

# the reach 2018

ANNUAL REPORT



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OUR MISSION

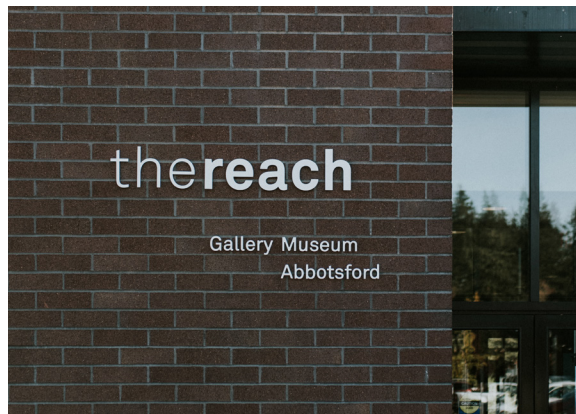
The mission of The Reach is to be the centre of cultural and creative innovation in the Fraser Valley. We are committed to preserving and sharing the stories of our rich and diverse cultural heritage and showcasing the best in the visual arts from both inside and outside our community.

OUR VISION

The Reach is a gathering place and fosters intercultural and intergenerational exchanges in an environment of mutual respect and understanding.

WHO WE ARE

The Reach Gallery Museum Abbotsford is a not-for-profit organization housed in a beautiful 20,000 square foot LEED certified facility that opened in September 2008. As both a community museum and a contemporary art gallery, it has established itself as a centre for curatorial excellence and engaging public programming in the Fraser Valley over the past ten years. As it enters its second decade, The Reach aspires to be the anchor of cultural activity in the community, to bring people together to have enriching cultural experiences, to build community through the exchange of ideas, and to serve the public through excellence in programming.



WHO WE SERVE

Today, Abbotsford is one of the fastest growing communities in Canada and The Reach is positioned to grow and evolve along with it. The Reach welcomes approximately 25,000 visitors annually. Its primary audience is the 150,000 residents of Abbotsford, with a broader, secondary audience from BC's Lower Mainland. The Reach also welcomes visitors from across the country and around the world and has become a popular destination for tourists in Abbotsford.

# BOARD AND STAFF

**BOARD EXECUTIVE**

Milt Walker, Chair  
Colin Reimer, Vice Chair  
Rex Leonard, Treasurer  
Rick Rake, Secretary

**DIRECTORS**

Summer Dhillon  
Diane Griffiths  
Madeleine Hardin  
Doug Lester  
Joanne Martin  
Jacqueline Nolte  
Nerma Shergill  
Carrielynn Victor  
Charles Wiebe

**EX-OFFICIO**

Kendra Anderson  
Councillor Brenda Falk  
Freddy Latham



Student Representative (UFV)  
City of Abbotsford  
School District #34

**2018 STAFF**

Laura Schneider  
Elizabeth Campbell  
Ingrid Epp  
Adrienne Fast  
Kris Foulds  
Kate Bradford  
Anna Williams  
Francesca Moore  
Andrea Pepper  
Marc Forcier  
Connie Hackett  
Alisha Sandhu  
Carmen Arcilla  
Jeff Bates

Executive Director  
Accounting & Operations Administrator  
Director of Development  
Curator of Art & Visual Culture  
Curator of Historical Collections  
Assistant Curator  
Curator of Learning & Community Engagement  
Marketing & Design Coordinator  
Aboriginal Curatorial Intern  
Cultural Programs Intern  
Visitor Services Coordinator  
Guest Services  
Guest Services  
Custodial Services

**2018 FACILITATORS & INSTRUCTORS**

Meshaal Alzeer  
Chantelle Fawcett  
Amy Guenther  
Barry Magrill  
Sherlock (Sidi) Chen  
Kim Glover  
Austin Kwidzinski

The Reach gratefully acknowledges the generous, ongoing support from the City of Abbotsford.



# message

from the Chair of  
the Board and the  
Executive Director



**Milt Walker**  
Chair of the Board



**Laura Schneider**  
Executive Director

**This year** The Reach celebrated its tenth anniversary, a milestone that has encouraged us to look back at how far we have come in our first decade, and to look forward with great optimism to the years ahead.

We presented a wide range of exhibitions in 2018 with the help of our talented new Curator of Art & Visual Culture, Adrienne Fast, who took up the position in February of this year. Over the course of three seasons our exhibitions asked big questions considering the relationship of art to the breadth of human experience, and exploring the reverberations of history in the present. In addition to our in-house exhibitions, we moved outside of our walls to bring an exciting suite of programs to our community. We achieved this through an initiative called “Ramble: Art Outdoors,” a series of three socially-engaged art projects that took place at sites around the community and actively involved the public in the creative process. We were also thrilled to send two exhibition projects touring across Canada. *Ready Player Two* (Sonny Assu and Brendan Tang) and *Grand Theft Terra Firma* (David Campion and Sandra Shields) will tour to a total of 10 venues from coast to coast between 2018-2020. Another high point of our exhibitions program was the recognition we received from our peer community when we were awarded the 2018 BC Museums Association Award of Merit for Excellence in Exhibitions for *Grand Theft Terra Firma*. For further details about our successful year of exhibitions turn to page six.

Our commitment to public and educational programs was as strong as ever this year and we offered over 300 programs and events for audiences of all ages and interests. Our roster of studio workshops and classes grew in 2018 with the addition of programs like the “Teen Portfolio” class and “Learn to Draw for Adults” with instructor Amy Guenther. The beloved C3 (Culture, Coffee & Cookies) program was even more popular and

saw its attendance almost doubling over last year. It is clear that the citizens of Abbotsford are hungry for more culture in their diets and we are thrilled to deliver! To learn more about our busy program calendar, read on starting on page 16.

“

*Over the course of three seasons our exhibitions asked big questions considering the relationship of art to the breadth of human experience, and exploring the reverberations of history in the present.*

As part of our ten year anniversary, we hosted a spectacular gala in September 2018. This event reconnected us with the community members, board members, donors, sponsors, and a host of other supporters who have seen us through our first decade. “Bacchanal” gave us the chance to thank those whose vision and commitment to culture have helped us to grow, and inspire those who will continue to support us into the next decade. We’re truly grateful for the many people and organizations who help us to provide excellence in arts and culture to our community.

Another key milestone was reached in 2018 as we developed our first Strategic Plan, a document which will shape our organizational priorities from 2019-2021. We can’t wait to show you what’s next for The Reach and hope to see you often in 2019!



# by the numbers

## OVERALL ATTENDANCE

Total Annual Attendance

25,065

Total Programming & Outreach Attendance

17,384

## EXHIBITIONS & PUBLICATIONS

Curated Exhibitions

14

Community Exhibitions

8

Exhibitions on Tour

2

Publications

8

## EDUCATION & PUBLIC PROGRAMS

Total Events & Programs

321

Programs & Events for Adults

119

Programs & Events for Kids & Youth

99

Programs & Events for All Ages

103

# Season One

## EXHIBITIONS

January 18 – May 6, 2018



### The Projectionist

**Mark Neufeld**

*The Projectionist* combines video, painting, performance, and objects from The Reach's historical collections to explore cinematic histories, settler narratives, gender roles, and museum collections as sites of contested value and values. The exhibition also considers the role museum artifacts (and objects in general) play in the construction of identities. Neufeld's expansive and playful approach to exhibition-making conflates artistic and curatorial conventions while loosely tethering strands of narrative and pictorial traditions with an overarching sense of theatricality.

Installation view of *The Projectionist*  
Photo: SITE Photography



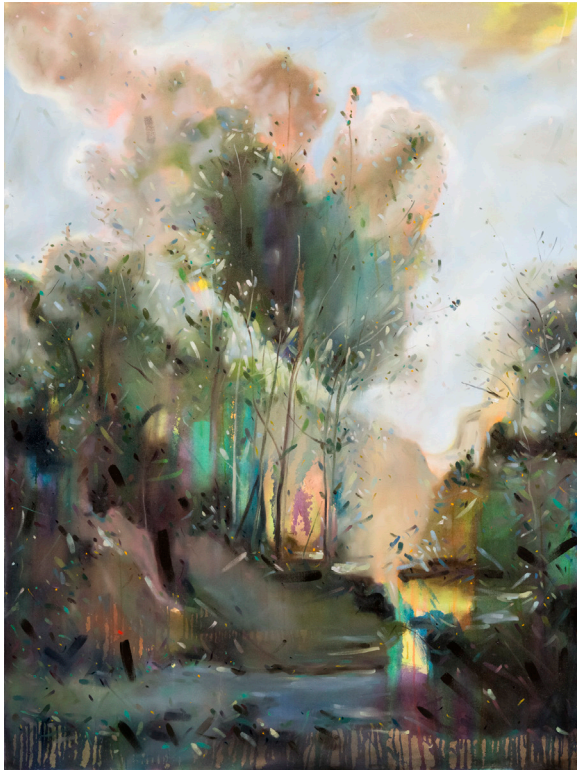
### Salt Water Skin Boats

**Erica Grimm**

*Salt Water Skin Boats* is an inter-arts project by visual artist Erica Grimm in collaboration with acclaimed sound artist Sheinagh Anderson and artist/arborist Tracie Stewart. The exhibition consists of a large-scale installation of sculptural forms based on ancient water-going vessels known as coracles. These suspended forms are illuminated from within and combined with an experimental soundscape to create an embodied experience that draws attention to the life-sustaining connections between the precariously balanced chemistry of the ocean and the human body.

