

2016

ANNUAL REPORT

The Reach Gallery
Museum Abbotsford



the**reach**

Gallery Museum
Abbotsford

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The Reach Gallery Museum Abbotsford is a Public Gallery Museum supported by the City of Abbotsford, corporations, private citizens and Reach Friends.



Judy D. Shane, *The Painted Photograph: Multiforms* [detail], 2016, plexi-mounted lightjet photographic prints on metallic paper; Debbie Westergaard Tuepoh, *By a Thread* [detail], 2016, mixed media installation.

THE MISSION

THE mission of The Reach Gallery Museum Abbotsford is to be the centre of cultural and creative innovation in the Fraser Valley. We are committed to preserving and sharing the stories of our rich and diverse cultural heritage and showcasing the best in the visual arts from both inside and outside our community. The Reach is a gathering place and fosters intercultural and intergenerational exchanges in an environment of mutual respect and understanding.

Where great artists, great stories and all cultures come together.

As a professional gallery museum and in keeping with industry standards, we reach out to talented artists across the country (many with international reputations) and demonstrate our commitment by paying Canadian Artists Representation Fees (CARFAC) for the display of their professional work(s). We will continue to pay honorariums to these highly deserving artists in acknowledgement of the time and skill they invest into producing their work.

What a lovely community museum + gallery. Great work and inspiring community engagement!

Sara Roth, Cape Breton, NS, April 8 2016

An inspiring tour. Wonderful reminder that art plays a critical role in cultured society.

Barry & Colleen, Milwaukee, W.I, August 3 2016



MESSAGE FROM MILT WALKER THE REACH BOARD CHAIR



Milt Walker
Chair

FIRST of all, I would like to extend my most sincere thanks to the many individuals and groups who have made this year such a success. This includes the members of The Reach Gallery Museum Board, staff, volunteers, and the community for their extraordinary efforts over the past year.

2016 saw a strong mix of exhibitions, artist talks, tours and activities that attracted varied audiences and added to the accessibility of The Reach programs for diverse segments of the community. It also ushered in new programming and partnership initiatives and strengthened our existing relationships in the community. Visitor statistics confirmed that this year our exhibitions and programs generated increased awareness of The Reach within the Abbotsford community, and regionally. We attracted high attendance by those visiting Abbotsford from around Canada and the globe.

I would like to commend the Reach staff who made significant gains with exhibition programs, docent-led exhibition tours, and education programs this past year. It really is a pleasure to be at the galleries when, on so many occasions, they play host to groups of children, youth and adults being introduced to the exceptional exhibitions on display. A special acknowledgement to the tremendous effort of the Curator of Historical Collections, Kris Foulds and the MSA Museum Society for their work on *Voices of The Valley*, the new history exhibition installed in the South Gallery in February 2016.

On behalf of the Reach Board, a special thank you and commendation to our Executive Director and Curator, Laura Schneider, for her vision, dedication, and the respect in which she is held on all fronts. Her connections and standing with academics, cultural professionals and artists throughout BC and Canada is of significant benefit to us.

We have a very strong Board, that contributes a wide range of skills and expertise. The strength of our organization is built on their commitment to supporting the organizational vision. We have always had the benefit of strong support from the City of Abbotsford, and Mayor and Council. Realizing the achievements of 2016 would not have been possible without the immense support of The City of Abbotsford and the individuals, businesses and foundations who generously supported exhibitions and programming through sponsorships and donations. If anything, I believe the mutual co-operation and respect is growing stronger year by year. We are also grateful to see so many faces from City Hall at our exhibition openings and functions, this is a testament to their ongoing support.

It takes hard work, talent, and dedication to continuously mount exhibitions and present programs of the appeal, caliber, and scholarly merit for which The Reach is known. Immense thanks are owed to all those who contribute to this process, from our Board of Directors, who oversee and offer vital support, to our committed staff and volunteers who daily strengthen The Reach from the inside out. Our loyal donors and members are also invaluable—you are at the heart of our success, making possible through funding and encouragement our important work, year after year. Without you, it would not be possible to reach so high or remain so grounded. Thank you.

Milt Walker, 2017

MESSAGE FROM LAURA SCHNEIDER EXECUTIVE DIRECTOR / CURATOR



Laura Schneider
Executive Director & Curator

ART galleries and museums in the twenty-first century are responding to contemporary challenges in myriad ways. The landscape has shifted for cultural institutions, creating increased expectation for hands-on learning experiences, socially engaged programming, and innovative, interdisciplinary research. The Reach is uniquely poised to address these shifting demands, and 2016 saw a number of events and accomplishments that demonstrate just how responsive we can be to the needs of the future. The scope of this introduction allows me to mention only a few of the highlights from this year, however I invite you to read on, as the annual report details many more of the initiatives and events that we are most proud of.

Though there were numerous highlights throughout the year, perhaps the most noteworthy achievement of 2016 was being awarded a Governor General's Award for Excellence in Community Programming for programming initiatives associated with the *Voices of the Valley* history exhibition. We are honoured to have been recognized in this way and hope that visitors to The Reach take the time to engage with the wealth of information that this exceptional addition to our facility has to offer.

The Reach presented a combination of touring, in-house, and collaborative exhibitions over the course of the year. Our contemporary art exhibition programming for 2016 focused primarily on accomplished artists from British Columbia, but also introduced audiences to exciting talents from Alberta, Ontario, and the Yukon. Some of these projects tackled critical social, technological and environmental issues of our time, while others emphasized artistic process, craftsmanship, and materials.

Cultural, educational, and community-building programs presented in 2016 continue to exemplify our commitment to inventive partnerships and socially engaged activities. This year we directed our attention to expanding the scope of our public and educational programs in an effort to appeal to a wider range of audiences. We significantly increased the number of programs that we offered over the course of the year, and this, in turn, attracted more visitors from a wider demographic spectrum. This is truly an exciting development for The Reach as we remain committed to being a "gathering place that fosters intercultural and intergenerational exchanges." In the coming years we will continue to strive to develop programs and events that are accessible, educational, and entertaining for all.

The growth of the arts and heritage sector in the Fraser Valley depends on fostering up-and-coming talent. The Reach supports emerging professionals in this sector in a number of ways. The Emerge program is designed to create exhibition and curatorial opportunities for aspiring artists and arts professional between the ages of 18-35. In 2016, Art on Demand (the exhibition program run through Emerge) presented the works of 13 emerging artists, curated by 4 emerging curators. In addition, this year we launched a partnership with the University of the Fraser Valley Visual Arts Department to integrate the Emerge program with an academic internship. Generous funding opportunities have also made it possible to support term positions for recent graduates Marc Forcier, Digitization Assistant and Andrea Pepper, Curatorial Intern.

This year we committed to increasing our digital capacity to address new audiences in new ways. Working with FirstPage Marketing, we have undertaken a website redesign that

will be launched early in 2017. The new site will provide a flexible and attractive foundation from which to develop augmented online experiences for visitors in the future. We will also transition to a new collections management software early next year that will allow for greater digital access over time.

We were sorry to see long-time Operations Manager Donna Dempsey retire in June of 2016. Donna has been the Operations Manager at The Reach since it opened in 2008, and her involvement in the cultural community in Abbotsford spans decades prior to that. Her contribution to the organization over the years cannot be overstated, and although she will be deeply missed, we know that she will be living life to the fullest in her new home in beautiful Parksville, BC.

The successes of 2016 are a credit to the hard work of the board, staff, volunteers, and Friends of The Reach. Because of the strength of this team, the organization continues to thrive and we finished the year in a strong financial position. I would like to thank each member of the Board of Directors for his or her time, expertise, and advocacy for The Reach. I would also like to gratefully acknowledge the City of Abbotsford for its significant and ongoing support. Our fundraising efforts this year were generously rewarded by numerous public agencies, corporations, foundations, and private donors. The gesture of financial support is deeply appreciated, as it allows us to continue to strive for excellence and to serve our community to the fullest. Finally, a heartfelt thank you to all that visited The Reach this year, I hope that your experience with us was fulfilling and that you will join us again in the exciting year ahead.

Laura Schneider
Executive Director & Curator

MESSAGE FROM KRIS FOULDS CURATOR OF HISTORICAL COLLECTIONS



Kris Foulds
Curator of Historical
Collections

WITHOUT a doubt, the high point of access to collections and delivery of heritage services in 2016 was the opening of the permanent museum exhibition, *Voices of the Valley*, in February. We're tremendously proud of the exhibition, and the suite of programs developed around it, which was selected to receive the Governor General's History Award for Excellence in Community Programming for *Voices of the Valley*. The award recognizes community projects that tell stories about our past in unique and innovative ways. *Voices of the Valley* was developed as a partnership between The Reach and MSA Museum, and benefitted from extensive community sponsorship for educational programming and technology, making the award all the more meaningful.

