

the reach 2019

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, The Reach has established itself as a centre for curatorial excellence and engaging public programming in the Fraser Valley.



WHO WE SERVE

The Reach welcomes tens of thousands of visitors annually. Its primary audience is the 150,000 residents of Abbotsford, with a broader, secondary audience from BC's Lower Mainland. The Reach is also frequented by visitors from across the country and around the world and has become a popular destination for tourists in Abbotsford. A wide range of exhibitions, programs, and events bring audiences of all ages together to have enriching cultural experiences, building community through the exchange of ideas.

BOARD AND STAFF

BOARD EXECUTIVE

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

DIRECTORS

Laura Authier
Summer Dhillon
Kam Grewal
Diane Griffiths
Joanne Martin
Jacqueline Nolte
Nerma Shergill
Stephanie Talbot
Carrielynn Victor
Charles Wiebe



EX-OFFICIO

Erin Caskey, Student Representative	(University of the Fraser Valley)
Councillor Brenda Falk	(City of Abbotsford Council Representative)
Freddy Latham, School District #34	(School Board Trustee)

2019 STAFF

Laura Schneider	Executive Director
Elizabeth Campbell	Accounting & Operations Administrator
Ingrid Epp	Director of Development (until August 2019)
James Watson	Director of Development
Adrienne Fast	Curator of Art & Visual Culture
Kris Foulds	Curator of Historical Collections
Kate Bradford	Assistant Curator
Anna Williams	Curator of Learning & Community Engagement (until July 2019)
Diana Hiebert	Curator of Learning & Community Engagement
Francesca Moore	Marketing & Design Coordinator (until March 2019)
David Williams	Marketing & Design Coordinator (contract)
Andrea Pepper	Curatorial Intern
Marc Forcier	Cultural Programs Intern (until March 2019)
Connie Hackett	Visitor Services Coordinator
Alisha Sandhu	Guest Services
Jeff Bates	Custodial Services

2019 FACILITATORS & INSTRUCTORS

Betty Baerg	Amy Guenther
Perry Haddock	Austin Kwidzinski
Barry Magrill	

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

2019 was another exciting year for The Reach. The activities of staff and board this year were anchored in the four pillars of our 2019-2021 Strategic Plan: to advance a bold and engaging curatorial program, to foster sustainable growth, to build our profile, and to enhance our governance and management capacity. This report provides a summary of the excellent work that has been undertaken by The Reach over the past twelve months.

This year's robust curatorial program included thirteen projects that were presented under our own roof, as well as four exhibition projects that toured to a total of nine arts facilities in British Columbia, Ontario, and Saskatchewan. Our publications record continues to showcase the strength of curatorial research with eight new publications this year. We are particularly proud of this year's groundbreaking exhibition, *Li iyá:qtset – We Transform It*, which brought together some of the most vital and important Indigenous artists and cultural leaders working in Stó:lō territory today. The exhibition was catalyzed by an eight-month film series and resulted in a beautiful, full-colour catalogue featuring works by 14 contributing artists.

The demands of a year-round exhibition schedule mean that research and development are always underway. Exciting strides made in 2019 paved the way for future exhibitions, including the acquisition of the *Punjabi Patrika*, a significant media resource, into our archive. The *Patrika* is one of only two bilingual Punjabi/English newspapers published in Canada. Over the next two years, we will digitize this resource and it will become an important element in the development of a significant future exhibition about the history, culture, and contemporary character of Abbotsford's South Asian Canadian communities.

Public programs and events are the lifeblood of The Reach and this year is no exception. More than 35,000 people visited our exhibitions and enjoyed over 250 programs and events this year. A number of programming factors have

contributed to our growing profile both inside and outside our walls. Of note, this year we launched a new public mural initiative as part of the Emerge program, called CITI/SEEN. The initiative brings together a working professional artist with a team of emerging artists, aged 18 to 35, to develop a site-specific mural in Downtown Abbotsford. This year's mural, led by Tara-Lynn Kozma Perrin and supported by the RBC Foundation, Abbotsford Downtown Business Association, and others, was a huge success.

Once again this year, KPMG has provided our audited financial statements and we are pleased that our financial position remains strong and stable. This year we are thrilled to report that we received operating assistance from the BC Arts Council for the first time. As always, we are thankful to the City of Abbotsford for their ongoing, significant financial contribution to The Reach.

Finally, our deep gratitude goes out to the board, staff, volunteers, donors, sponsors, funders, and visitors that continue to support us each year. Together we form a crucial network of individuals that allow The Reach to realize its mission to be the centre of cultural and creative innovation in the Fraser Valley.