Installation view of *Salt Water Skin Boats*  
Photo: SITE Photography





## Search by Image

### **Christopher Friesen**

*Search by Image* presents recent paintings by Christopher Friesen that are based on the ubiquity and circulation of imagery from the Western art historical canon. Using landscape paintings by French artist Jean Baptiste Camille Corot (1796-1875) as a point of departure, in these new works Friesen explores notions of influence, quotation, authorship, and the “real” in the age of digital reproduction.

Christopher Friesen, *Le Vallon des Chèvres*, 2018, oil and acrylic wash on canvas, 64x48 in.  
Image courtesy of the artist



## Touch

### **Marjatta Itkonen**

Throughout her decades-long practice, Marjatta Itkonen has made little distinction between her life and her artwork: they are inseparable. Recently she has begun creating figurative paper sculptures that recall her relationship with her mother, who remained in Finland when the artist immigrated to Canada in 1972. Itkonen’s treatment of domestic subject matter and her adeptness with the human form culminate in poignant visions of the persistence of familial relationships across time and space.

Installation view of *Touch*: Marjatta Itkonen  
Photo: SITE Photography

# season two

## EXHIBITIONS

May 24 – September 2, 2018



### Tales Untold

**Rebecca Chaperon, Davida Kidd, Chris Reid**

Although stylistically different, the work in this exhibition shares a common bond through the artists' relationship to literary structure and storytelling. Accomplished BC writers Susan Musgrave, Zsuzsi Gartner, Erika Thorkelson, and Chelsea Rooney responded to this body of work by assisting with the curatorial selection process and crafting interpretive texts that are incorporated throughout the exhibition, and formed the core of the accompanying catalogue publication.

Installation view of *Tales Untold*  
Photo: SITE Photography



### Procession

**Saskia Jetten**

Saskia Jetten's work is grounded in printmaking but also includes drawing, soft sculpture, and stop-motion animation. In this exhibition Jetten explores identity and interpersonal relationships, often using the theme of masks and masquerade and the figure of the clown as they relate to the theatre of public behaviour. The works also push forward the possibilities of print as a medium and printmaking as an artistic practice through the use of repetition, reflection, and stop-motion animation.

Saskia Jetten, *Living Up?*, 2017, stone lithograph on paper, linocut on chiffon silk, organza and mulberry paper, frame, 53 x 30 x 2 in.  
Photo: SITE Photography



## Of the Standard of Taste

**Andrea Hooge, Kathleen McGiveron**  
Curated by Andrea Pepper, Aboriginal  
Curatorial Intern

This exhibition considers the relationship between the aesthetics of kitsch and the role that commercial platforms such as Instagram and Etsy play in the critical reception of contemporary art. Using scratchboards and ceramics respectively, Hooge and McGiveron create works that recall childhood narratives, presenting unusual creatures that are both sweet and unnerving.

Above: Installation view of *Of the Standard of Taste*  
Photo: SITE Photography

Left: Installation view of *Tales Untold*  
Photo: SITE Photography

# Season three

## EXHIBITIONS

September 27, 2018 – January 6, 2019



### Behind the Lines: Contemporary Syrian Art

Organized and circulated by the Pentiction Art Gallery, Curated by Paul Crawford and Humam Alsalim

Featuring paintings, photos, video and sculptures by 20 contemporary Syrian artists, this exhibition provides a unique window into the lives and minds of those affected by the devastating war through their art. The Reach organized two special exhibition tours with Arabic translation for this exhibition.

Fadi al-Hamwi, *Gloating* (detail), 2014, oil on canvas, 62 x 62.5 in.  
Photo: Paul Crawford



### Ambivalence Blvd

#### Dick Averns

In 2009 Dick Averns was embedded with Canadian troops in the Middle East as a part of the Canadian Forces Art Program, gaining access to first-hand art-making in areas of conflict. This exhibition includes examples of the resulting large-scale photographic works and a survey of Averns' evolving series of performances and videos also titled *Ambivalence Blvd* (1999–ongoing). A cogent investigation into the use and control of public space, *Ambivalence Blvd* has been continually updated to reference contemporary events and sites of power.

Dick Averns, *Retired Observation Posts (MFO North Camp, Sinai)* (detail), 2009, digital print on aircraft grade aluminum, 40 x 56.5 x 0.5 in.  
Image courtesy of the artist



Installation view of *Behind the Lines: Contemporary Syrian Art*  
 Photo: SITE Photography



### British Columbia's War, 1914–1918

Organized and circulated by the Royal BC Museum

This bilingual exhibition educates British Columbians about the contributions of their forebears in the First World War. *British Columbia's War, 1914–1918* is comprised of archival photographs, fascinating stories, and historical artifacts drawn from the RBCM's extensive collection, and expanded upon with additional content from The Reach's own collection.

Soldiers of the 48th Battalion (Canadian Expeditionary Force), marching down Government Street in front of the Empress Hotel, Victoria, 1915.  
 Image courtesy of Royal BC Museum

Canada

This project has been made possible in part by the Government of Canada.  
 Ce projet a été rendu possible en partie grâce au gouvernement du Canada.

ROYAL BC MUSEUM

# touring exhibitions

## Grand Theft Terra Firma

**David Campion & Sandra Shields**

*Grand Theft Terra Firma* tackles settler responsibility head-on. David Campion and Sandra Shields disrupt the celebratory mythology of nation building by reframing the settlement of Canada as a complex heist masterminded by criminals in London and played out on the ground by a gang of greedy thieves. Combining photography and installation, and developed in collaboration with many partners from the Stó:lō community, *Grand Theft* blends popular culture with original source material to consider Canada's colonial history.



### Tour Schedule

St. Mary's University Art Gallery (Halifax, NS)  
Diefenbaker Centre Canada (Saskatoon, SK)  
Art Gallery of Peterborough (Peterborough, ON)  
Two Rivers Gallery (Prince George, BC)  
Grand Forks and District Art and Heritage Centre (Grand Forks, BC)

Jun 8–Aug 5, 2018  
Jan 7–Mar 15, 2019  
Apr 14–Jun 24, 2019  
Oct 17, 2019–Jan 5, 2020  
Aug 29–Nov 14, 2020



## Ready Player Two

**Sonny Assu & Brendan Tang**

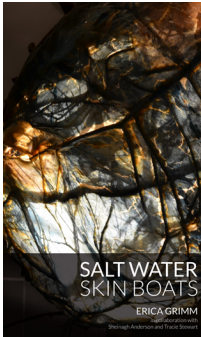
With a desire to explore shared interests in their work, Assu and Tang incorporate elements of popular culture—in particular science fiction and various comic and gaming cultures—to consider the impact of these forms of visual culture on their respective practices, and to examine how these forms read as symbols of cultural identity and present possibilities for rethinking postcolonial relations in contemporary society.

### Tour Schedule

Yukon Arts Centre (Whitehorse, YK)  
Touchstones Gallery (Nelson, BC)  
Niagara Artists Centre (St. Catharines, ON)  
Art Gallery of York University (Toronto, ON)  
Illingworth Kerr Art Gallery (Calgary, AB)

Mar 8–May 26, 2018  
Jun 16–Aug 5, 2018  
Sep 7–Dec 7, 2018  
Jan 17–Mar 17, 2019  
Jan 14–Mar 7, 2020

# publications



## Salt Water Skin Boats

**Erica Grimm**

**In collaboration with Sheinagh Anderson and Tracie Stewart**

A 20-page brochure with bi-fold cover. Features an introduction from curator Laura Schneider, an interview with the artist and collaborators, contributor biographies, a list of works, and nine colour reproductions.



## Search by Image

**Christopher Friesen**

A 26-page soft-cover catalogue with an essay by Geoffrey Carr and curator Laura Schneider, an artist CV, and selected biography. Eleven colour reproductions including exhibition installation photos.



## Touch

**Marjatta Itkonen**

A fully illustrated three-fold brochure with colour reproductions, an essay by curator Laura Schneider, and text from the artist.



## Tales Untold

**Chris Reid, Davida Kidd, Rebecca Chaperon**

A 72-page soft-cover book with introductory text from the curators Laura Schneider and Adrienne Fast, and interpretive fiction writing by Zsuzsi Gartner, Erika Thorkelson, Susan Musgrave, and Chelsea Rooney. Biographies of the artists and the writers are also included, along with a list of works. Includes 35 colour reproductions.