We are always striving to improve our collections management infrastructure and to create multiple outlets for access. In 2016 we began the process of transitioning to a new collections management software, PastPerfect. This change will improve how the information associated with artifacts is managed, correct issues we've experienced with the existing online photo archives platform, and allow for expansion of what we can make available online. Funds from the Governor General's Award, as well as those made available by generous individuals and community organizations, have been dedicated to the new software and the technical assistance required to smoothly transition the data.

Our digitalization efforts continued in 2016 and The Reach was approved for funding by the Irving K. Barber Learning Centre's BC History Digitization Program for the sixth year. This funding supports our Digitization Assistant, Marc Forcier, who will make another 5,000 photos assessable online for a total of 35,000 by March 2017.

The partnership between The Reach and MSA Museum Society was reinforced this year through the reciprocal exchange of knowledge, collections material, and staff resources. Not only did these collaborative efforts result in the *Voices of the Valley* exhibition, The Reach worked closely with MSA Museum Society staff to re-invigorate Trethewey House by helping to re-install collections pieces more appropriate to the era and narrative of the house, and updated interpretive tour content to address the architecture and construction of the house while connecting its history to the broader community history of Abbotsford. In 2016, The Reach and MSA Museum Society also partnered to deliver the Fraser Valley Regional Heritage Fair, an education program that encourages young people to become curious about Canadian history and develop a deeper understanding of the present by engaging with and questioning the past.

In addition to a strengthened relationship with the MSA Museum Society, The Reach has continued to work collaboratively with community organizations and partners. These initiatives include partnerships with the University of the Fraser Valley Centre for Indo Canadian Studies and the Sikh Heritage Museum (through assistance in exhibition development, installation and programming support), the UFV History department (through support for academic research), and the Abbotsford Genealogical Society (presenting collaborative Genealogy 101 workshops).

The Reach provides research assistance and access to collections materials for both individuals and organizations. The Reach Living Archives program provides training and support to volunteers from a variety of organizations to create complete and lasting

records of their activities while encouraging the addition on new records throughout the organization's lifetime. For example, in 2016 volunteers from the boards of the University Women's Club and BC Retired Teachers' Association (Abbotsford) have donated their records as part of this program.

Thank you to those individuals and organizations that provided support for the implementation of the *Voices of the Valley*, the Pastperfect program, and delivery of the 2016 Regional Heritage Fair. Deep gratitude goes also to the donors whose material becomes part of the memory of our community and to the volunteers who provide hours of service in the archives. These partnerships are vital to support our mandate to preserve and share the rich cultural heritage of Abbotsford.

Kris Foulds
Curator of Historical Collections

PUBLIC AND EDUCATIONAL PROGRAMMING



Anna Williams
Education Programmer

EVERY year The Reach offers a number of programs and events to animate our exhibition programming, captivate the minds of audiences from around the Fraser Valley, provide enjoyable art-making opportunities for the whole family, and to support life-long learning in our community. In 2016, we directed a special effort to increasing our selection of programs in order to reach an even broader audience. As a result, we ran a total of 316 programs over the course of the year. That's almost one program per day and represents an increase of 17% over the previous year!

Beloved regular programs like Sunday Family Arts, which brings kids and their families together to work on imaginative art projects, and our weekly lecture series Culture, Coffee & Cookies (or C3, for short) are as popular as ever and continue to attract new audiences all the time. In 2016 we also added some new programs to enrich the visitor experience at The Reach. For those seeking insight into our art and history exhibitions, we've added free, drop-in, guided tours with experienced and knowledgeable docents on Tuesdays and Fridays. And we're especially proud to be able to offer all of these public programs for free!

One significant milestone for our education programs was the installation of a permanent history exhibition, *Voices of the Valley*, in February. The exhibition has created a platform from which to build a package of exciting educational modules that have been a hit with teachers and students in the Fraser Valley. The exhibition itself was designed to engage audiences using Historical Thinking Concepts. This approach uses primary resource materials from the collections of The Reach and the MSA Museum Society to illustrate multiple historical perspectives, allowing visitors to develop an appreciation for the decisions made in the past, and how these decisions resonate in our lives today. Through a more personal understanding of Abbotsford history, we hope our audiences will hone critical thinking skills and gain valuable insight into their place within this history.

Fun and educational programs for all ages are at the heart of what we do at The Reach and 2016 was no exception. Spring Break, Summer Break, and Pro-D Day Art Camps provide an opportunity for youth participants to try their hand at innovative art projects, meet new friends, and engage with the exhibitions in the gallery and museum. General interest Art History courses are also a popular offering for adult audiences at The Reach. This year, our courses were facilitated by PhD Art History instructor, Dr. Barry Magrill who provided accessible, conversational art history instruction. Topics for the two semesters of classes in 2016, were a general Introduction to Art History, and an Introduction to Canadian Art.

As well as our ongoing public and educational programming, The Reach offers a range of exciting events to the general public. Nearly 300 people attended the first annual Black History Month Cultural Celebration in February. This community-driven event was a celebration of the accomplishments of Black Canadians and guests enjoyed a wide range of presentations, dancing, music, and food. Another highlight in the 2016 community programming calendar took place on Culture Days Weekend. The Reach hosted the second annual CreatiValley Festival, which took its theme from the famous Hieronymus Bosch painting *The Garden of Earthly Delights*. In addition to celebrating the Fall Season of exhibitions, this weekend-long festival included a Surrealist Art Party and the Garden of Earthly Delights Bacchanal, a tempting feast for the senses showcasing a bounty of earthly delights from local food and beverage producers, and exceptional artists from around the Fraser Valley.

As ever, The Reach works toward social engagement in its programs, developing special initiatives motivated by principles of equity, access and visibility. For example, seeing the need for arts engagement for youth in Abbotsford, The Reach secured funding for a series of Creative Confidence Youth Workshops. Generous funding from a private donor, TELUS, and the Edith Lando foundation removed cost barriers to these ambitious workshops for youth. Facilitated by The Reach, the Creative Confidence Youth Workshops partners youth from non-profit organizations like Big Brothers Big Sisters Abbotsford, Abbotsford Hospice Society, Abbotsford Restorative Justice, Abbotsford Youth Commission, West Abbotsford Community School and Fraser Health with artists in the community to undertake hands on projects that build artistic, social, and life skills. Another such initiative in 2016 was a community art project called *We Gather Together as a Community*. Led by local artist and activist Linda Klippenstein, participants from the WarmZone, a drop-in facility for street engaged women, and other service organizations in Abbotsford, worked together to create a monumental mosaic measuring twenty-feet long and six-feet high. Over three months participants gathered twice a week at The Reach Gallery Museum and in homes to compose this impressive, collaborative work of art. The finished mosaic was displayed at The Reach for 2 weeks beginning on International Women's Day and is permanently on view in the lobby of Abbotsford Community Services.

I would like to personally extend a huge thank you to our many volunteers, facilitators, funders and community partners who make compelling, enriching and engaging programs like this possible in our community.