Respectfully submitted,

Milt Walker
Chair of the Board

Laura Schneider
Executive Director



by the numbers

OVERALL ATTENDANCE

Total Annual Attendance

35,003

Total Programming & Outreach Attendance

18,908

EXHIBITIONS & PUBLICATIONS

Curated Exhibitions

13

Community Exhibitions

5

Exhibitions on Tour

4

Publications

8

EDUCATION & PUBLIC PROGRAMS

Total Events & Programs

263

Programs & Events for Adults

181

Programs & Events for Kids & Youth

82

2019 *Curated Exhibitions*

“

A very large thank you to The Reach for consistently presenting such forward-thinking, innovative and mind expanding shows. I have always come away broadened, enriched, and thoughtful...as well as profoundly moved. Keep up this very important and valued work.

J. Bice

season one

EXHIBITIONS

January 24 – May 5, 2019



Remote Gardening with Dysfunctional Tools

Mohsen Khalili

This exhibition is a comprehensive survey of the abundant creative output of Vancouver-based artist Mohsen Khalili. Originally from Tehran, Khalili was diagnosed with a debilitating medical condition not long after he immigrated to Canada. As he continues to work with physical tools that are increasingly failing, Khalili has embraced an aesthetics of imperfection – by “making undone,” he uses his work to reflect on the universal nature of entropy. Showcasing several major series of paintings, sculpture, and prints, *Remote Gardening with DysfunctionED Tools* is a poignant journey through the processes by which one human body, or large systems, can become dysfunctional.

Mohsen Khalili, *Planets Visited by the Little Prince*, 2012, acrylic and ink wash on raw canvas, 64 x 59 in. Photo: SITE Photography



the**reach**



Crash Pad and Trucker Bombs

Cindy Baker

Cindy Baker is an interdisciplinary and performance artist whose practice explores gender culture, queer theory, fat activism, and art theory, often with a focus on the ways weakening, disabled, or otherwise socially taboo bodies fail to meet the demands of capitalist, consumer culture. This exhibition includes two distinct but related bodies of work. *Crash Pad* is a combination of drawing, video projection, and patterned wallpaper that depicts scenes of loving, domestic intimacy between everyday women with disabilities and chronic health issues. *Trucker Bombs* is a series of lightbox installations that speak to the pressures put on even able bodies to perform productivity under capitalism. This exhibition is part of the 2019 Capture Photography Festival Selected Exhibition Program.

Cindy Baker, *Trucker Bomb 12 (detail)*, 2014, digital photo transparency lightbox, 14 x 10 in. Photo courtesy of the artist.





(In)Site

Stephanie Patsula

Emerging artist Stephanie Patsula earned her Bachelor of Fine Art from Thompson Rivers University in Kamloops, and currently resides in Edmonton where she is pursuing her Master of Fine Art at the University of Alberta. Her work to date has been performance-based, taking place in remote wilderness areas for very limited (or no) audiences. This exhibition presents a number of large-scale photos that document some of Patsula's performances, in which she manipulates her body using mirrors and multiple exposure techniques to create uncanny, manipulated forms that express a bodily unease and lost identity in relation to the natural environment. This exhibition is part of the 2019 Capture Photography Festival Selected Exhibition Program.

Stephanie Patsula, *Symbols of Solitude*, 2018, ink jet print, 24 x 36 in. Photo courtesy of the artist.

season two

EXHIBITIONS

May 19 – September 15, 2019



Little México

Carlos Colín

Little México presents a new body of work by the Mexican-born, Vancouver-based, multi-disciplinary artist Carlos Colín. Through a series of sculptural installations, screen-prints, sound and video installations, and photographs examining the significance of merging symbols between Latin American art and history and its diaspora in Canada, Colín's project for The Reach looks closely at the lives and experiences of participants in the Seasonal Agricultural Worker Program (SAWP), which brings thousands of workers from Mexico every year to work on Canadian farms.

Installation view of *Little México*. Photo: David Campion.



Something More Than Nothing

Aganetha Dyck, Colleen Heslin,
Michael Mandiberg, Kelly Mark,
Madiha Sikander, Andrew Norman Wilson

This group exhibition brings together projects by a range of artists who all deal in some way with notions of invisible or hidden labour: that is, work that is not seen, valued, or adequately paid. From domestic or care work, to digital and tech labour that is increasingly performed in the home as piece work, to the hidden labour that is inherent in the art world itself, all the artwork in this exhibition draws attention to labour that, although often overlooked or ignored, is nevertheless essential—work that is fundamentally *Something More than Nothing*.

Andrew Norman Wilson, *A Picturesque Tour Along the Rivers Ganges and Jumna in India – frontispiece (detail)*, from the series *ScanOps*, 2012-ongoing, digital image on adhesive vinyl, 24 x 36 in. Photo courtesy of the artist.





Precious

Karen Jones

Karin Jones is a Vancouver-based, multi-disciplinary artist with a background in jewellery and metalwork whose work examines the ways historical narratives shape our present-day identities. Her series *Precious* consists of a group of repurposed farm implements that Jones has embellished with damascene inlay, an age-old technique originally developed for inlaying silver and gold on arms and armour. The work addresses pastoral notions of agricultural labour and the romanticization of rural life.

Karin Jones: *Scythe (detail)*, 2010, from the series *Precious*, 24K gold and fine silver Damascus inlay on found object (carbon steel and ask), 58 x 32 x 5.5 in. Image courtesy of the artist.

