Expenses for the year were \$2,378,920 which is also greater than last year. You

can see the fine line we operate on and the impact of any reduction in sponsorship and grant dollars. The above results increased our accumulated operating deficit to \$84,958 and reduced our accumulated administration deficit to \$41,785. The deficit in the administration fund expresses the vacation and overtime owed to employees at June 30, 2011. Employees are eligible to use vacation earned for the year by December 31.

I thank the Finance and Administrative staff of the Gateway Theatre for their continued support of the Finance Committee over the past year. I would also like to thank all members of the Finance Committee for their active participation and advice to the Board of the Richmond Gateway Theatre Society.

Keith Liedtke

Treasurer, Richmond Gateway Theatre Society Board

RICHMOND GATEWAY THEATRE SOCIETY
Financial Statements
June 30, 2011



BLUE FISH GROUP
CHARTERED ACCOUNTANTS

INDEPENDENT AUDITORS' REPORT

To the Members of Richmond Gateway Theatre Society

We have audited the accompanying financial statements of Richmond Gateway Theatre Society, which comprise the statement of financial position as at June 30, 2011, 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 generally accepted accounting principles 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.

Auditor's 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, 2011 and its financial performance and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles. As required by the Society Act of British Columbia, we report that, in our opinion, these principles have been applied on a basis consistent with that of the preceding year.

Blue Fish Group

Chartered Accountants
Burnaby, B.C.
September 27, 2011

RICHMOND GATEWAY THEATRE SOCIETY

Statement of Financial Position

June 30, 2011

	2011	2010
ASSETS		
CURRENT		
Cash and term deposits (Note 4)	\$ 286,944	\$ 312,552
Accounts and grants receivable	53,982	47,259
Inventory	5,464	6,051
Prepaid expenses	9,891	7,027
Prepaid production expenditures	77,553	55,192
	<u>433,834</u>	<u>428,081</u>
PROPERTY AND EQUIPMENT (Note 3)	4,929	12,162
TERM DEPOSITS RESTRICTED FOR ENDOWMENT FUNDS	<u>334,541</u>	<u>331,588</u>
	<u>\$ 773,304</u>	<u>\$ 771,831</u>
LIABILITIES AND NET ASSETS		
CURRENT		
Accounts payable and accrued liabilities	\$ 125,621	\$ 171,973
Deferred administration grant revenue	13,645	4,326
Deferred operating revenue	423,243	388,557
	<u>562,509</u>	<u>564,856</u>
COMMITMENTS AND CONTINGENCIES (Note 8)		
NET ASSETS (DEFICIENCY)		
Externally restricted administration fund	(41,785)	(76,977)
Internally restricted general endowment fund	324,541	321,588
Externally restricted Rotary endowment fund	10,000	10,000
Internally restricted grant fund	2,997	3,779
Unrestricted operating fund	<u>(84,958)</u>	<u>(51,415)</u>
	<u>210,795</u>	<u>206,975</u>
	<u>\$ 773,304</u>	<u>\$ 771,831</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, 2011

	Operating fund (Schedule 1)	Administration fund (Schedule 2)	Grant fund (Schedule 3)	Rotary Endowment fund	General Endowment fund	2011	2010
Revenues	\$ 1,346,742	\$ 1,031,442	\$ -	\$ 127	\$ 4,429	\$ 2,382,740	\$ 2,068,200
Expenditures	1,380,285	996,250	2,258	127	-	2,378,920	2,098,890
Excess (deficiency) of revenues over expenditures	(33,543)	35,192	(2,258)	-	4,429	3,820	(30,690)
Interfund transfers (Note 5)	-	-	1,476	-	(1,476)	-	-
Fund balance, beginning of year	(51,415)	(76,977)	3,779	10,000	321,588	206,975	237,665
Fund balance, end of year	\$ (84,958)	\$ (41,785)	\$ 2,997	\$ 10,000	\$ 324,541	\$ 210,795	\$ 206,975