Huy tseep q'u (Thank you),

Anna Williams
Education Programmer

MESSAGE FROM ANDREA PEPPER CURATORIAL INTERN

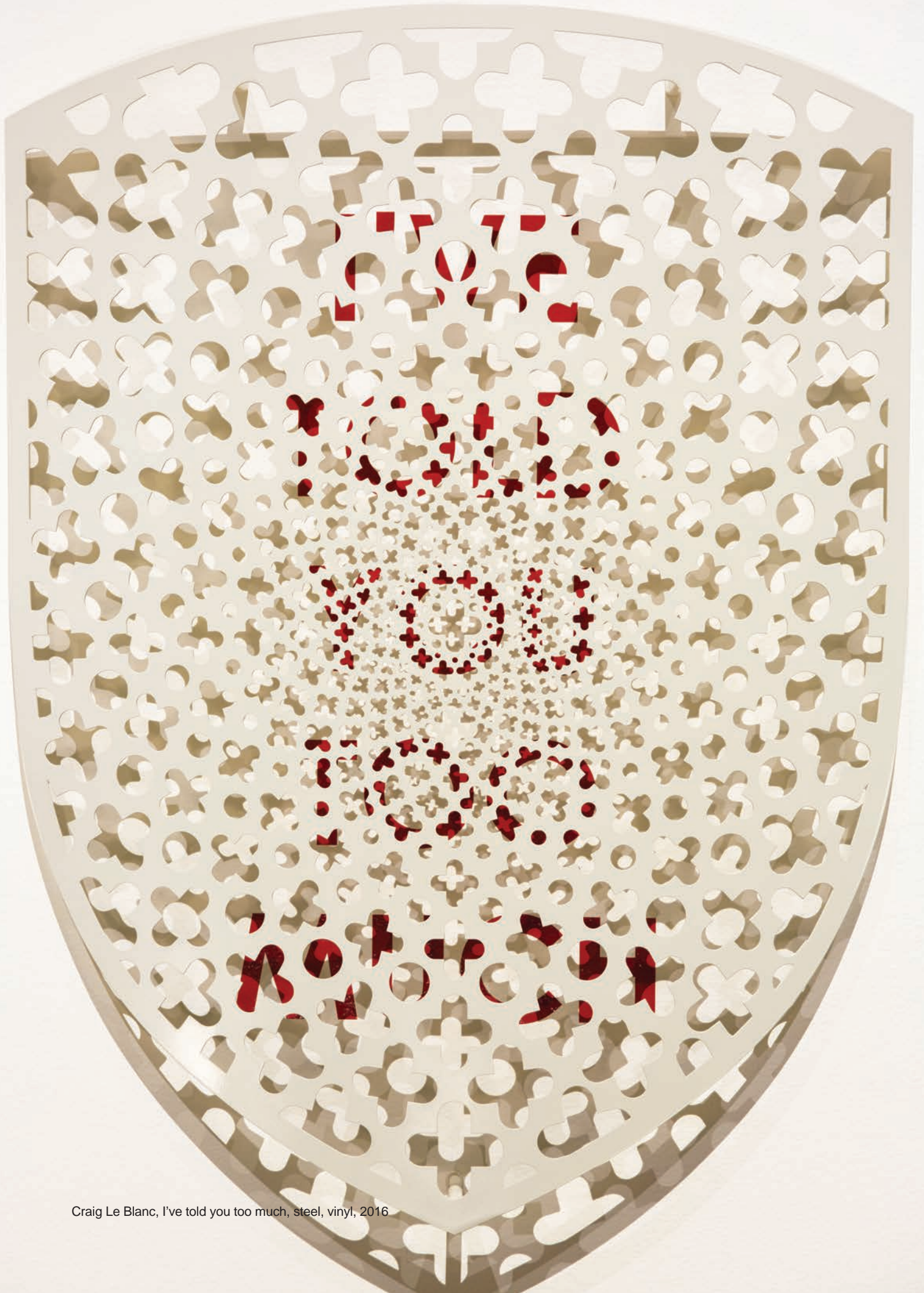


Andrea Pepper
Curatorial Intern

I am excited to have been brought on board as Aboriginal Curatorial Intern at The Reach in October 2016. The position is supported by the Young Canada Works Building Careers in Heritage program and continues until March 31, 2017. On the curatorial end of things, I have been working with Executive Director & Curator, Laura Schneider, and Assistant Curator, Kate Bradford in preparation for Winter/Spring 2017 exhibitions. I have participated in the TRC Reading Group organized for staff and volunteers, which has expanded my knowledge of Indigenous/Non-Indigenous relationships over the past 150+ years. I have been working on a bibliography and identifying content for a Reading Room that will support extended learning in conjunction with 2017 exhibitions which address notions of decolonization and (re)conciliation. I am also beginning the processes of researching and planning an independent curatorial project for fall 2017. My exhibition will feature new works of art by Cody Lecoy.

In addition to these initiatives, I am also assisting in two other areas: collections management and research, and educational programming. Over the next several months, I will be working with Curator of Historical Collections, Kris Foulds, to research the material culture collection and contribute to further digitization initiatives. I will be developing educational resources with Education Programmer, Anna Williams. Working with Anna and local schools, I also plan to coordinate an independent project that will turn student artwork into posters to be displayed in select public and administrative areas of the building.

Andrea Smith,
Curatorial Intern



Craig Le Blanc, I've told you too much, steel, vinyl, 2016

2016 EXHIBITIONS

A Terrible Beauty: Edward Burtynsky in Dialogue with Emily Carr

January 21–April 10, 2016

A selection of photographs by Edward Burtynsky presented in dialogue with paintings and drawings by Emily Carr.

Though working in different media and over fifty years apart, both artists sought to record the changing, industrialized landscape and our place within it. Curated by Bruce Grenville. Organized and circulated by the Vancouver Art Gallery with the generous support of the Killy Foundation.

Shoalwan: River Through Fire, River of Ice

Lyndal Osborne

January 21–April 10, 2016

With support from the Alberta Foundation for The Arts.

A large-scale installation comprised of 7,500 glass jars punctuated by elliptical islands made from organic materials collected by the artist on the banks of the North Saskatchewan River, Edmonton and the Shoalhaven River, NSW, Australia. A monograph was produced for this exhibition.

Hidden Harmonies

Ross Bollerup

January 21–March 6, 2016

A recent body of work derived from the artist's observations of the humble and multitudinous lifeforms that exist in the cracks and crevices of our lives.

The artist's process reflects the complicated, and often unnoticed, compositions that surround us every day. A monograph was produced for this exhibition.

Oil is one of the most pervasive substances in our daily lives— powering economies, shaping political decisions, and fueling debates—yet it is largely invisible to us.

Adrift in The Same Pond

Edith Krause

January 21–April 10, 2016

A collection of human-sized woodcut portraits of swimmers and plankton, accompanied by a multi-media installation. Combined, the works underscore the interdependent relationship of all species. A monograph was produced for this exhibition.

Futur Simple / Futur Antérieur

Aimee Henny Brown

May 5–September 4, 2016

Collage-based work using images sourced from a time when the future seemed a vast and optimistic prospect.

In its present context these works continuously ask the viewer "How will we survive the present and what could the future look like?" A monograph was produced for this exhibition.

To Make Measurable What Is Not So

Debbie Tuepah, Judy D. Shane, Rosemary Burden

May 5–September 4, 2016

Recent work by three BC artists whose practices are informed by scientific, technological or quantitative methods. In attempting to "make measurable what is not so"

these artists point to the limitations of scientific epistemology and embrace the enigmatic nature of creative expression. A monograph was produced for this exhibition.

She Loves Me. He Loves Me Not

Craig Le Blanc

Curated by Bruce Johnson

May 5–September 4, 2016

With support from the Alberta Foundation for the Arts.

Rooted in semiotic inquiry and fabricated from materials commonly associated with manliness, Craig Le Blanc's new work shifts his ongoing exploration of masculinity to much more personal terrain. A catalogue was produced for this exhibition.

Meticulous Pilgrim: The Craftsmanship of Tony Mayo

June 16–September 9, 2016

Mayo's diligent and dexterous approach to unique materials is informed by a lifetime of travel and collecting. A monograph was produced for this exhibition.

Get There From Here

Nicole Bauberger

September 22–November 20, 2016

The road plays a central role in the way we experience the landscape, especially as Canadians.

2016 EXHIBITIONS CONTINUED

It's our commons: a common ground of culture, experience and use. *Get There from Here* is an exhibition of 221 one-foot-square oil paintings depicting the road and the landscape it travels through. Each painting was created on site at the roadside, depicting the road and the landscape every 50 kilometers from East to West to North. A monograph was produced for this exhibition.

Afternoon Paint-out

Artist Nicole Bauberger demonstrated how she paints out of the back of her truck and how this technique gave birth to her exhibition *Get There from Here*.

Inside The Outside

Deborah Morriss

September 22–November 20, 2016

In this body of work Deborah Morriss has moved away from her training as a ceramist to explore the flexibility of working in papier maché.

Morriss' biomorphic vessels are

inspired by natural forms: plants, insects, marine life. These elemental objects evoke fossilized shells, insect husks, seed pods, as the artist has stated "interior spaces where perhaps something had lived and emerged from, or which had once housed internal organs... my aim is for each piece to resonate with its own personality, to convey a sense of having participated in a world independent of human interference."

Migrations

Judith Currelly

September 29, 2016–January 8, 2017

With support from The Hamber Foundation

Judith Currelly has been painting for over 30 years and has developed a distinct style that is a vehicle for her ongoing exploration of the interrelated conditions, patterns and structures that occur between land, sky, water and lifeforms.

Inspired by the stark and vast

landscapes of Northern British Columbia and the Yukon, every aspect of her life — from homesteader to artist to bush pilot — is influenced by the land. Beyond the reminder of our absolute reliance on the environment for our survival, the artists' work also prompts audiences to consider the intangible, spiritual qualities that connect humankind to our surroundings, and the importance of this to our collective well-being.

States of Matter

Ruth Beer

September 29, 2016–January 8, 2017

Developed in collaboration with the Two Rivers Gallery, Prince George, this exhibition presents the work of Vancouver artist Ruth Beer who addresses the interlaced relationships between extracted resources, such as oil and copper, and the environment and culture in her work.