# publications



## Procession

**Saskia Jetten**

A three-fold brochure with an essay by Laura Schneider and Adrienne Fast, a list of works, and six colour reproductions.



## Of the Standard of Taste

**Andrea Hooge, Kathleen McGiveron**

A three-fold brochure with an essay by curator Andrea Pepper and 4 colour reproductions.



## Behind the Lines: Contemporary Syrian Art

A 55-page catalogue with introductory essays by Paul Crawford, Curator of the Penticton Art Gallery, and Laura Schneider, Executive Director of The Reach. Also features biographies, artist statements, and photographs of all 20 participating artists, a list of works, and 55 colour reproductions. Arabic translations of both introductory essays and the artist statements were also included.



## Dick Aerns: Ambivalence Blvd

**Dick Aerns**

A tri-fold brochure with an essay by curator Adrienne Fast, a list of works, and 5 colour reproductions.



# historical

## COLLECTIONS AND PROGRAMMING



**Kris Foulds**  
Curator of Historical Collections

**2018** was a very active year for historical collections and programming and it is clear that awareness is growing about the outstanding resources offered by The Reach.

This uptick in activity can be attributed to several factors, including increased accessibility to online collections achieved through the migration of our database to new software in 2017, and two successful social media campaigns that have allowed us to share our holdings with a vast online audience. The popular *Then and Now* social media series, an initiative led by Marc Forcier and Connie Hackett, places archival photographs of our community in front of the current setting allowing for interesting comparisons. Our online *100 Days of The Reach* fundraiser was a great vehicle to showcase our material culture collection online while giving audiences the opportunity to sponsor an object for the year in support of collections preservation.

The emphasis of our digitization efforts shifted this year, as generous funding received from the Irving K. Barber Learning Centre's BC History Digitization Program will be concentrated on the digitization of *The Punjabi Patrika*, one of only two bilingual Punjabi/English newspapers published in Canada. This archive was recently donated to The Reach by owner/publisher Andy Sidhu and is comprised of the complete run of the publication from October 1996 to 2014. When the project is complete, the full run of the *Patrika* will be available online and searchable in both English and Punjabi. Acquisition of the *Patrika* makes The Reach's collections more representative of our community's composition

and completes the archive of local news publications.

As always, community engagement, research, consultation, and outreach activities are a big part of what we do. Longstanding relationships with The City of Abbotsford, The University of the Fraser Valley History Department, and the South Asian Studies Institute (SASI) keep The Reach regularly involved with research and education projects of importance to our community. Our involvement in a range of other public initiatives, including Communities in Bloom, Jane's Walks, the Philip Sheffield High School project, and numerous historical publications allow us to disseminate our research, expertise, and collections beyond the museum-going audience and to support worthwhile civic projects.

Our relationship with educators in the region continues to deepen. The number of community groups and schools requesting field trips, tours, and history presentations is on the rise, and The Reach took on the sole responsibility for the coordination of the Fraser Valley Regional Heritage Fair in 2018. We are delighted to welcome schools from Hope and Agassiz in 2018, making it truly a Fraser Valley Fair. Equally exciting was the increase in financial sponsorship realized this year thanks to the support of our local business community. We hope to maintain this momentum and these valuable relationships as the Fraser Valley Heritage Fair grows in the future.

**Kris Foulds**  
Curator of Historical Collections

# education

## OUTREACH AND PUBLIC PROGRAMMING



**Anna Williams**  
Curator of Learning &  
Community Engagement

**What** better way to celebrate ten years of The Reach than with a crowded calendar full of programs, events and community outreach! In 2018 The Reach offered over 300 educational and public programs and special events that welcomed over 17,000 people from our community and beyond.

Each year The Reach is visited by learners of all ages. We host field-trip programs for everyone from preschoolers to university students and also regularly give tours to private- and home-school students. This year over 900 visitors from 20 different schools in the region enjoyed tours with curatorial staff and educational docent Laura Smith.

We were fortunate to receive financial consideration from Young Canada Works in Heritage and from Canada Summer jobs which enabled us to hire four exceptional students to join our staff. These summer students planned and delivered summer camps for kids aged 6-12, assisted with community outreach, digitized materials from our collection, and provided invaluable support shaping our 100 Days of The Reach fundraising campaign.

We also had support from the Young Canada Works Building Careers in Heritage program to hire Marc Forcier as our Cultural Programs Intern. Marc played an instrumental role in two Block Party events that drew record attendance numbers and introduced audiences to a range of talented performers. He was also a huge support for our social media campaigns,

generating content for the *Then & Now* series and planning a forthcoming campaign called *Fun Fact Friday*.

Hundreds of visitors took advantage of our free, drop in tours with knowledgeable docent Guenther Krueger, and our studio programs increased in 2018 with the help of our dedicated facilitators Meshaal Alzeer, Sherlock (Sidi) Chen, Chantelle Fawcett, Kim Glover, Amy Guenther, and Austin Kwidzinski. Once again this year we were pleased to have Barry Magrill deliver two compelling art history classes: *The French Salons of the 18th and 19th Centuries* in the spring, and *Fakes, Forgeries and Frauds* in the summer.

One of our biggest successes in 2018 was the enormous growth in attendance at our C3 program which nearly doubled over the last year. The quality of our speakers and the input from our dedicated volunteers are surely a huge part of this success and we're truly grateful to everyone who participated and attended this program in 2018.

Looking forward to seeing you all in 2019 for another full slate of offerings in education, outreach, and public programming!

**Anna Williams**  
Curator of Learning & Community  
Engagement



# *school trips*

A total of **28 groups** from 20 schools took advantage of our educational fieldtrip programs based on contemporary art or local heritage, with **716 children** and **191 adults** attending.

## PARTICIPATING SCHOOLS SCHOOL DISTRICT 34 – ABBOTSFORD

Yale Secondary School, Robert Bateman Secondary School, Rick Hansen Secondary School, W. J. Mouat Secondary School, Colleen and Gordie Howe Middle School, Auguston Elementary School, Mt. Lehman Elementary School, Margaret Stenerson Elementary School, Jackson Elementary School, Sandy Hill Elementary School, Abbotsford Virtual School, Bakerview Centre for Learning.

## PRIVATE SCHOOLS

Abbotsford Christian Secondary School, Abbotsford Christian Elementary School, Langley Christian School, Surrey Christian School, Mennonite Educational Institute, Homeschoolers of the Abbotsford Area, Home School Group, Montessori Preschool.



# programs & events

## January

- 8 Heritage Talk with Kris Foulds: Scandinavian Club
- 10 C3: Tour of the Metzger Collection with Greg Thiessen
- 15 Yoga in the Gallery
- 17 C3: Documentary Film Screening at the Mennonite Heritage Museum
- 18 Opening Reception: Winter/Spring Season
- 19 Artist Talk with Mark Neufeld
- 19 The Docent is Present (Drop-in Tours)
- 19 Heritage Talk with Kris Foulds: Golden Age Society
- 20 Brunch with the Artists: Mark Neufeld, Erica Grimm, Chris Friesen and Marjatta Itkonen
- 21 The Docent is Present (Drop-in Tours)
- 21 Sunday Family Arts with Sidi Chen, BFA
- 22 Yoga in the Gallery
- 24 C3: Tour of The Reach with Laura Schneider
- 26 The Reach Art Club with Meshaal Alzeer, BFA
- 26 The Docent is Present (Drop-in Tours)
- 27 Abbotsford Family Literacy Day Celebration
- 28 The Docent is Present (Drop-in Tours)
- 29 Yoga in the Gallery
- 31 C3: Missing Murder Suspected with Author Ed Stone



## February

- 1 Art History: The French Salons of the 18th and 19th Centuries with Barry Magrill, PhD
- 2 The Docent is Present (Drop-in Tours)
- 2 The Reach Art Club with Meshaal Alzeer, BFA
- 4 Sunday Family Arts with Chantelle Fawcett, BFA
- 4 The Docent is Present (Drop-in Tours)
- 5 Yoga in the Gallery
- 7 C3: On My Travels in Iran with Bill Thiessen
- 8 Art History: The French Salons of the 18th and 19th Centuries with Barry Magrill, PhD
- 9 The Reach Art Club with Meshaal Alzeer, BFA
- 14 C3: On The Shady Side with Kris Foulds
- 15 Art History: The French Salons of the 18th and 19th Centuries with Barry Magrill, PhD
- 16 The Reach Art Club with Meshaal Alzeer, BFA
- 16 The Docent is Present (Drop-in Tours)
- 17 (Not Your Typical Canadian) Block Party co-hosted by Black Connections
- 18 Sunday Family Arts with Chantelle Fawcett, BFA
- 18 The Docent is Present (Drop-in Tours)
- 19 Yoga in the Gallery
- 20 Fundraising Reception: Holota Art Show (Fundraising Event)
- 21 C3: The Underground Railroad with Carolyn Abramson
- 22 Art History: The French Salons of the 18th and 19th Centuries with Barry Magrill, PhD
- 23 The Docent is Present (Drop-in Tours)
- 23 Pro-D Day Art Camp
- 25 The Docent is Present (Drop-in Tours)
- 26 Yoga in the Gallery
- 28 C3: The Quiet in the Land with Richard Toews