See accompanying notes to financial statements

RICHMOND GATEWAY THEATRE SOCIETY

Statement of Cash Flows

Year Ended June 30, 2011

	2011	2010
OPERATING ACTIVITIES		
Excess (deficiency) of revenues over expenses	\$ 3,820	\$ (30,690)
Item not affecting cash:		
Amortization of property and equipment	7,232	7,232
	<u>11,052</u>	<u>(23,458)</u>
Changes in non-cash working capital:		
Accounts and grants receivable	(6,722)	(11,502)
Inventory	587	(1,799)
Prepaid expenses	(2,864)	3,145
Prepaid production expenditures	(22,361)	(578)
Accounts payable and accrued liabilities	(46,352)	(28,920)
Deferred administration grant revenue	9,319	(119,239)
Deferred operating revenue	34,686	49,440
Deferred Web Sales development expenditures	-	3,678
	<u>(33,707)</u>	<u>(105,775)</u>
Cash flow used by operating activities	<u>(22,655)</u>	<u>(129,233)</u>
INVESTING ACTIVITIES		
Purchase of property and equipment	-	(800)
Cash flow used by investing activities	<u>-</u>	<u>(800)</u>
DECREASE IN CASH FLOW	(22,655)	(130,033)
CASH - Beginning of year	644,140	774,173
CASH - End of year	\$ 621,485	\$ 644,140
CASH CONSISTS OF:		
Cash and term deposits	\$ 286,944	\$ 312,552
Term deposits restricted for endowment funds	<u>334,541</u>	<u>331,588</u>
	\$ 621,485	\$ 644,140

See accompanying notes to financial statements



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RICHMOND GATEWAY THEATRE SOCIETY

Notes to Financial Statements

Year Ended June 30, 2011

1. PURPOSE OF 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

Inventory

Inventory is valued at the lower of cost and net realizable value.

Property and equipment

Property and equipment are recorded at cost less accumulated amortization. Amortization on additions during the year is pro-rated based on the number of months in the year since acquisition. 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

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.

RICHMOND GATEWAY THEATRE SOCIETY

Notes to Financial Statements

Year Ended June 30, 2011

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

Revenue recognition and basis of financial statement presentation

The Society follows the deferral method of accounting for contributions.

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

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.

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.

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. During the year, the Society received donated art, which was in turn sold during a fundraising event. Donated art that was not sold is not capitalized, but expensed as a part of the function expenditures.

Interest income is recognized as revenue in the year received or receivable, if the amount to be received can be reasonably estimated and collection is reasonably assured.

Administration fund

This fund represents the cumulative excess (deficiency) of revenues over expenditures relating to the management and operation of the Richmond Gateway Theatre. The revenue for this fund is received from the City and expenditures are restricted by an annual budget which is approved by the City.

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.



BLUE FISH GROUP
CHARTERED ACCOUNTANTS

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RICHMOND GATEWAY THEATRE SOCIETY

Notes to Financial Statements

Year Ended June 30, 2011

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

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

The organization has adopted CICA Handbook Section 3855, Financial Instruments.

This standard requires all financial instruments within its scope to be included on the organization's statement of financial position and measured either at fair value or, in certain circumstances when fair value may not be considered most relevant, at cost or amortized cost. Changes in fair value, if any, are to be recognized in the statements of revenue and expenditures and the statement of net assets.

All financial instruments are classified into one of the following five categories: held-for-trading, held-to-maturity, loans and receivables, available-for-sale financial assets, or other financial liabilities. Initial and subsequent measurement and recognition of changes in the value of financial instruments depends on their initial classification.

The organization's financial instruments consist of cash, term deposits, accounts and grants receivable and accounts payable and accrued liabilities. It is management's opinion that the organization is not exposed to significant interest, currency or credit risks arising from these financial instruments. The fair values of the financial instruments approximate their carrying values, given the short-term nature of these instruments.

In accordance with this standard, the organization has classified its financial instruments as follows:

- Cash and cash equivalents are classified as held-for-trading. Held-for-trading financial instruments are measured at fair value at the balance sheet date with all related income, expenses, gains and losses recognized in net income.



BLUE FISH GROUP
CHARTERED ACCOUNTANTS

RICHMOND GATEWAY THEATRE SOCIETY

Notes to Financial Statements

Year Ended June 30, 2011

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

- Interest and accounts receivable is classified as loans and receivables. Loans and receivables are measured at amortized cost.
- Term deposits are classified as held-to-maturity. Held-to-maturity financial assets are those financial assets the organization intends to hold until their maturity date and consist of guaranteed investment certificates (GICs). Held-to-maturity financial assets are measured at amortized cost.
- Accounts payable and accrued liabilities are classified as other financial liabilities. Other financial liabilities are measured at amortized cost.

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.

Comparative figures

Certain of the figures presented for comparative purposes have been reclassified to conform with the financial statement presentation adopted for the current year.