Copper is a culturally significant material for many BC First Nations,



Craig Le Blanc, *She Loves Me. He Loves Me Not.* (detail), installation photo, 2016

2016 EXHIBITIONS CONTINUED

but is primarily viewed by Western cultures as a highly valued commodity. Oil is one of the most pervasive substances in our daily lives— powering economies, shaping political decisions, and fueling debates—yet it is largely invisible to us. Ruth Beer addresses the ambiguous material and conceptual properties of these substances through sculpture, video and fibre-based works. Tracing the movements of these substances from their subterranean origins to their environmental impacts, the artist tests the possibilities of beauty and vulgarity in the convergence of oil, soil, water and sky.

Pipeline Walk

An embodied mapping of the Trans- Mountain pipeline on Sumas Mountain. Participants traced the places and elements of the regional eco-system that have been impacted by resource extraction, gaining awareness of what the pipeline means to our community

Panel Discussion: Art, the Environment and Wellness

Our physical, mental and spiritual well-being rely on the health of the environment. For many artists, the environment is critical issue, raw material and muse. Participants joined a panel of artists and environmental advocates for a discussion that addressed the intersection of art, the environment, community and individual wellbeing. Panelists: Judith Currelly, Ruth Beer, John Vissers and Sandra Semchuk. Moderated by Beth Carruthers.

Architextiles

Gail Hunt, Lilly Thorne, Nancy Riemersma, Pam Dangerfield, Patt Wilson

September 29, 2016–January 8, 2017

The structures and materials that provide the backdrop for our everyday lives create the context for all of our relationships, from the familial to the political.

Five British Columbia textile artists come together in this exhibition to examine interpret architecture through the fiber arts. New work by these five artists addresses a variety of themes related to the built environment including the elements of construction, the nature of domesticity, and the materiality of our surroundings.

A Winter Colourland

Angela Gooliaff

September 29, 2016–January 8, 2017

The artist's line drawings are woven together in an immersive mural drawing that turns The Grotto Gallery at The Reach Gallery Museum Abbotsford into a life-sized colouring book. The project unfolds both in the joyful, wall-to-wall installation, and its companion adult colouring book.



Judith Currelly, *Waterways* (detail), oil on wood panel, 2013.



THE REACH PEOPLE

THE REACH BOARD OF DIRECTORS

Milt Walker, Chair
 Janet Barrie, Vice-Chair
 Rex Leonard, Treasurer
 Rick Rake, Secretary
 Madeleine Hardin
 Balbir Kambo
 Doug Lester
 Jacqueline Nolte
 Colin Reimer
 Myrtle-Anne Rempel
 Nerma Shergill
 Charles Wiebe

THE REACH SUMMER STUDENTS

(l-r pictured below)

Chantelle Fawcett
 Cassidy Luteijn
 Andrea Smith
 Shawn Siemens

THE REACH STAFF

Laura Schneider, Executive Director/Curator
 Kate Bradford, Assistant Curator
 Donna Dempsey, Operations Manager
 Ingrid Epp, Director of Development
 Shaun Carrigg, Marketing & Design Coordinator
 Kris Foulds, Curator of Historical Collections
 Anna Williams, Education Programmer
 Andrea Smith, Aboriginal Curatorial Intern
 Marc Forcier, Digitization Coordinator
 (Irving K. Barber grant)
 Front of House: Carmen Arcilla, Connie Hackett (PT),
 Alisha Sandhu (PT)
 Jeffrey Bates, Custodian



OUR VOLUNTEERS

Thank you to 122 members of our community for serving 3740 volunteer hours: 500 hours in our archives and over 2000 hours as gallery attendants, tour guides, hosts, assistants in the office and with programs and events.

Nari Ahn	Elizabeth Ewen	John Hetherington	Tammy Polovina
Carmen Arcilla	Marianne Fedori	Diana Hiebert	Ann Reekie
Arsh Bains	Fawcett Chantelle	Karen Hiebert	Nicole Ridder
Charlene Bates	Aird Flavelle	Karen Houg	Alisha Sandhu
Catherine Bell	Sheila Flavelle	Joan Hunter	Manjot Sandhu
Tavleen Bhatti	Jim Flodin	Anna Irwin	Ramun Sangha
Christina Billingham	Marian Flodin	Emily Isaacson	Nafisa Sauman
Herjeet Boparai	Marc Forcier	Rebekka Jensen	Kendra Schellenberg
Justina Bradshaw	Corwynne Forsyth	Dorothy Johnson	Ellen Sereda
Nancy Brar	Lita Forsyth	Robinpreet Kaur	Shawn Siemens
Sam Bridge	Kris Foulds	Nobue Kiszba	Catherine Skelly
Barb Briggs	Kammy Ghakkar	Sonja Klotz	Andrea Smith
Dominic Brown	Joyce Gibson	Guenther Krueger	Laura Smith
Carly Butler-Verheyen	Arman Gill	Silke Kuhn	Bob Strain
Kyla Cassidy	Gagneet Gill	Linda Lee	Lorna Tatomir
Kota Chang	Harmeet Gill	Tara Lindley	Tricia Taylor
Jen Cosgrove	Jasneet "Jas" Gill	Cassidy Luteijn	Tarandeep Toor
Rayann Couper	Jessica Gill	Maryann Madore	Isabelle Unger
Karen Craig	Kamaljit Gill	Anita Maharaj-Grewal	Tanya Vanpraseuth
Shannon Davidson	Yashmeen Gill	Greg Manning	Doug Vaughan
Alisha Deddens	Ann Gillard	Linda Matties	Joyce Venema
Donna Dempsey	Lynn Grimmer	Marlene McCleary	Aman Virdee
Kathleen Devaney	Connie Hackett	Aman Merdha	Brian Watson
Kayla Diguistini	Sophia Han	Sharon Mitchell	Kaylee Welch
Jared D'Sa	Anmol Hans	Ken Moore	Darren Williamson
James De Marcus	Art Has	Megan Naples	Reece Wood
Matthew De Marcus	Daphne Henselwood	Chantal New	Sheila Wright
Sara Ellis	Joyce Henson	Dora Nordal	
Julie Epp	Heritage Fair Judges	Patricia Pagowski	
Radwa Epsayed		Morian Perepelitza	



Pictured here L-R: Laura Smith, Daphne Henselwood, Anne Gillard, Marian Flodin.

RAISING FUNDS CAN BE SO MUCH FUN!

After Dark @ The Reach—Some Like It Hot with that 50's twist!

We loved that you helped us shake it up at our 4th annual After Dark fundraiser on September 10! You rocked and rolled to Boogie Woogie pianist Mike Eyes, the young Langley Ukulele Ensemble and you cut a rug with the Suburban Swing Dancers. You rooted for artists Cynthia Frenette, Chelaine Neufeld, and Shannon Thiesen as they competed in a 20 minute paint-off. You made new friends in chic guest lounges and in the old-fashioned photo booth. You grazed and chatted over artistic gourmet foods and sweet treats. Best of all, you helped us raise \$24,000 for arts and heritage learning initiatives for visitors of all ages at The Reach. We're thrilled and very grateful to each of you who attended and gave generously, and to our generous donors: Hank and Elaine Funk - Cap-It International Inc, Canadian Western Bank, KPMG, La Galleria by Quadra Homes, RDM Lawyers LLP, Slap Communications + g+co - Summer + Patrick Giesbrecht, TD Bank, Concept Plumbing and Gas Ltd., Highstreet, Reimer Hardwoods Ltd, Tourism Abbotsford, Milt Walker and many other contributors.

It was a wonderful evening at 'After Dark' and I'm sure everyone was as impressed as I was with the decor, entertainment, silent auction items, food, and of course, art! I hope many dollars were raised for innovative learning activities in arts and heritage

M. Evered, Abbotsford

Girls Night @The Museum Goes Havana

You may have arrived with fond memories of lively fiestas in Cuba, but you left with a fresh glow from the vivid and the lively taste of Havana presented this year at Girls Night! While we might not have mastered the art of Salsa and Cha Cha, we sure danced up a storm with Anett Roland to the beat of local band Quieros. And when we weren't embracing the joy of shopping at the Havana-infused silent auction or the local Makers Market, we indulged in delicious appies from Klassic Catering and Save On Foods while sipping Backyard Vineyards vino. And let's not forget the colourful Cuban bracelets and floral Havana hats that we flaunted! Muchas gracias, to all those who attended. Special thanks to Aldergrove Credit Union, Rex A. Leonard and Save On Foods. Together you helped us raise \$5,000 for our award-winning community programs at The Reach!

Community Partners reach out to us to help raise dollars

The Hudson's Bay Abbotsford reached out to The Reach again to invite us to participate in their Hudson's Bay Giving Day. We enjoyed the March shopping with our Reach friends, while raising real dollars.

Spring in Abbotsford is not in full bloom until we're celebrated at our fourth annual sold-out **Broads Brunch @ Brambles Bistro** at Tanglebank Gardens. While we all savored sumptuous artistic brunch delicacies, green thumb queen Brenda Falk, and our curator of historical collections, Kris Foulds, showed us how to plant a Spring Garden Art Container with live plants and collectible vintage glass flowers. Thank you Brenda & Arnold Falk family at **Tanglebank** for co-hosting.