## March

- 1 Art History: The French Salons of the 18th and 19th Centuries with Barry Magrill, PhD
- 2 The Reach Art Club with Meshaal Alzeer, BFA
- 4 Sunday Family Arts with Chantelle Fawcett, BFA
- 4 The Docent is Present (Drop-in Tours)
- 5 Yoga in the Gallery
- 6 Art History: The French Salons of the 18th and 19th Centuries with Barry Magrill, PhD
- 7 C3: How Did We Get to the 49th Parallel? with Molly Ungar
- 9 The Reach Art Club with Meshaal Alzeer, BFA
- 9 The Docent is Present (Drop-in Tours)
- 12 Yoga in the Gallery
- 14 C3: My Stories: 99 Years in Abbotsford with Ernie Poignant
- 15 Opening Reception: Community Art Space (Communitas Supportive Care Society), and Art on Demand 4.2 (Jacquelyn Miller curated by Kendra Anderson)
- 16 The Docent is Present (Drop-in Tours)
- 16 The Reach Art Club with Meshaal Alzeer, BFA
- 17 Artist Studio Tour with Chris Friesen
- 18 Sunday Family Arts with Chantelle Fawcett, BFA
- 18 The Docent is Present (Drop-in Tours)
- 19-20 Spring Break Art Camps
- 20 Tour & Try for Rotary Members
- 21 C3: Atlanta, Georgia in the Martin Luther King Days with Walter and Mabel Paetkau
- 21-29 Spring Break Art Camps
- 28 C3: A Migration Story: Why People Have to Move and What Happens to Them with Kanta Naik
- 28 Film Screening & Discussion: Water Warriors followed by discussion with Director Michael Premo, and activist Nipawi Kakinoosit

## April

- 4 C3: Modernity and The Great War with Molly Ungar
- 5 An Evening with Alanna Mitchell
- 6 The Docent is Present (Drop-in Tours)
- 7 Ocean Change Symposium and Knowledge Sharing Workshop
- 8 Sunday Family Arts with Chantelle Fawcett, BFA
- 8 The Docent is Present (Drop-in Tours)
- 9 Yoga in the Gallery
- 11 C3: Intoxication in Art History with Adrienne Fast
- 13 The Docent is Present (Drop-in Tours)
- 14 Chamber Concert featuring Susan Choi
- 15 The Docent is Present (Drop-in Tours)
- 16 Yoga in the Gallery
- 17 Heritage Tour with Kris Foulds: Sikh Heritage Museum
- 18 C3: We Hunt for the Holy Grail with Bill Overy
- 19- 20 Fraser Valley Regional Heritage Fair
- 20 The Docent is Present (Drop-in Tours)
- 22 Sunday Family Arts with Sidi Chen, BFA
- 22 The Docent is Present (Drop-in Tours)
- 23 Yoga in the Gallery
- 24 The Reach Art Club with artist Amy Guenther
- 25 C3: Public Art: What, Why, Where? with Laura Schneider and Adrienne Fast
- 27 Pro-D Day Art Camp
- 27 The Docent is Present (Drop-in Tours)
- 29 The Docent is Present (Drop-in Tours)

## May

- 1 The Reach Art Club with artist Amy Guenther
- 2 C3: The Draining of Sumas Lake with Kris Foulds
- 3 Community Art Space Program: Hear and See Poetry Reading
- 4 Heritage Talk with Kris Foulds: Chilliwack Rotary
- 4 The Docent is Present (Drop-in Tours)
- 5 Brushstrokes of Life: Myrtle-Anne Rempel Book Launch (Fundraising Event)
- 6 Sunday Family Arts with Sidi Chen, BFA
- 6 Heritage Tour with Kris Foulds: Musselwhite Cemetery (part of Jane's Walk)
- 6 The Docent is Present (Drop-in Tours)
- 9 C3: Tour of Venema Pottery Studio and Gardens with Herman Venema
- 16 C3: Tour of Stave Falls Powerhouse Museum with Dave Devitt
- 24 Opening Reception: Spring/Summer Season
- 25 Opening Reception: Community Art Space (Fraser Valley Brain Injury Association)
- 25 After/WorkShop with Chris Reid
- 26 Brunch with the Artists: Saskia Jetten, Davida Kidd, Rebecca Chaperon, Chris Reid
- 27 Sunday Family Arts with Sidi Chen, BFA
- 27 The Docent is Present (Drop-in Tours)
- 28 Yoga in the Gallery
- 29 The Reach Art Club with artist Amy Guenther
- 29 Volunteer Fair
- 31 Art History: Fakes, Forgeries and Frauds with Barry Magrill, PhD

## June

- 3 The Docent is Present (Drop-in Tours)
- 4 Yoga in the Gallery
- 5 The Reach Art Club with Austin Kwidzinski, BFA
- 7 Art History: Fakes, Forgeries and Frauds with Barry Magrill, PhD
- 9 Broads Brunch at Brambles Bistro (Fundraising Event)
- 10 Sunday Family Arts with Sidi Chen, BFA
- 10 The Docent is Present (Drop-in Tours)
- 11 Yoga in the Gallery
- 12 The Reach Art Club with artist Amy Guenther
- 14 Art History: Fakes, Forgeries and Frauds with Barry Magrill, PhD
- 19 The Reach Art Club with artist Amy Guenther
- 20 Launch Reception for 100 Days of The Reach Fundraiser
- 21 Heritage Talk with Kris Foulds: Abbotsford Genealogical Society
- 21 Community Booth: National Indigenous Peoples Day
- 21 Art History: Fakes, Forgeries and Frauds with Barry Magrill, PhD
- 22 The Docent is Present (Drop-in Tours)
- 24 The Docent is Present (Drop-in Tours)
- 24 Sunday Family Arts with Sidi Chen, BFA
- 26 The Reach Art Club with artist Amy Guenther
- 28 Art History: Fakes, Forgeries and Frauds with Barry Magrill, PhD
- 29 The Docent is Present (Drop-in Tours)



## July

- 1 Community Booth: Canada Day Celebrations
- 2-4 Summer Art Camps
- 5 Art History: Fakes, Forgeries and Frauds with Barry Magrill, PhD
- 5-6 Summer Art Camps
- 7 Community Booth: BerryFest
- 7 Community Booth: Library Summer Bash
- 9 -11 Summer Art Camps
- 12 Community Booth: Jam in Jubilee
- 12-13 Summer Art Camps
- 15 Sunday Family Arts with Sidi Chen, BFA
- 16 Panel Discussion and Publication Launch for Tales Untold with artists Davida Kidd, Rebecca Chaperon, writers Erika Thorkelson, Susan Musgrave, and Zsuzsi Gartner
- 16-18 Summer Art Camps
- 19 Community Booth: Jam in Jubilee
- 19-20 Summer Art Camps
- 20 The Docent is Present (Drop-in Tours)
- 21 Cultural Exchange: Curated Second Hand Market (Fundraising Event)
- 23-25 Summer Art Camps
- 26-27 Summer Art Camps
- 26 Community Booth: Jam in Jubilee
- 27-31 Summer Art Camps

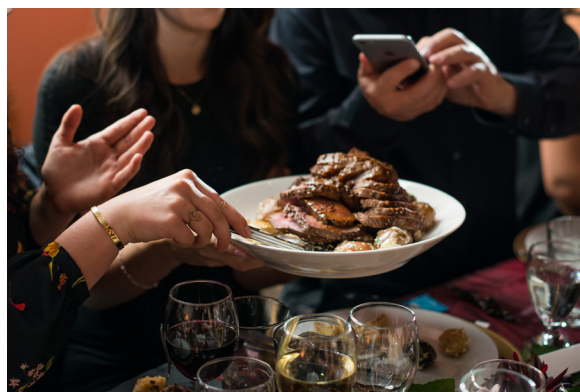
## August

- 1-3 Summer Art Camps
- 2-3 Ramble: Drop-In Lantern Workshop
- 4-6 Ramble: Drop-In Lantern Workshop
- 6 Community Booth: Jam in Jubilee
- 7-8 Ramble: Drop-In Lantern Workshop
- 7-8 Summer Art Camps
- 9 Ramble: Lantern Performance
- 10 Heritage Talk with Kris Foulds: Worthington Pavilion
- 9-10 Summer Art Camps
- 12 Sunday Family Arts with Kim Glover, BFA, MEd
- 13-14 Summer Art Camps
- 15-17 Summer Art Camps
- 16 Heritage Tour with Kris Foulds: Historic Downtown Abbotsford (part of Jane's Walk)
- 19 The Docent is Present (Drop-in Tours)
- 19 Ramble: Stoney Creek Walk
- 20-22 Summer Art Camps
- 23-24 Summer Art Camps
- 24-26 Ramble: Human Loomin' (High Street Shopping Centre)
- 25 Ramble: Human Loomin' High Street Shopping Centre)
- 26 The Docent is Present (Drop-in Tours)