3. PROPERTY AND EQUIPMENT

	Cost	Accumulated amortization	2011 Net book value	2010 Net book value
Computer equipment	\$ 7,810	\$ 5,207	\$ 2,603	\$ 5,207
Computer software	4,675	3,117	1,558	3,117
Office equipment and furniture	9,211	8,443	768	3,838
	<hr/>	<hr/>	<hr/>	<hr/>
	\$ 21,696	\$ 16,767	\$ 4,929	\$ 12,162

RICHMOND GATEWAY THEATRE SOCIETY

Notes to Financial Statements

Year Ended June 30, 2011

4. CASH AND TERM DEPOSITS

The cash and term deposit balance is made up of deposits less bank indebtedness and includes \$2,997 (2010 - \$3,779) 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.

6. SUPPLEMENTAL CASH FLOW INFORMATION

	2011	2010
Cash paid for interest and bank charges	\$ 18,030	\$ 17,652
Cash received as interest	3,723	15,084

During the year, the organization had cash flows arising from interest and bank charges paid and interest received as noted above.

7. SPECIAL EVENTS REVENUE AND EXPENDITURES

The Society held a fundraising event during the year through which it received gifts-in-kind in the form of works of art. These works of art were sold during the event. The donated art was valued independently and recorded in "Special events and fundraising" revenue (see Schedule 1) in the amount of \$51,800. The related expenditures were recorded under "Special events and fundraising" expenditures (see Schedule 1).

RICHMOND GATEWAY THEATRE SOCIETY

Notes to Financial Statements

Year Ended June 30, 2011

8. COMMITMENTS AND CONTINGENCIES

Letters of guarantee:

The Society has a letter of guarantee outstanding in the amount of \$25,000 (2010 - \$25,000) which is not recorded in these accounts. The letter of guarantee expires on August 5, 2012 and is provided to the Canadian Actors' Equity Association and its members as security for related obligations of the Society.

Production royalties and fees to producers:

As of June 30, 2011, the Society has obligations to pay minimum royalties of \$nil (2010 - \$1,000) to playwrights relating to productions taking place in the fiscal 2012 season. The Society also has obligations to pay fees to producers and co-producers of \$42,508 (2010 - \$40,000) relating to productions taking place in the fiscal 2012 season. Royalties and fees to producers are payable on various dates in fiscal 2012, 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:

2012	\$	6,961
2013		6,961
2014		5,888
	\$	<u>19,810</u>

9 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 2011 was \$1,031,442 (2010 - \$988,326).

RICHMOND GATEWAY THEATRE SOCIETY
Statements of Operations and Fund Balances - Operating Fund (Schedule 1)
Year Ended June 30, 2011

	2011	2010
REVENUE		
Main Stage and Studio productions	\$ 581,143	\$ 420,199
Academy	145,787	115,295
Play development	-	95
Rentals	213,813	172,446
Sponsorships	24,560	32,663
Special events and fundraising (Note 7)	73,621	54,773
Bar revenue	45,928	33,680
Miscellaneous, box office surcharge, parking and equipment rental revenue	31,394	34,938
Grants	194,451	179,023
Memberships and donations	34,552	30,690
Interest income	1,493	591
	<u>1,346,742</u>	<u>1,074,393</u>
EXPENDITURES		
Main Stage and Studio productions	769,176	561,439
Academy	165,201	136,003
Play development	27,577	42,967
Rentals	91,550	67,217
Sponsorship and membership expenses	9,366	13,109
Special events and fundraising (Note 7)	59,652	18,639
Bar expenses	37,266	33,426
Miscellaneous, box office and parking expenses	16,644	18,250
Marketing, advertising and publicity	182,272	194,043
Credit card, bank charges and interest	17,916	17,142
Volunteer program expenses	3,665	3,962
	<u>1,380,285</u>	<u>1,106,197</u>
EXCESS (DEFICIENCY) OF REVENUE OVER EXPENDITURES	<u>(33,543)</u>	<u>(31,804)</u>
FUND BALANCE, beginning of year	<u>(51,415)</u>	<u>(19,611)</u>
FUND BALANCE, end of year	<u>\$ (84,958)</u>	<u>\$ (51,415)</u>

See accompanying notes to financial statements



RICHMOND GATEWAY THEATRE SOCIETY
Statements of Operations and Fund Balances - Administration Fund
(Schedule 2)