Ingrid Epp,
Director of Development



Celebrating at After Dark!



A LOOK AT OUR EDUCATION PROGRAMMING

Contemporary Art Field Trips

Contemporary Art Field Trips focus on visual literacy skills. Field trips are designed to make connections to the new BC Curriculum. Educators can book a one-hour, docent-led tour or a two-hour, Tour & Try. The Tour & Try includes a hands-on activity for students that gives them a chance to explore their own creativity. Both experiences use Visual Thinking Strategies to encourage students to construct meaning based on their observations.

Local Heritage Field Trips

Local Heritage Field Trips take place in the Voices of the Valley exhibition. The exhibition includes the history of First Nations, Survey and Settlement, Forestry, Brickmaking, Sumas Drainage, Agriculture, Transportation and Economy in Abbotsford. Educators can book a one-hour, docent-led tour or a two-hour, Tour & Try. The Tour &

Try includes a hands-on activity for students that gives them a chance to reflect on their museum experience. Local Heritage Field Trips use Historical Thinking Concepts to encourage students to use primary sources and to develop historical literacy.

Birthday Parties

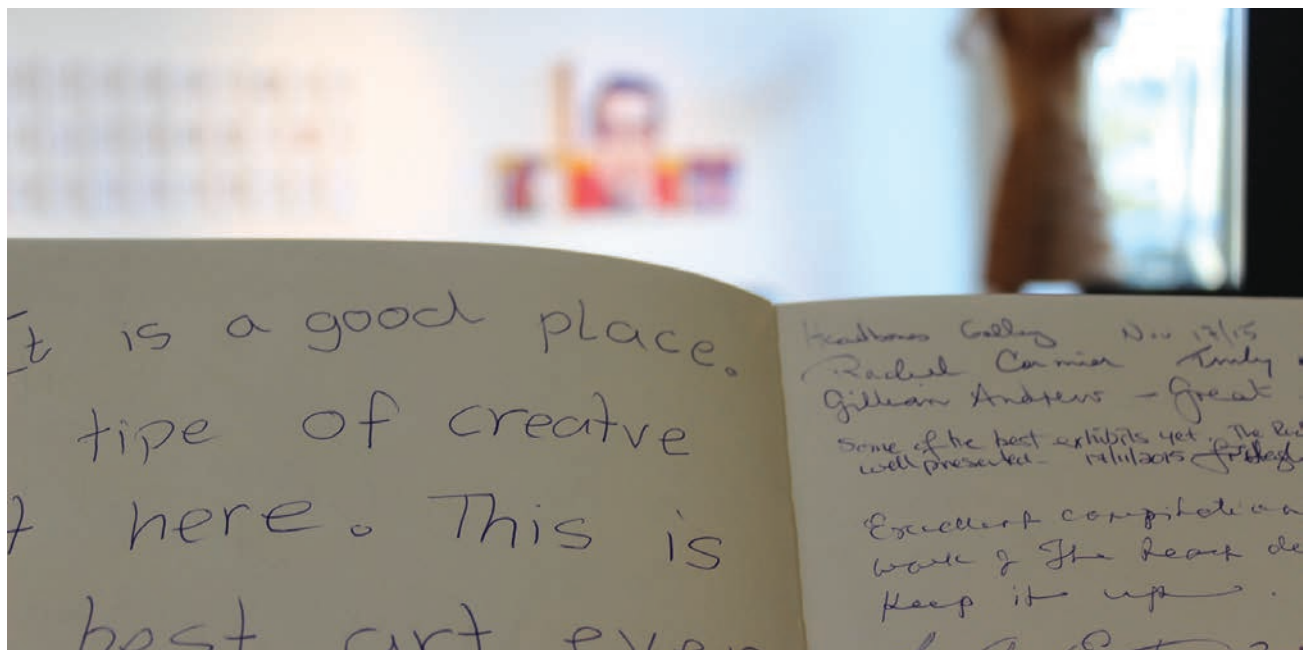
An opportunity for kids to celebrate with friends and create imaginative take-home art projects in our studio. Choose from these two exciting party themes: Our Contemporary Art Party lets kids try their hand at art projects based on our current exhibitions. Or try a Mini-Monster-Maker party! Kids learn to sculpt their own imaginative monster using polymer clay. Our 2hr Birthday Parties includes a one hour facilitated art project followed by one hour of free time that can be used to do cake, presents and games.

Kids Art Camps

Want to learn how to break the mold? Become a contemporary art-kid? Learn fun facts about Art History? Get messy and make new friends? Then you've come to the right place! The Reach Gallery Museum offers Art Camps for kids in the summer, over Spring Break and on the occasional Pro-D Day.

Fraser Valley Regional Heritage Fair

The Heritage Fair program supports the current PLOs of the BC curriculum in social studies for grades 4 to 10. Students engage in project-based, hands on learning which develops research and communication skills. They choose a topic on some aspect of Canadian history and present their findings to other students, adults and the public. By participating in the Heritage Fair students can find their place in Canadian history.



Left: Students enjoy one of our hands-on educational programs.

A LOOK AT OUR PUBLIC PROGRAMMING

Exhibition Opening Receptions

It's important to celebrate with our community! Every time The Reach opens a new and exciting heritage or art exhibition we want to share our excitement with the community. All members of the public are invited to have their minds opened by the new and exhilarating visual material. This is a great space for critical conversations and networking.

Creative Confidence Youth Workshops

Seeing the need for arts engagement for youth in Abbotsford, The Reach secured funding for a series of Creative Confidence Youth Workshops, funded by TELUS, the Edith Lando foundation and an anonymous private donor. These workshops gave The Reach an opportunity to connect young people with artists in their community in order to build art skills as well as their confidence.

Sunday Family Arts

Sunday Family Arts (SFA) has been running at The Reach since 2009. It is a program sponsored by Prospera Credit Union and offered for free to families in Abbotsford. The mandate of this program is to engage families in creative art making experiences that may not otherwise be available to everyone. In 2016 art supplies were funded by Loyal Protestant Association.

Remembrance Day

On Remembrance Day The Reach opens its doors to the crowds gathered at the cenotaph for the ceremonies. We offer the public a place to warm up, coffee and cookies. Guests also take the opportunity to explore the current exhibitions.

Family Literacy Day

Family Literacy Day happens annually at the Clearbrook Library and The Reach. This event provides opportunities for the public to

discover services and agencies in Abbotsford that can assist in strengthening literacy skills for the whole family. The day's events include free entertainment, crafts, refreshments, and more. Participants can make a stop at Fire Hall #1 for a free pancake breakfast cooked by the firefighters and sponsored by Literacy Matters Abbotsford. There they can pick up a Reading Challenge reading log and read to win prizes.

Black History Month Celebration

The first annual Black History Month Cultural Celebration took place seeing nearly 300 people attend this event. There was dancing, music, speeches and food. This event was enjoyed by community members and we look forward to hosting in 2017.

Canada 150 Mural Mosaic Workshops

The City of Abbotsford initiated this



Pictured here: Shawn Siemens, installing *Art on Demand*.

A LOOK AT OUR PUBLIC PROGRAMMING CONTINUED

event to commemorate the 150th anniversary of Canada by inviting the public to participate in painting tiles to create a mural. The final product has been displayed at City Hall as a lasting cultural legacy for future generations to enjoy.

Culture, Coffee & Cookies

Culture, Coffee & Cookies is a program dedicated to providing stimulating and enjoyable learning opportunities for people of retirement age. This relaxed and social setting provides an opportunity to discuss and participate in community culture. Each cultural presentation or activity is followed by an opportunity to enjoy some refreshments while socializing with peers.

Yoga

Yoga classes offered at The Reach make use of the beautiful and relaxing architecture of the facility for members of the public to unwind after their busy days. Facilitated

by a qualified yoga instructor, this partnership focuses on the health and wellbeing of participants.

Exhibition Talks & Tours

It's one thing to view an exhibition and it's another thing entirely to become involved in critical discussion with artists and arts and heritage professionals. Talks and tours provide a gateway into the more complex side of what goes into art and heritage at The Reach.

Genealogy Workshop

This workshop for beginner genealogists provides the building blocks of this field and allow participants time to have their questions answered face to face by experts in the field.

Art History Course

Instructed by Barry Magrill, Ph.D, this class introduces art history with no assignments, exams or grades. Participants covered a number of themes throughout the 6 week course.

Navigating the Art Industry

Instructed by industry expert Pennylane Shen this unique seminar was designed specifically for emerging artists preparing to approach the commercial and public art industry.