## September

- 2 The Docent is Present (Drop-in Tours)
- 5 C3: Studio Visit with artist Kathleen Menges
- 10 Heritage Talk with Kris Foulds: Canadian Federation of University Women
- 11 Volunteer Outreach
- 12 C3: Documentary Film Screening at the Mennonite Heritage Museum
- 15 Bacchanal Gala Fundraiser
- 19 C3: Tour of The Metzger Collection with Greg Thiessen
- 24 Heritage Tour with Kris Foulds: Historic Downtown Abbotsford
- 25 Heritage Tour with Kris Foulds: Historic Downtown Abbotsford
- 26 C3: Tour of the Blue Heron Nature Reserve with Morian Perepelitza
- 27 Opening Reception: Fall/Winter Season
- 29 Abbotsford Arts Council Arty Awards hosted at The Reach
- 30 Culture Days Open House
- 30 Sunday Family Arts with Kim Glover, BFA, MEd



## October

- 3 C3: Tour of Behind The Lines with Curator Adrienne Fast
- 5 The Docent is Present (Drop-in Tours)
- 6 Tour of Behind the Lines with Curator Adrienne Fast, and Arabic translation by Rena Shohmelian
- 7 The Docent is Present (Drop-in Tours)
- 10 C3: Tour of British Columbia's War, 1914-1918 with Curator Kris Foulds
- 11 Opening Reception: Community Art Space (Purple Lights Nights)
- 11 Every Girl Matters Event with GIRLKIND
- 12 Homeschool Art Class with artist Amy Guenther
- 12 The Docent is Present (Drop-in Tours)
- 13 Teen Portfolio class with artist Amy Guenther
- 13 Tour of Behind the Lines with Curator Adrienne Fast, and Arabic translation by Rena Shohmelian
- 14 Sunday Family Arts with Kim Glover, BFA, MEd
- 15 Heritage Talk with Kris Foulds: Probus Abbotsford
- 17 Community Booth: Community Banner Info at the Abbotsford Recreation Centre
- 18 Trauma Informed Yoga
- 19 The Docent is Present (Drop-in Tours)
- 20 Teen Portfolio class with artist Amy Guenther
- 21 The Docent is Present (Drop-in Tours)
- 23 Learn To Draw for Adults with artist Amy Guenther
- 24 C3: Bengali Folk Art Surprises with Curator Adrienne Fast
- 24 Life Writing Workshop with Philip Sherwood
- 26 Reel Change Indigenous Film Series: Shi-Shi Etko and The Lynching of Louie Sam with respondent Nicola Campbell
- 26 Homeschool Art Class with artist Amy Guenther
- 26 The Docent is Present (Drop-in Tours)
- 27 Teen Portfolio class with artist Amy Guenther
- 28 Sunday Family Arts with artist Amy Guenther
- 30 Learn To Draw for Adults with artist Amy Guenther
- 31 C3: It's Not The Ships with Philip Sherwood
- 31 Community Booth: Moo or Boo at EcoDairy

## November

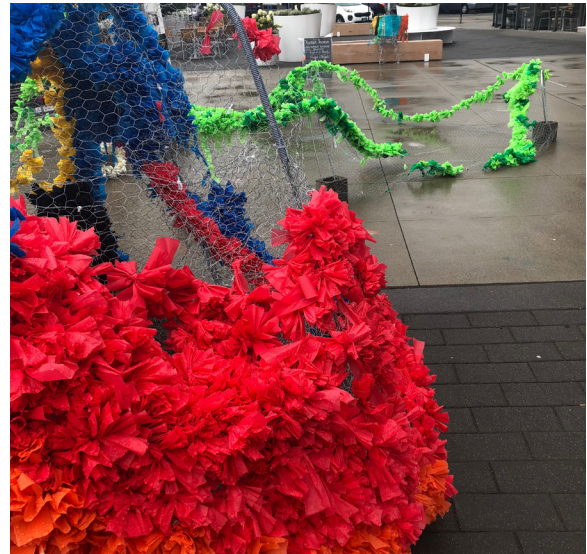
- 1 Abbotsford Community Services Newcomers Tour
- 2 Homeschool Art Class with artist Amy Guenther
- 2 The Docent is Present (Drop-in Tours)
- 3 La Dolce Vita: Opera Recital with Dhanya Dasa (Fundraising Event)
- 6 Learn To Draw for Adults with artist Amy Guenther
- 7 C3: Canada's Last 100 Days in WWI with Peter-William Slade
- 8 Trauma Informed Yoga
- 9 Homeschool Art Class with artist Amy Guenther
- 9 The Docent is Present (Drop-in Tours)
- 9 Abbotsford Community Services Newcomers Tour
- 9 Reel Change Indigenous Film Series: Reel Injun
- 11 Remembrance Day Reception
- 13 Learn To Draw for Adults with artist Amy Guenther
- 14 C3: Remembering The Great War with Joy Barratt
- 15 Opening Reception: Community Art Space (Abbotsford Photo Arts Club) and Art on Demand 4.4 (Mallory Donen curated by Kate Petrusa)
- 16 Homeschool Art Class with artist Amy Guenther
- 18 Sunday Family Arts with artist Amy Guenther
- 21 C3: Untold Stories of a Paramedic with Luciano Nisi
- 23 Pro-D day Art Camp
- 23 The Docent is Present (Drop-in Tours)
- 23 Reel Change Indigenous Film Series: Songs My Brothers Taught Me with respondent Deb Silver
- 25 The Docent is Present (Drop-in Tours)
- 28 C3: The Seaforth Highlanders & WWI with James Calhoun
- 29 Holly High Tea (Fundraising Event)

## December

- 1 Community Booth: Winter Jubilee Tree Lighting
- 2 Sunday Family Arts with artist Nicole Friesen
- 5 National Day of Action on Violence against Women and Girls event
- 5 C3: Everything You Wanted to Know About The Reach but Were Afraid to Ask with Executive Director Laura Schneider
- 7 The Docent is Present (Drop-in Tours)
- 7 Reel Change Indigenous Film Series: The Lesser Blessed with respondent Roxanne Charles
- 8 Community Banner Project Workshop in partnership with the City of Abbotsford Department of Parks, Recreation & Culture
- 10 Volunteer Fête
- 12 C3: Taking the Pulse of Water Resources in the Fraser Valley with Steven Marsh
- 15 Community Banner Project Workshop in partnership with the City of Abbotsford Department of Parks, Recreation & Culture
- 16 Sunday Family Arts with Austin Kwidzinski, BFA
- 21 The Docent is Present (Drop-in Tours)
- 23 The Docent is Present (Drop-in Tours)
- 28 The Docent is Present (Drop-in Tours)
- 30 The Docent is Present (Drop-in Tours)

# the reach turns 10!

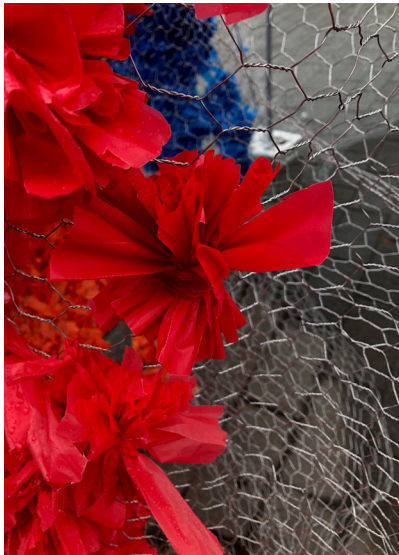
**Ramble: Art Outdoors** is a series of socially engaged, pop-up art events taking place around Abbotsford during the summer of 2018 as part of the celebration of The Reach's 10th Anniversary.



## Human Loomin'

**Shannon Thiesen and Chelaine Froese**

These artists, who are also educators at ASIA North Poplar in Abbotsford, set up their project at Highstreet Shopping Centre over the course of a weekend in August. Using vibrant material blooms, the artists invited the public to “colour in” large-scale chicken wire sculptures. Each colour was assigned to a particular piece of statistical information about our community. For example, the colours used in one form represent the different languages spoken in Abbotsford. These brightly coloured sculptures are visual representations of our community composition.





## The Stoney Creek Project

### Jay White

Working with students, local residents, scientists, and others, Jay White traversed Stoney Creek, collecting knowledge, stories, and memories about the stream and the surrounding area. This information has been added to a 20-foot long, hand-drawn map as a collaborative record of interactions between humans, wildlife, and the natural environment.