Year Ended June 30, 2011

	2011	2010
REVENUE		
Funding from the City of Richmond (Note 9)	\$ 1,031,442	\$ 988,326
EXPENDITURES		
Salaries and benefits	857,452	865,270
Office, supplies, delivery and other	46,144	38,248
Theatre supplies	27,279	21,546
Insurance	9,361	13,361
Travel, training and staff development	8,572	9,880
Association fees	6,830	8,731
Telephone	8,196	8,751
Legal and accounting	16,493	6,815
Computer support and software	8,585	7,960
Amortization of property and equipment	7,232	7,232
Interest and bank charges	106	492
	<u>996,250</u>	<u>988,286</u>
EXCESS OF REVENUE OVER EXPENDITURES	35,192	40
FUND BALANCE, beginning of year	<u>(76,977)</u>	<u>(77,017)</u>
FUND BALANCE, end of year	<u>\$ (41,785)</u>	<u>\$ (76,977)</u>

See accompanying notes to financial statements



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RICHMOND GATEWAY THEATRE SOCIETY
Statements of Operations and Fund Balances - Grant Fund **(Schedule 3)**
Year Ended June 30, 2011

	2011	2010
EXPENDITURES		
Distribution of grants	\$ 2,250	\$ 4,000
Bank charges	8	18
	<u>2,258</u>	<u>4,018</u>
TRANSFER OF INTEREST FROM		
General endowment fund	<u>1,476</u>	<u>1,697</u>
EXCESS (DEFICIENCY) OF TRANSFER OF INTEREST OVER EXPENDITURES	(782)	(2,321)
FUND BALANCE, beginning of year	<u>3,779</u>	<u>6,100</u>
FUND BALANCE, end of year	<u>\$ 2,997</u>	<u>\$ 3,779</u>

See accompanying notes to financial statements



Endowment Committee Report



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 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. In 2010-2011, the fund held \$334,541.

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 received six applications totaling \$3,300. There was \$2,315. available which was distributed in the following way:

- | | |
|---|------------------------------------|
| • Richmond Community Band Society | \$300 for artists' fees |
| • Gateway Academy for the Performing Arts | \$1,000 for bursaries for families |
| • Pacific Piano Society | \$1,000 towards artists' fees |

My thanks to the committee members for their efforts.

Garth Edwards

Chair, Endowment Committee

Gateway Administration

Artistic and Executive Director
Interim General Manager
Artistic Associate
Administrative Assistant
Production Manager & Technical Director
Head Carpenter
Head Electrician
Head Sound
Finance Officer
Finance Assistant
Manager, Marketing & Publicity
Marketing Coordinator
Manager, Development
Member & Event Coordinator
Manager, Presentations & Rentals
Rentals Assistant
Manager, Gateway Academy
Academy Instructors

Vanessa Coley-Donohue, Dawn Ewen, Vashti Fairbairn, Heidemarie Guggi, Kayvon

Khoshkam, Elizabeth McLaughlin, Tracy Neff, Shawna Perry, Bev Sauve, Spencer Snashall

Building Services Coordinator
Building Services Assistant
Building Services Assistant
Box Office Assistant
Box Office Assistant
Box Office Assistant
Manager, Volunteers & Audience Services
Volunteer & Audience Services Assistant
Program Intern
Marketing Intern
Academy Intern
Bartender
Bartender
Bartender
Bartender
FOH/Bartender
Bartender

Simon Johnston
Beverley Siver (Suzanne Haines on maternity leave)
Kathy Duborg (Natasha Nadir on maternity leave)
Robin White
Brian Heath
Bill Davey
Ed Arteaga
Paul Siczek
Brent Wang/ Jessie Li (effective March 21, 2011)
Lisa Xu
Sherry Elasooff
Dawn Ewen
Sheilagh Cahill
Stephanie Shardlow
Vivienne Stonier
Jackie Schwarz
Ruth McIntosh
Spencer Bach, Eileen Barrett, Sasa Brown,

Paul Bartlett
Mesfin Ayalew
Jade Phung
Evelin Fowler
Yvette Scholten
Nancy Zeigler
Melanie Yeats
Kent McAlister
Katrina Darychuk
Kristy Condon
Julie Leung
Raj Hehar
Mirical MacDonald
Joanne Malo
Anne McLeman
Taylor Lewis
Stephanie Wilson

Satellite Companies

Pacific Piano Competition

Dorothy Lau
Trudy Morse

Vancouver Asian Canadian Theatre (VACT)

Joyce Lam