Abbotsford Genealogical Society

The Abbotsford Genealogical Society (AGS) is housed in The Reach Archive. The Society strives to create a friendly atmosphere where people interested in genealogical research and family history can come together. The AGS promotes, fosters and encourages members to learn the principles, methods and effective techniques of genealogical research. The Society collects, preserves, displays and shares information that may lead to a greater understanding of genealogy.



Installing *A Winter Colourland*.

A LOOK AT OUR PUBLIC PROGRAMMING CONTINUED

Abbotsford Community Services Youth Education Support Group

This group came to The Reach and participated in art workshops that provided opportunities for visual, social and emotional learning. In these interactive sessions youth engage in an animated tour of the current exhibitions and participate in a hands-on studio workshop led by an artist facilitator.

International Women's Day

The Reach partnered with local artist and activist Linda Klippenstein in creating a public art piece for International Women's Day. In 2016 participants from the WarmZone, a drop-in facility for street engaged women, and other service organizations in Abbotsford created an artwork titled *We Gather Together as a Community*.

creatiValley 2016 Festival and The Garden of Earthly Delights

creatiValley is a celebration of culture in the Fraser Valley held at The Reach Gallery Museum. The festival brings together cultural presenters from across artistic disciplines including visual arts, dance, music, literary arts, theatre and performing arts. creatiValley kicks off on Culture Days weekend.

The event celebrated the premiere of the Fall Season of exhibitions and the weekend long festival included a Surrealist Art Party and the Garden of Earthly Delights Bacchanal, a tempting feast for the senses showcasing a bounty of earthly delights from local food and beverage producers and showcased exceptional artists and unorthodox art forms that expanded the boundaries of unique creative expression in the Fraser Valley.

Wine & Paint Night

Instructed by Thrive Studio owner Jamie Smith, this fun art-making event brought 30 enthusiastic participants in to The Reach to socialize and create their own take-home masterpieces



Models posed during our Garden of Earthly Delights Bacchanal



Above: Visitors enjoying an exhibition opening. Below: Kids participating in craft activities at the Black History Month Celebration.



Lyndal Osborne, *Shoalwan: River Through Fire, River of Ice*, 2003, mixed media installation

THE REACH BY THE NUMBERS

ATTENDANCE

Total Visitors	24,158
Exhibition Openings.....	1012

EDUCATION/COMMUNITY ENGAGEMENT

Museum and Gallery Tours.....	1,165
Community Events	2,421
Art Classes and Camps.....	435
Workshops.....	468
Offsite Programming.....	3,082

FAMILY & SENIORS PROGRAMS

Culture, Coffee & Cookies	665
Sunday Family Arts.....	494

SPECIAL EVENTS AND FUNDRAISERS

Special Events Attendance.....	211
Fundraisers Attendance.....	275

FACILITY RENTALS

# of Rentals	46
Facility Rental Attendance	1,380

ARCHIVES

Abbotsford Genealogical Society	380
Archive Research Appointments	165

VOLUNTEERS

Volunteer Shifts	832
Volunteer Hours.....	3,911

EMERGE @ THE REACH

Exhibitions	5
Members.....	41
Volunteer Hours.....	3,838

FUNDS RAISED (AFTER EXPENSES)

After Dark @ The Reach	\$24,140
Broads Brunch @ Brambles Bistro.....	\$2,500
Girls Night @ The Museum	\$4,900

IN 2016, THE REACH:

- Received the Governor General's History Award for Excellence in Community Programming for *Voices of the Valley*
- Created or contributed to 11 publications to accompany exhibitions
- Presented 25 exhibitions: 5 exhibitions by professional Canadian artists of national caliber; 1 historical permanent exhibition; 9 exhibitions of regional professional artists from the Fraser Valley; 5 partnership exhibitions supporting community organizations.
- Ran a total of 316 programs. That's an increase of 17%.

EMERGE AT THE REACH

IN 2015 The Reach launched a new phase of its Young Contemporaries program. Re-branded as Emerge at The Reach, the program targets emerging artists age 18–35 and focuses on professional development for young artists in the Fraser Valley. It provides intergenerational training and mentorship of young artists and arts professionals, networking and professional development opportunities for young people with an interest in arts and culture, and builds sectoral sustainability in the Fraser Valley by supporting growth and artistic excellence in regional emerging artists.

2016 SNAPSHOT

ART ON DEMAND

2.1

June 16–July 17, 2016.

Curator Chantal New

Artists: Sarah Nielsen and Jenny Hawkinson

2.2

July 21–September 11, 2016

Curator: Alisha Sandhu

Artists: Claire Sarfeld

2.3

September 22–November 20, 2016

Curator: Alisha Sandhu

Artists: Sidi Chen, Nancy Timmermans

2.4

November 24, 2016–January 8, 2017

Curator: Chantal New

Artists: Chelsea Brown and Rachel Gingell

ANNUAL EXHIBITION

November 24, 2016 to January 8, 2017,

Curator: Alisha Deddens

Artists: Darby Arens, Carly Butler Verheyen, Mallory Donen, Julie Epp, Kendra Schellenburg, Rachel Selinger

PROGRAMS

Seaside Studio Tour with Don and Cora Li-Leger
January 30, 2016

Emerge Participants: Diana Hiebert, Julie Epp, Alisha Deddens, Nancy Timmermans, Dan Hurst, Kate Bradford, Kendra Schellenberg, Alisha Sandhu

Emerge Guests: Matt Bergmann, Emily Welsh, Michelle Auton,

On-Line Programs:

Emerge Portraits: 12 posted

5 Questions: 6 posted

OUTREACH

Emerge Mural @ SevenOaks Mall

April 20, 2016

Artists Alisha Deddens, Julie Epp, Alisha Sandhu and Reece Wood

Fraser Valley Music Awards Mural Project

July 16, 2016

Participants / Artists: Alisha Deddens, Chantelle Fawcett, Cassidy Luteijn, Alisha Sandhu, Shawn Siemens, Reece Wood

JAM IN JUBILEE 2016 ART WALL

August 4, 11, 18, 25, 2016

Organizer: Andrea Smith, Cultural Programs Assistant

CREATIONS & LIBATIONS AT CRIMSON CAFE, ABBOTSFORD

Oct 22 and Nov 19 at 7pm.

Artists: Alisha Deddens, Chantelle Fawcett, Cassidy Luteijn, Alisha Sandhu, Sean Siemens, and Reece Wood

This event celebrated the work of artists from Emerge who showcased their artwork and did live painting and drawing demos while live music was provided by local musicians at this Abbotsford lounge.

EMERGE AT AFTER DARK

September 10th

9 Emerge members were selected from a call for submissions to auction their work at our annual fundraiser and receive part of the proceeds.

UFV INTERN PROGRAM

Chantelle Fawcett and Christina Carne were selected as interns which ran from September 2016–April 2017. Both had the opportunity to curate for Art on Demand in 2017.



THE REACH 2016 SUPPORTERS AND SPONSORS

LEGACY BUILDERS' CIRCLE \$20,000+

Canadian Heritage / Canadian
Museums Association

COLLECTORS' CIRCLE \$10,000-\$19,999

Anonymous
FirstPage Marketing
Irving K Barber Learning Centre

PIONEERS' CIRCLE \$5,000- \$9,999

Cap-it International Inc - Hank &
Elaine Funk
Columbia Kitchen Cabinets Ltd –
Hans Kruger
Lohn Foundation
Service Canada
Telus

EDUCATORS' CIRCLE \$1,000-\$4,999

BC Heritage Fairs
Canada's National History Society
Canadian Western Bank
Dorothy & Bob Dyck
Edith Lando Charitable Foundation
Maureen & Mark Evered
F & E Strumpski Foundation
Keith Jackman
Andrea Mayer in memory of Mary C
Vickers
Prospera Credit Union
La Galleria by Quadra Homes
RDM Lawyers LLP
Reimer Hardwoods Ltd
Rotary Club of Abbotsford

Slap Communications Ltd &
Giesbrecht + Co
— Summer & Patrick Giesbrecht
TD Bank
The Hamber Foundation
Milt & Rita Walker
Loyal Protestant Association

CURATORS' CIRCLE \$500-\$999

Abbotsford Chamber of Commerce
Abbotsford Community Foundation
Aldergrove Credit Union
Concept Plumbing & Gas Ltd
Ronald & Ann Delair
Ingrid Epp
KPMG
Sherrin Roynon
Save On Foods Parallel Market
(Overwaitea)
Shape Property Management-
Highstreet
Dr Paramjit & Nerma Shergill
Annette Strom
Tourism Abbotsford
Christine Wiebe

ARCHIVISTS' CIRCLE \$100-\$499

Allan Asaph
Henry & Velma Braun
Constance delmarque Smith
Polly Di Clemente
Paul & Wendy DaDalt
Vince Dimanno
Marianne Fedori & Paul Gemmel
Madeleine Hardin
Ardis Janzen
Betty Johnston