## Luminous Puppet Performance

### Randi Edmundson and Friends

Inspired by Abbotsford's natural and cultural history, puppet artist Randi Edmundson and a team of colleagues created a 16-foot long, illuminated sturgeon puppet, affectionately named "Barb." On August 9, Barb made her debut at Mill Lake during a stunning performance by the Calvin Dyck Youth Orchestra. The luminous puppet was accompanied by hundreds of children who formed a glittering imaginary river from the small lanterns they made at community outreach events throughout the summer.



# volunteers

In 2018, an extraordinary team of 87 volunteers dedicated a total of 3069 hours to ensuring the exhibitions, events, and programs at The Reach were a success! Thank you to:

## DOCENTS

Guenther Krueger  
Morian Perepelitza  
Laura Smith

## VOLUNTEERS

Kendra Anderson  
Wanda Anderson  
Patricia Antonelli  
Emily Arnett  
Harneet Atwal  
Simrat Banghu  
Charlene (Char) Bates  
Sam Bridge  
Chelsea Brubaker  
Kimberly Choi  
Rayann Couper  
Dan Cowan  
Karen Craig  
Kulbir Dhillon

Katie Diespecker  
Lisa Edwards  
Sara Ellis  
Nicole Falk-Friesen  
Marianne Fedori  
Aird Flavelle  
Sheila Flavelle  
Marian Flodin  
Dorothy Friesen  
Jing Geng  
Harmeet Gill  
Ann Gillard  
Juanita Gosling  
Sophia Han  
Anmol Hans  
Anjum Haque  
Anwarul Haque  
Johanna Harrington  
Daphne Henselwood  
Joyce Henson  
Karen Houg  
Duan Hu

Joan Hunter  
Amy Hwang  
Rasha Ibrahim  
Emily Isaacson  
Manvir Jawanda  
Theresa Jenkins  
Irene Jeong  
Gurpreet Kang  
Joyce Kelly  
Hyeonjeong Kwon  
Jennifer Lee  
Linda Lee  
Olessia Leffler  
Odile LeFloch  
Tara Lindley  
Linda Matties  
Tannis McQueen  
Marcus Meng  
Sharon Mitchell  
Kemone Moodley  
Diane Moran  
Jennifer Nguyen

Ole Nielson  
Dora Nordal  
Gloria Park  
Andrea Pepper  
Kate Petrusa  
Mel Rempel  
Faizal Roy  
Sherrin Roynon  
Bhavrit Sandhu  
Gunisha Sanghera  
Katherine Searle  
Jill Shem  
Spencer Spenst  
Bob Strain  
Farah Syed  
Tricia Taylor  
Joyce Venema  
Brian Watson  
Melissa Wiebe  
Nicole Yakashiro  
Sophia Yoon  
Alexandra Zarycka



# emerge

## SUPPORTING EMERGING PROFESSIONALS

The Reach is proud to be a cultural incubator in our community. We have a series of programs and initiatives dedicated to fostering the professional development of aspiring culture workers and have had generous support from a number of sponsors, funders, and donors to this end. These extraordinary young people were part of our success in 2018.

**Andrea Pepper**

Aboriginal Curatorial Intern

*Funded with the support of the BC Arts Council and anonymous individual donors*

**Marc Forcier**

Cultural Programs Assistant

*Funded with the support of the Young Canada Works Building Careers in Heritage program*

**Harveen Dhaliwal**

Cultural Programs Assistant (summer)

*Funded with the support of Canada Summer Jobs*

**Gwen Topacio**

Archives Assistant (summer)

*Funded with the support of Canada Summer Jobs*

**Janae Gartly**

Cultural Programs Assistant (summer)

*Funded with the Support of Young Canada Works in Heritage*

**Daniel Sanders**

Cultural Programs Assistant (summer)

*Funded with the Support of Young Canada Works in Heritage*

**Kendra Anderson**

Practicum Student (2017/2018)

University of the Fraser Valley

**Lisa Edwards**

Practicum Student (2018/2019)

University of the Fraser Valley



## EMERGE AT THE REACH

**E**merge is a program designed to give aspiring artists and arts professionals aged 18-35 access to mentored, real-world opportunities as they navigate the transition toward established careers in the cultural sector. The program has matured into a suite of focused exhibition initiatives designed to provide aspiring artists and curators with the opportunities that matter most to their professional portfolios. To date, the Art on Demand exhibition series has presented a total of 17 exhibitions, organized by nine aspiring curators, presenting the work of 29 emerging artists from the Fraser Valley.

We are grateful to RBC for their ongoing and generous support of this program.

### 2018 EXHIBITIONS

#### **Art on Demand 4.1**

January 28, 2018 to March 11, 2018

Curator: Kendra Anderson, UFV Practicum Student

Artist: Joy Kinna

#### **Art on Demand 4.2**

March 16 - May 6, 2018

Curator: Kendra Anderson, UFV Practicum Student

Artist: Jacquelyn Miller

#### **Art on Demand 4.3**

September 27 - November 11, 2018

Curator: Kate Petrusa

Artist: Sarah Wright

#### **Art on Demand 4.4**

November 16, 2018 to January 6, 2019

Curator: Kate Petrusa

Artist: Mallory Donen

“

*This opportunity is often rare for young emerging artists and it was extremely valuable. This experience allowed me to connect with other artists, curators, and gallery representatives that I otherwise would have not had the chance to connect with.*

Joy Kinna, artist, Art on Demand 4.1 (Jan 18- Mar 11, 2018)

“

*...a program like this is very rare, as it gives emerging artists and curators their own space in a professional environment to present their work, which is important for us working to establish ourselves within such a cutthroat and demanding field of work...I honestly could not say thank you enough to The Reach and its staff for what they have done for me as well as our community.*

Kendra Anderson, Practicum Student (UFV, BFA 2019)

# fundraising

## AND DEVELOPMENT

Raising Funds and  
Raising the Bar for our  
10th Anniversary!



**Ingrid Epp**  
Director of Development

“  
*The best fundraiser I have attended  
in the Lower Mainland!*

K.M.

Bacchanal: Food. Wine. Revelry. Art.  
September 15, 2018

The Reach celebrated 10 years of excellence in the company of the friends and supporters whose vision and patronage has been the foundation of our success over the years. We pulled out all the stops for our special fête **Bacchanal: Food. Wine. Revelry. Art.** We raised the bar and serious funds with generous supporters who gathered to give to culture, to mingle and create with our Ramble: Art Outdoors artists, and to enjoy a meal fit for Bacchus himself, courtesy of Restaurant 62. Visitors enjoyed musical performances by Coalmont and Ben Cottrill, and bid on a suite of creative silent auction packages. We raised over \$24,000 net profit with the help of our guests and the special consideration of our event sponsors: Cap-It International Inc. (Hank & Elaine Funk), RDM Lawyers LLP, Reimer Hardwoods Ltd., Canadian Western Bank, CDW & Associates, and Milt and Rita Walker.

100 Days of The Reach

September 15 – December 31, 2018

Bacchanal was also the launch of a highly successful campaign to support historical collections at The Reach. 100 Days of *The Reach* gave the public the opportunity to select and sponsor an artifact for one year. The campaign, which primarily took place online, also provided a platform to share some of our treasures digitally with a broad audience. Our goal was to find 100 supporters to sponsor 100 artifacts at \$100 each, hoping to raise \$10,000. A generous additional donation from long-time Reach neighbours, the former owners of the Fraserway Esso, **Marg and Roy Warkentin** allowed us to exceed our goal, finishing the campaign with \$13,085. All sponsors will be featured on The Reach's social media channels in 2019.





## A Big Gift from a Model Philanthropist

Generous local philanthropist, longtime supporter of The Reach, and patron of community culture **Vivian Trethewey**, made an exceptional donation of \$50,000 to us for our 10th Anniversary. Vivian is an exemplary patron of the arts who truly understands the value of history, creativity, and critical thinking for learners of all ages.

## A Literary Legacy

May 5, 2018

Our most sincere thanks to longtime Reach donor and past Director, **Myrtle-Anne Rempel**, for choosing to launch her book *Brushstrokes of Life* at The Reach, and for donating all sales from this event to The Reach.

## Raising Funds with Community Friends

February 5-20, 2018

The Abbotsford Hospice Society partnered with The Reach to host the **Jutta Holota Art Sale & Fundraiser Reception** at The Reach. Proceeds from the sale of 45 works of art by the late Fraser Valley artist Jutta Holota, a founding member of the Abbotsford Palette Club in 1966, were shared by both charities.

## Brunching with Benefits

June 9, 2018

Our popular, annual **Broads Brunch @ Brambles Bistro** at Tanglebank Gardens has become a spring fundraising tradition. The brunch brings together some of our closest friends and supporters to savor decadent culinary brunch delicacies over bubbly. This year, our guests came decked out in fashionable hats, and watched green-thumb proprietor of Brambles Bistro, Brenda Falk, design a blooming creation. Thank you Brenda and Arnold Falk for co-hosting.