Balbir Kambo
Rex A Leonard Ltd
Sylvie Murray & Greg Schlitt
Dr Jacqueline Nolte
Morian Perepelitza & Rose Perry
Fran Vanderpol

SUPPORTERS

Abbotsford Centre
Backyard Vineyards
Best Western PLUS Regency Inn
& Conference Centre
Brambles Bistro/Tanglebank Gardens
Choices Market Abbotsford
Global Convention Services Ltd
Globe Printers
MSA Moving
Quality Hotel & Conference Centre
Sevenoaks Shopping Centre
Via Rail Canada Inc
Westbrook Floral Ltd
WestJet

PRINT MEDIA PARTNER

Abbotsford News



The Reach gratefully acknowledges the ongoing support of the City of Abbotsford



the reach
Gallery Museum
Abbotsford



Financial Statements of

**ABBOTSFORD CULTURAL
CENTRE**

Year ended December 31, 2016



KPMG LLP
32575 Simon Avenue
Abbotsford BC V2T 4W6
Canada
Telephone (604) 854-2200
Fax (604) 853-2756

INDEPENDENT AUDITORS' REPORT

To the Directors of Abbotsford Cultural Centre

We have audited the accompanying financial statements of Abbotsford Cultural Centre, which comprise the statement of financial position as at December 31, 2016, the statements of operations, changes in net assets and cash flows for the year then ended and notes, comprising 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 our 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, we consider 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.



Abbotsford Cultural Centre
Page 2

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

Basis for Qualified Opinion

In common with many charitable organizations, Abbotsford Cultural Centre derives revenue from donations and fundraising events, the completeness of which is not susceptible to satisfactory audit verification. Accordingly, our verification of these revenues was limited to the amounts recorded in the records of the Abbotsford Cultural Centre and we were not able to determine whether any adjustments might be necessary to contributions, excess of revenue over expenses, current assets and net assets.

Qualified Opinion

In our opinion, except for the possible effects on the financial statements of the matter described in the Basis for Qualified Opinion paragraph, the financial statements present fairly, in all material respects, the financial position of Abbotsford Cultural Centre as at December 31, 2016, and its results of operations, changes in net assets and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Report on other Legal and Regulatory Requirements

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

KPMG LLP

Chartered Professional Accountants

April 19, 2017

Abbotsford, Canada

ABBOTSFORD CULTURAL CENTRE


Statement of Financial Position

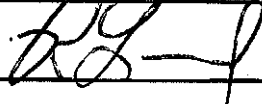
December 31, 2016, with comparative information for 2015

	2016	2015
Assets		
Current assets:		
Cash and cash equivalents (note 2)	\$ 217,019	\$ 223,933
Accounts receivable	14,058	12,737
Prepaid expenses	9,488	5,089
	<u>240,565</u>	<u>241,759</u>
Capital assets (note 3)	110,419	118,941
Intangible assets (note 4)	18,450	2,011
	<u>\$ 369,434</u>	<u>\$ 362,711</u>
Liabilities and Net Assets		
Current liabilities:		
Accounts payable	\$ 9,080	\$ 18,576
Deferred revenue	28,117	27,721
	<u>37,197</u>	<u>46,297</u>
Deferred capital contributions (note 5)	38,487	28,478
Net assets:		
Investment in capital and intangible assets (note 6(a))	94,107	92,474
Internally restricted (note 7)	100,000	100,000
Unrestricted	99,643	95,462
	<u>293,750</u>	<u>287,936</u>
Economic dependence (note 8)		
	<u>\$ 369,434</u>	<u>\$ 362,711</u>

See accompanying notes to financial statements.

On behalf of the Board:


 _____ Director


 _____ Director

ABBOTSFORD CULTURAL CENTRE

Statement of Operations

Year ended December 31, 2016, with comparative information for 2015

	2016	2015
Revenue:		
Government grant revenue (note 9)	\$ 657,240	\$ 651,805
Donations and contributions:		
Cash	71,903	63,019
Advertising, exhibits, events - gifts-in-kind	51,685	84,418
Contributed services - gifts-in-kind	42,586	38,632
Workshops, events and other	68,057	68,790
Amortization of deferred capital contributions (note 5)	8,691	7,119
Interest income	2,251	1,524
	902,413	915,307
Expenses:		
Advertising - operations	17,886	19,390
Advertising - distribution of gifts-in-kind (note 10)	27,735	61,309
Amortization	35,513	30,597
Loss on disposal of intangible asset	1,071	-
Insurance	4,855	4,666
IT servicing and internet connection fees	21,405	15,854
Memberships	2,847	2,748
Office and general	21,992	28,215
Professional fees	10,247	8,554
Program & production costs - operations	128,764	113,463
Program & production costs - distributions of gifts-in-kind (note 10)	23,950	23,109
Salaries and benefits	494,014	509,628
Supplies	26,455	25,176
Telephone	6,538	5,631
Training	2,608	7,440
Utilities	28,133	28,357
Volunteer hours - gifts-in-kind (note 10)	42,586	38,632
	896,599	922,769
Excess (deficiency) of revenue over expenses	\$ 5,814	\$ (7,462)

See accompanying notes to financial statements.

ABBOTSFORD CULTURAL CENTRE

Statement of Changes in Net Assets

Year ended December 31, 2016, with comparative information for 2015

	Investment in capital and intangible assets (note 6)	Internally restricted	Unrestricted	2016 Total	2015 Total
Net assets, beginning of year	\$ 92,474	\$ 100,000	\$ 95,462	\$ 287,936	\$ 295,398
Excess (deficiency) of revenue over expenses	(27,893)	-	33,707	5,814	(7,462)
Net change in investment in capital assets and intangible assets	29,526	-	(29,526)	-	-
Net assets, end of year	\$ 94,107	\$ 100,000	\$ 99,643	\$ 293,750	\$ 287,936

See accompanying notes to financial statements.

ABBOTSFORD CULTURAL CENTRE

Statement of Cash Flows

Year ended December 31, 2016, with comparative information for 2015

	2016	2015
Cash provided by (used in):		
Operations:		
Excess (deficiency) of revenue over expenses	\$ 5,814	\$ (7,462)
Items not involving cash:		
Amortization of deferred capital contributions	(8,691)	(7,119)
Amortization of capital and intangible assets	35,513	30,597
Loss on disposal of intangible asset	1,071	-
Change in non-cash operating working capital:		
Accounts receivable	(1,321)	(3,599)
Prepaid expenses	(4,399)	10,664
Accounts payable	(9,496)	1,392
Deferred revenue	396	10,368
	<u>18,887</u>	<u>34,841</u>
Financing:		
Receipt of deferred capital contributions	8,700	2,500
Investments:		
Purchase of capital assets	(19,084)	(30,065)
Purchase of intangible assets	(15,417)	-
	<u>(34,501)</u>	<u>(30,065)</u>
Increase (decrease) in cash position	(6,914)	7,276
Cash and cash equivalents, beginning of year	223,933	216,657
Cash and cash equivalents, end of year	<u>\$ 217,019</u>	<u>\$ 223,933</u>
Non-cash transaction:		
Acquisition of intangible assets by way of gift-in-kind deferred capital contribution	\$ 10,000	\$ -

See accompanying notes to financial statements.

ABBOTSFORD CULTURAL CENTRE

Notes to Financial Statements

Year ended December 31, 2016

General:

Abbotsford Cultural Centre (the "Centre") was incorporated under the Society Act (British Columbia) on July 11, 2008 and began operations on September 22, 2008. The Centre operates under the name, The Reach Gallery Museum Abbotsford. The Centre is dedicated to facilitating the development and implementation of art, heritage, and cultural programs for the residents of Abbotsford. The Centre is a registered charitable organization under the Canadian Income Tax Act and, accordingly, is exempt from income taxes, provided certain requirements of the Income Tax Act are met.

1. Significant accounting policies:

The financial statements have been prepared by management in accordance with Canadian accounting standards for not-for-profit organizations. The significant accounting policies are as follows:

(a) Revenue recognition:

The Centre follows the deferral method of accounting for contributions which include donations and government grants. Contributions for specific purposes or programs are deferred and subsequently recognized as revenue at the time the related expenses are incurred. Unrestricted contributions are recognized as revenue when received or receivable if the amounts can be reasonably estimated and collection is reasonably assured.

Revenue from fees, other contracts and sales of service and goods are recognized when the services are provided or the goods are sold. Interest revenue is recorded when earned.

The Centre records pledges to donate funds only as they are collected.

Contributions restricted for the purchase of capital assets are deferred and amortized into revenue at a rate corresponding with the amortization rate for the related capital assets.

Gifts-in-kind represent contributions of advertising, gifts, supplies, promotional materials and other miscellaneous materials which would otherwise be paid for by the Centre, and are recorded at their estimated fair value at the time of receipt when such value can be reasonably determined.

Volunteers contribute a significant amount of their time to the Centre each year. The estimated fair value of these contributed services, if determinable, has been recognized in the financial statements.

ABBOTSFORD CULTURAL CENTRE

Notes to Financial Statements (continued)

Year ended December 31, 2016

1. Significant accounting policies (continued):

(b) Collection:

The Centre's collection consists of artwork and historical artifacts relating to the history of the Abbotsford community, which may be acquired by either donation or cash purchase. Due to difficulty in determining the fair value of the donated items, the donated collections are not recognized in the Centre's financial statements.

(c) Capital assets:

Purchased capital assets are recorded at cost less accumulated amortization. Contributed capital assets are recorded at fair value at the date of contribution less accumulated amortization. Repairs and maintenance costs are charged to expense. Betterments which extend the estimated life or improve the service potential of an asset are capitalized.

Amortization is provided using the following methods and annual rates:

Asset	Basis	Rate
Equipment	Declining balance	20%
Furniture and fixtures	Declining balance	20%
Leasehold improvements	Declining balance	20%

The Centre reviews for impairment of capital assets to be held and used whenever events or changes in circumstances indicate that the asset no longer has long-term service potential to the Centre. If such conditions exist, an impairment loss is measured at the amount by which the carrying amount of the asset exceeds its residual value.

(d) Intangible assets:

Intangible assets represent the cost of website development costs, which are amortized over their estimated useful life at a 30% declining balance rate.

(e) Use of estimates:

The preparation of the financial statements requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenue and expenses during the year. Significant items subject to such estimates and assumptions include the carrying amount of capital and intangible assets. Actual results could differ from those estimates.

ABBOTSFORD CULTURAL CENTRE

Notes to Financial Statements (continued)

Year ended December 31, 2016

1. Significant accounting policies (continued):

(f) Financial instruments:

Financial instruments are recorded at fair value on initial recognition. Freestanding derivative instruments that are not in a qualifying hedging relationship and equity instruments that are quoted in an active market are subsequently measured at fair value. All other financial instruments are subsequently recorded at cost or amortized cost, unless management has elected to carry the instruments at fair value. The Centre has not elected to carry any such financial instruments at fair value.

Transaction costs incurred on the acquisition of financial instruments measured subsequently at fair value are expensed as incurred. All other financial instruments are adjusted by transaction costs incurred on acquisition and financing costs, which are amortized using the straight-line method.

Financial assets are assessed for impairment on an annual basis at the end of the fiscal year if there are indicators of impairment. If there is an indicator of impairment, the Centre determines if there is a significant adverse change in the expected amount or timing of future cash flows from the financial asset. If there is a significant adverse change in the expected cash flows, the carrying value of the financial asset is reduced to the highest of the present value of the expected cash flows, the amount that could be realized from selling the financial asset or the amount the Centre expects to realize by exercising its right to any collateral. If events and circumstances reverse in a future period, an impairment loss will be reversed to the extent of the improvement, not exceeding the initial carrying value.

ABBOTSFORD CULTURAL CENTRE

Notes to Financial Statements (continued)

Year ended December 31, 2016

2. Restrictions on cash and cash equivalents:

The Centre's unrestricted and restricted cash and cash equivalents are summarized as follows:

	2016		2015	
Unrestricted	\$	85,177	\$	96,212
Restricted:				
Internally restricted for Permanent Collections Acquisition Fund		100,000		100,000
Externally restricted for deferred revenue		28,117		27,721
Externally restricted for unspent deferred capital contributions		3,725		-
		131,842		127,721
	\$	217,019	\$	223,933

3. Capital assets:

	2016		2015	
	Cost	Accumulated amortization	Net book value	Net book value
Equipment	\$ 191,247	\$ 108,571	\$ 82,676	\$ 93,359
Furniture and fixtures	22,277	9,120	13,157	7,349
Leasehold improvements	29,708	15,122	14,586	18,233
	\$ 243,232	\$ 132,813	\$ 110,419	\$ 118,941

ABBOTSFORD CULTURAL CENTRE

Notes to Financial Statements (continued)

Year ended December 31, 2016

4. Intangible assets:

			2016	2015
	Cost	Accumulated amortization	Net book value	Net book value
Website	\$ 33,412	\$ 14,962	\$ 18,450	\$ 2,011

5. Deferred capital contributions:

Deferred capital contributions represent the unamortized amount and unspent amount of donations and grants received for the purchase of capital assets. The amortization of capital contributions is recorded as revenue in the statement of operations.

			2016	2015
Balance, beginning of year		\$	28,478	\$ 33,097
Add: Contributions received in the year			18,700	2,500
Less: Amortization of deferred capital contributions			(8,691)	(7,119)
		\$	38,487	\$ 28,478

The balance of unamortized capital contributions related to capital assets consists of the following:

			2016	2015
Unamortized capital contributions used to purchase assets	\$	34,762	\$ 28,478	
Unspent capital contributions		3,725		-
	\$	38,487	\$ 28,478	

ABBOTSFORD CULTURAL CENTRE

Notes to Financial Statements (continued)

Year ended December 31, 2016

6. Investment in capital and intangible assets:

(a) Investment in capital and intangible assets is calculated as follows:

	2016	2015
Capital assets	\$ 110,419	\$ 118,941
Intangible assets	18,450	2,011
	128,869	120,952
Amounts financed by:		
Unamortized deferred capital contributions	(34,762)	(28,478)
	\$ 94,107	\$ 92,474

(b) Change in net assets invested in capital and intangible assets is calculated as follows:

	2016	2015
Excess of revenue over expenses:		
Amortization of deferred capital contributions	\$ 8,691	\$ 7,119
Amortization of capital and intangible assets	(35,513)	(30,597)
Loss on disposal of intangible asset	(1,071)	-
	\$ (27,893)	\$ (23,478)
Net change in investment in capital assets:		
Capital and intangible assets acquired	\$ 44,501	\$ 30,065
Amounts funded by:		
Deferred capital contributions	(14,975)	(6,175)
	\$ 29,526	\$ 23,890

7. Internally restricted net assets:

The internally restricted net assets of \$100,000 (2015 - \$100,000) are restricted by the Board of Directors (the "Board") for specific purposes outlined under the terms of the Board's "Permanent Collections Acquisitions Fund". Annual provision for and expenditures from the restricted net assets are at the discretion of the Board. The internally restricted amount is not available for other purposes without approval of the Board.

ABBOTSFORD CULTURAL CENTRE

Notes to Financial Statements (continued)

Year ended December 31, 2016

8. Economic dependence:

During the year, the City of Abbotsford (the "City") paid a fee for service to the Centre of \$625,000 (2015 - \$625,000).

Based on the above, the Centre is economically dependent on the City.

In addition, the Centre occupies premises owned by the City, without rent charges. Management has concluded that the fair value of the rent would be undeterminable with certainty and accordingly no estimated gift-in-kind has been recorded.

9. Government grant revenue:

Government grant revenue is received from the following:

	2016	2015
Municipal	\$ 625,000	\$ 625,000
Federal	32,240	26,805
	\$ 657,240	\$ 651,805

10. Volunteer and contributed services:

The Centre obtains various services and supplies related to operations free of charge from contributors. These services and supplies would normally be purchased from regular suppliers.

The estimated fair value of these services and supplies have been recognized as both contribution revenues and expenses in the statement of operations, as follows:

	2016	2015
Contributed services and volunteer hours	\$ 42,586	\$ 38,632
Advertising	27,735	61,309
Exhibits and special event expenses	23,950	23,109
	\$ 94,271	\$ 123,050

ABBOTSFORD CULTURAL CENTRE

Notes to Financial Statements (continued)

Year ended December 31, 2016

11. Director, employee and contractor compensation:

For the fiscal year ending 2016, the Centre paid remuneration of \$95,916 to one employee. No other employees or contractor received annual remuneration of \$75,000 or greater.

12. Financial risks and concentration of risk:

(a) Liquidity risk:

Liquidity risk is the risk that the Centre will be unable to fulfill its obligations on a timely basis or at a reasonable cost. The Centre manages its liquidity risk by monitoring its operating requirements. The Centre prepares budget forecasts to help ensure it has sufficient funds to fulfill its obligations.

(b) Credit risk:

Credit risk refers to the risk that a counterparty may default on its contractual obligations resulting in a financial loss. The Centre is exposed to credit risk with respect to the accounts receivable. The Centre assesses, on a continuous basis, accounts receivable and provides for any amounts that are not collectible in the allowance for doubtful accounts.

(c) Interest rate risk:

The Centre's cash and guaranteed investment certificates earn interest at prevailing interest rates for these types of financial instruments. As a result the Centre is exposed to interest rate risk due to fluctuations in the prevailing interest rates when the instruments mature.