## Cultural Exchange: A Curated Second-Hand Market

July 21, 2018

This summer, The Reach brought together our friends in the cultural sector to host a second annual upscale market of gently used goods and collectibles at Thunderbird Plaza. Thanks to the Abbotsford Children's Theatre, Clearbrook Library, Fraser Valley Stage, and Heritage Abbotsford for participating to raise funds and awareness for Abbotsford's cultural organizations again this year.

## La Dolce Vita

November 3, 2018

In November, a magnificent opera recital with exceptional young Canadian tenor Dhanya Dasa had our galleries reverberating with the most joyous music while raising awareness and funds for our Emerge program.

## Holiday Cheer

November 29, 2018

Tracy Dueck and daughter Jessica Harrison of Tracycakes Bakery Café provided a warm welcome for a special event just before Christmas and co-hosted a sold-out **Holly High Tea** with The Reach. All proceeds from this event were passed on to The Reach.



# 2018 DONORS AND SUPPORTERS

## **HERITAGE PATRONS' CIRCLE \$40,000+**

Vivian Trethewey

## **LEGACY BUILDERS' CIRCLE \$20,000+**

BC Arts Council  
Canada Council for the Arts

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

Anonymous  
Government of Canada  
Cap-it International Inc - Hank and Elaine Funk

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

Columbia Kitchen Cabinets Ltd – Hans Kruger  
RBC Foundation  
Marg and Roy Warkentin

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

Abbotsford Hospice Society  
Abbotsford School District  
BC Heritage Fairs Society  
Janet Barrie  
Henry and Velma Braun  
CDW & Associates  
Canadian Western Bank  
Diane Delves  
Ingrid Epp  
David Kandal  
Lohn Foundation  
John Morrow  
Prospera Credit Union  
RDM Lawyers LLP  
Reimer Hardwoods Ltd – Colin and Sharon Reimer  
Myrtle-Anne Rempel  
Rotary Club of Abbotsford-Sumas  
Royal Canadian Legion-Abbotsford Branch 15  
TD Bank Group  
The Hamber Foundation  
Tourism Abbotsford  
Fran and Pieter Vanderpol  
Milt and Rita Walker

## **CURATORS' CIRCLE \$500-\$999**

Abbotsford Community Foundation  
Aldergrove Credit Union  
Michael P Forcier, CPA, Inc  
Juanita and Doug Gosling  
KPMG  
Sherrin Roynon  
Shape Property Management - Highstreet  
Slap Communications Ltd and Giesbrecht + Co  
Dr. Paramjit and Nerma Shergill  
Annette Strom

## **ARCHIVISTS' CIRCLE \$100-\$499**

Patsy Bartsch  
Bruce Beck  
Elizabeth Campbell  
Charlesworth Insurance Services Ltd  
Michael de Jong, MLA Abbotsford West  
Ronald and Ann Delair  
Adrienne Fast  
Marianne Fedori and Paul Gemmel  
Aird and Sheila Flavelle  
Rosalyn Francis  
Fraser Valley Regional Library  
Simon Gibson, MLA Abbotsford-Mission  
David and Betty Giesbrecht  
Shawn Good  
Diane Griffiths  
Highwayman Pub & Liquor Store  
Karen Houg  
Chalie Howes  
Stacey Irwin  
Colin and Lorraine King  
Freddy Latham  
Cenie Lukas  
Joanne and Quinn Martin  
Andrea Mayer  
Sean and Ruth McGrath  
Dr. Jacqueline Nolte  
Mennonite Historical Society of BC  
Morian Perepelitza and Rose Perry  
Leslie Power  
Mel Rempel  
Julia Rohan  
Ranni Sangha-Tolman  
Laura Schneider  
Marian and John Schweigert  
Stó:lō Research & Resource Management - Stó:lō Nation  
Teacher's Learning Store  
Dr. Maureen Wideman  
Christine Wiebe  
Wendy Young  
Ted Yudelson

## **SUPPORTERS**

Abbotsford Centre  
Abbotsford Paint  
Best Western PLUS Regency Inn  
& Conference Centre  
Blackwood Building Centre Ltd  
Brambles Bistro/Tanglebank Gardens  
Choices Market Abbotsford  
Globe Printers  
Tourism Abbotsford  
Via Rail Canada Inc.

## **PRINT MEDIA PARTNER**

Abbotsford News

The Reach gratefully acknowledges the generous,  
ongoing support from the City of Abbotsford.



# *financials*

Financial Statements of

**ABBOTSFORD CULTURAL CENTRE**

Year ended December 31, 2018



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

## INDEPENDENT AUDITORS' REPORT

To the Directors of Abbotsford Cultural Centre

### Report on the Audit of Financial Statements

#### **Qualified Opinion**

We have audited the accompanying financial statements of Abbotsford Cultural Centre (the "Centre"), which comprise:

- the statement of financial position as at December 31, 2018
- the statement of operations for the year then ended
- the statement of changes in net assets for the year then ended
- the statement of cash flows for the year then ended
- and notes to the financial statements, including a summary of significant accounting policies

(Hereinafter referred to as the "financial statements").

In our opinion, except for the possible effects of the matter described in the "**Basis for Qualified Audit Opinion**" section of our auditors' report, the financial statements present fairly, in all material respects, the financial position of Abbotsford Cultural Centre as at December 31, 2018 and its results of operations, and cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

#### **Basis for Qualified Audit Opinion**

As is common with many charitable organizations, the 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 Centre. Therefore, we are not able to determine whether any adjustments might be necessary to donations and contributions and excess (deficiency) of revenue over expenses reported in the statements of operations and changes in net assets and statement of cash flows for the years ended December 31, 2018 and December 31, 2017, current assets in the statement of financial position as at December 31, 2018 and December 31, 2017 and net assets reported in the statement of changes in net assets, both at the beginning and end of the year, for the years ending December 31, 2018 and December 31, 2017. Our opinion on the financial statements for the year ended December 31, 2017 was qualified accordingly because of the possible effects of this limitation in scope.



We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the **"Auditors' Responsibilities for the Audit of the Financial Statements"** section of our auditors' report.

We are independent of the Centre in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada and we have fulfilled our other ethical responsibilities in accordance with these requirements.

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

### ***Responsibilities of Management and Those Charged with Governance for the Financial Statements***

Management is responsible for the preparation and fair presentation of these financial statements in accordance with the 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.

In preparing the financial statements, management is responsible for assessing the Centre's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Centre or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Centre's financial reporting process.

### ***Auditors' Responsibilities for the Audit of the Financial Statements***

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditors' report that includes our opinion.

Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists.

Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial statements.

As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit.

We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion.

The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.



- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Centre's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Centre's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditors' report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditors' report. However, future events or conditions may cause the Centre to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.
- Communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

#### **Report on Other Legal and Regulatory Requirements**

As required by the Societies Act (British Columbia), we report that, in our opinion, the accounting principles applied by the Centre 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 period.



Chartered Professional Accountants

Abbotsford, Canada

May 8, 2019

# ABBOTSFORD CULTURAL CENTRE

## Statement of Financial Position

December 31, 2018, with comparative information for 2017

	2018	2017
<b>Assets</b>		
Current assets:		
Cash and cash equivalents (note 2)	\$ 298,243	\$ 290,516
Accounts receivable	18,401	5,356
Prepaid expenses	16,540	8,043
	<u>333,184</u>	<u>303,915</u>
Capital assets (note 3)	130,263	154,190
Intangible assets (note 4)	8,719	12,455
	<u>\$ 472,166</u>	<u>\$ 470,560</u>

## Liabilities and Net Assets

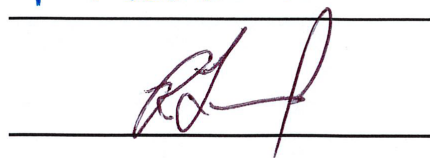
Current liabilities:		
Accounts payable and accrued liabilities	\$ 10,681	\$ 15,281
Deferred revenue (note 7)	43,712	27,149
	<u>54,393</u>	<u>42,430</u>
Deferred capital contributions (note 5)	69,112	85,390
Net assets:		
Investment in capital and intangible assets (note 6(a))	69,870	81,255
Internally restricted (note 8)	100,000	100,000
Unrestricted	178,791	161,485
	<u>348,661</u>	<u>342,740</u>
Economic dependence (note 9)		
	<u>\$ 472,166</u>	<u>\$ 470,560</u>

See accompanying notes to financial statements.

On behalf of the Board:



Director



Director

# ABBOTSFORD CULTURAL CENTRE

## Statement of Operations

Year ended December 31, 2018, with comparative information for 2017

	2018	2017
Revenues:		
Government grant revenue (note 10)	\$ 728,473	\$ 725,424
Donations and contributions:		
Cash	132,730	98,132
Advertising, exhibits, and events - gifts-in-kind (note 12)	49,364	52,451
Contributed services and volunteer hours (note 12)	37,160	37,096
Workshops, events and other	86,608	70,027
Amortization of deferred capital contributions (note 5)	17,278	21,347
Interest income	7,039	12
	<u>1,058,652</u>	<u>1,004,489</u>
Expenses:		
Advertising	20,830	21,456
Advertising - gifts-in-kind (note 12)	25,552	32,058
Amortization	36,551	44,541
Contributed volunteer hours (note 12)	37,160	37,096
IT servicing and internet connection fees	19,380	16,929
Insurance	4,665	4,961
Memberships	2,217	2,388
Office and general	24,790	19,304
Professional fees	13,756	18,902
Program and production costs	190,804	134,765
Program and production costs - gifts-in-kind (note 12)	23,812	20,393
Salaries and benefits	585,715	529,979
Supplies	25,056	27,017
Telephone	7,970	8,012
Training	2,263	2,821
Utilities	32,210	34,877
	<u>1,052,731</u>	<u>955,499</u>
Excess of revenues over expenses	<u>\$ 5,921</u>	<u>\$ 48,990</u>

See accompanying notes to financial statements.

# ABBOTSFORD CULTURAL CENTRE

## Statement of Changes In Net Assets

Year ended December 31, 2018, with comparative information for 2017

	Investment in capital and intangible assets (note 6)	Internally restricted	Unrestricted	2018 Total	2017 Total
Net assets, beginning of year	\$ 81,255	\$ 100,000	\$ 161,485	\$ 342,740	\$ 293,750
Excess (deficiency) of revenue over expenses	(19,273)	-	25,194	5,921	48,990
Net change in investment in capital and intangible assets	7,888	-	(7,888)	-	-
Net assets, end of year	\$ 69,870	\$ 100,000	\$ 178,791	\$ 348,661	\$ 342,740

See accompanying notes to financial statements.

# ABBOTSFORD CULTURAL CENTRE

## Statement of Cash Flows

Year ended December 31, 2018, with comparative information for 2017

	2018	2017
Cash provided by (used in):		
Operations:		
Excess of revenue over expenses	\$ 5,921	\$ 48,990
Items not involving cash:		
Amortization of deferred capital contributions	(17,278)	(21,347)
Amortization of capital and intangible assets	36,551	44,541
Change in non-cash operating working capital:		
Accounts receivable	(13,045)	8,702
Prepaid expenses	(8,497)	1,445
Accounts payable and accrued liabilities	(4,600)	6,201
Deferred revenue	16,563	(968)
	15,615	87,564
Financing:		
Receipt of deferred capital contributions	1,000	68,250
Investing:		
Purchase of capital assets	(8,888)	(82,317)
Increase in cash	7,727	73,497
Cash and cash equivalents, beginning of year	290,516	217,019
Cash and cash equivalents, end of year	\$ 298,243	\$ 290,516

See accompanying notes to financial statements.

# ABBOTSFORD CULTURAL CENTRE

Notes to Financial Statements

Year ended December 31, 2018

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## General:

Abbotsford Cultural Centre (the "Centre") is incorporated under the Societies Act (British Columbia) 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 services and goods are recognized when the services are provided or the goods are sold. Interest revenue is recorded when earned.

The Centre records donation pledges 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, 2018

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## 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. The cost of additions to the collection are charged as an expense in the year of acquisition.

### (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 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 determining the useful lives of capital and intangible assets for purposes of amortization. Actual results could differ from those estimates.

# ABBOTSFORD CULTURAL CENTRE

Notes to Financial Statements (continued)

Year ended December 31, 2018

## 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.

### (g) Cash and cash equivalents

Cash and cash equivalents consist of cash and highly liquid investments maturing within 3 months or less from date of purchase.

## 2. Restrictions on cash and cash equivalents:

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

	2018	2017
Unrestricted	\$ 154,531	\$ 163,367
Restricted:		
Internally restricted for Permanent Collections		
Acquisition Fund	100,000	100,000
Externally restricted for deferred revenue	43,712	27,149
	143,712	127,149
	\$ 298,243	\$ 290,516



# ABBOTSFORD CULTURAL CENTRE

Notes to Financial Statements (continued)

Year ended December 31, 2018

## 3. Capital assets:

			2018	2017
	Cost	Accumulated amortization	Net book value	Net book value
Equipment	\$ 216,796	\$ 146,084	\$ 70,712	\$ 79,343
Furniture and fixtures	22,605	13,920	8,685	10,526
Leasehold improvements	95,036	44,170	50,866	64,321
	\$ 334,437	\$ 204,174	\$ 130,263	\$ 154,190

## 4. Intangible assets:

			2018	2017
	Cost	Accumulated amortization	Net book value	Net book value
Website	\$ 25,417	\$ 16,698	\$ 8,719	\$ 12,455

## 5. Deferred capital contributions:

Deferred capital contributions represent the unamortized 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.

	2018	2017
Balance, beginning of year	\$ 85,390	\$ 38,487
Add: Contributions received in the year	1,000	68,250
Less: Amortization of deferred capital contributions	(17,278)	(21,347)
	\$ 69,112	\$ 85,390

# ABBOTSFORD CULTURAL CENTRE

Notes to Financial Statements (continued)

Year ended December 31, 2018

## 6. Investment in capital and intangible assets:

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

	2018	2017
Capital assets	\$ 130,263	\$ 154,190
Intangible assets	8,719	12,455
	138,982	166,645
Amounts financed by:		
Unamortized deferred capital contributions	(69,112)	(85,390)
	\$ 69,870	\$ 81,255

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

	2018	2017
Excess of revenue over expenses:		
Amortization of deferred capital contributions	\$ 17,278	\$ 21,347
Amortization of capital and intangible assets	(36,551)	(44,541)
	\$ (19,273)	\$ (23,194)
Net change in investment in capital and intangible assets:		
Capital and intangible assets acquired	\$ 8,888	\$ 82,317
Amounts funded by:		
Deferred capital contributions	(1,000)	(71,975)
	\$ 7,888	\$ 10,342

# ABBOTSFORD CULTURAL CENTRE

Notes to Financial Statements (continued)

Year ended December 31, 2018

## 7. Deferred revenue:

Deferred revenue represents externally restricted contributions which are deferred and recognized as revenue in the year in which the related expenses are incurred and is comprised of the following:

	2018	2017
Balance, beginning of year	\$ 27,149	\$ 28,117
Add: contributions received in the year	39,016	22,741
Less: amounts used during the year	(22,453)	(23,709)
	\$ 43,712	\$ 27,149

## 8. Internally restricted net assets:

The internally restricted net assets of \$100,000 (2017 - \$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.

## 9. Economic dependence:

During the year, the Centre received \$662,156 (2017 - \$656,250) of revenue from the City of Abbotsford for fees for services and projects.

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.

## 10. Government grant revenue:

Government grant revenue is received from the following:

	2018	2017
Municipal	\$ 662,156	\$ 656,250
Federal	45,662	56,954
Provincial	20,655	12,220
	\$ 728,473	\$ 725,424

# ABBOTSFORD CULTURAL CENTRE

Notes to Financial Statements (continued)

Year ended December 31, 2018

## 11. Cash grants received:

The below values are actual cash received during the fiscal year.

	2018	2017
Government grant revenue:		
City of Abbotsford - Operating	\$ 656,250	\$ 656,250
BC Arts Council	28,000	27,473
Canada Council for the Arts	25,000	10,000
Service Canada	6,617	7,766
City Of Abbotsford - Project	5,906	-
	<u>\$ 721,773</u>	<u>\$ 701,489</u>
Special purpose grant revenue:		
Canadian Museums Association	\$ 14,045	\$ 8,858
Royal Bank of Canada	8,500	7,500
Lohn Foundation	3,000	-
F&E Strumpski Foundation	2,500	-
Hamber Foundation	2,000	3,000
Abbotsford Community Foundation	-	15,000
Irving K. Barber Foundation	-	10,000
Aboriginal Skills & Employment Training	-	9,220
Loyal Protestant Association	-	3,000
	<u>\$ 30,045</u>	<u>\$ 56,578</u>

## 12. 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:

	2018	2017
Contributed services and volunteer hours	\$ 37,160	\$ 37,096
Advertising	25,552	32,058
Exhibits and special event expenses	23,812	20,393
	<u>\$ 86,524</u>	<u>\$ 89,547</u>

# ABBOTSFORD CULTURAL CENTRE

Notes to Financial Statements (continued)

Year ended December 31, 2018

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## 13. Director, employee and contractor compensation:

For the fiscal year ending 2018, the Centre paid remuneration of \$95,750 (2017 - \$96,300) to one employee. No other employees or contractor received annual remuneration of \$75,000 or greater. No amounts were paid to any members of the Board of Directors.

## 14. 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:

Financial instruments with fixed rates of interest are subject to fair value risks. The Centre's cash and cash equivalents include term deposits earning interest at a fixed rate that can be redeemed any time after 30 days.

There have been no changes to these risks from the prior year.