Season three

EXHIBITIONS

October 3, 2019 – January 5, 2020



Li iyá:qtset – We Transform It

Jo-ann Archibald, Nicola Campbell, Roxanne Charles, Brenda Crabtree, Wenona Hall, Ronnie Dean Harris, Jay Havens, Rocky LaRock, Jocelyn Robinson, Deb Silver, Raphael Silver, Carrielynn Victor, Theresa Warbus, Cease Wyss

Catalyzed by the Indigenous film series *Reel Change*, which was presented at *The Reach* from October 2018-June 2019, this multidisciplinary exhibition brings together the artworks and voices of some of the most important Indigenous artists, thinkers, writers, and scholars working in Coast Salish territory today. Each of the participants attended one of the *Reel Change* film screenings and responded to the experience through the creation of new work.

Installation views of *Li iyá:qtset – We Transform It*
Photos: SITE Photography and Dale Klippenstein



Supported by the Province of British Columbia



Lohn Foundation



Susan Point: Spindle Whorl

Susan Point

This exhibition features 40 works of art that showcase the persistence of the spindle whorl—a tool traditionally used by Coast Salish women to prepare wool—in the art practice of acclaimed Coast Salish artist Susan Point.

Spindle Whorl is organized and circulated by the Vancouver Art Gallery and curated by Grant Arnold, Audain Curator of British Columbia Art, and Ian M. Thom, former Senior Curator–Historical.

Susan Point, *Genesis*, 2014, screenprint, woodblock print, 60x68 cm. Collection of the Vancouver Art Gallery, Gift of the Artist, Photo: Rachel Topham, Vancouver Art Gallery



2019 Fraser Valley Biennale

Emily Arnett, Sidi Chen, David Evans, Christopher Friesen, Paula Funk, Erica Grimm, Joshua Hale, Sharon Huget, Krista Kilvert, Linda Klippenstein, Dan LeFebvre, Karlie Norris McChesney, Sora Park, Barb Pearson, Patricia Peters, Veronica Plewman, Rosa Quintana Lillo, Sylvie Roussel-Janssens, Gloria Stanley, Bob St. Cyr, Zuzana Vasko, Mandeep Wirk, Qahraman Yousif

The 2019 Fraser Valley Regional Biennale is a dynamic, collective representation of exceptional artwork produced by artists in the Fraser Valley region over the past two years. The exhibition is planned by The Reach Gallery Museum Abbotsford in partnership with the Abbotsford Arts Council, the Mission Arts Council, the Kent Harrison Arts Council, and the Chilliwack Visual Artist Association.

Installation view of the 2019 Fraser Valley Biennale
Photo: SITE Photography



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 within the particularities of S'ólh Téméxw, now more commonly known as British Columbia's Fraser Valley.



2019 Tour Schedule

Diefenbaker Centre Canada (Saskatoon, SK)
Art Gallery of Peterborough (Peterborough, ON)
Two Rivers Gallery (Prince George, BC)

Jan 7 – Mar 15, 2019
Apr 14 – Jun 24, 2019
Oct 17, 2019 – Jan 5, 2020



Ready Player Two

Sonny Assu & Brendan LS Tang

With a desire to explore shared interests in their work, Sonny Assu and Brendan Lee Satish 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 they read as symbols of racial and cultural identity. While paying homage to their adolescent pastimes, this body of work acknowledges and gives shape to concealed and erased immigrant and Indigenous histories through common interests in what the artists collectively refer to as “consumer geek culture.”

2019 Tour Schedule

Art Gallery of York University (Toronto, ON) Jan 17–Mar 17, 2019

publications



Remote Gardening with Dysfunctioned Tools

Mohsen Khalili

50-page full colour catalogue featuring an introduction from Executive Director Laura Schneider, essays by Adrienne Fast, Curator of Art & Visual Culture and George Rammell, former faculty at Capilano University, and a transcription of a panel discussion between Mohsen Khalili and Carmen Papalia, moderated by Yuri Arajs.



Little México

Carlos Colín

38-page, soft-cover, bi-lingual catalogue with an essay by curator Adrienne Fast, an artist biography, and list of works in both English and Spanish.



Li iyá:qtset – We Transform It

Jo-ann Archibald, Nicola Campbell, Roxanne Charles, Brenda Crabtree, Wenona Hall, Ronnie Dean Harris, Jay Havens, Rocky LaRock, Jocelyne Robinson, Deb Silver, Raphael Silver, Carrielynn Victor, Theresa Warbus, Cease Wyss

93-page, full colour catalogue with full-page reproductions of all works in the exhibition, a curatorial essay by Adrienne Fast, a transcribed conversation between Fast and Andrea Pepper, The Reach's Aboriginal Curatorial Intern, biographies of all the artists and contributors, list of works in the exhibition, and details of the Indigenous film series Reel Change, which catalyzed the exhibition.



Lohn Foundation

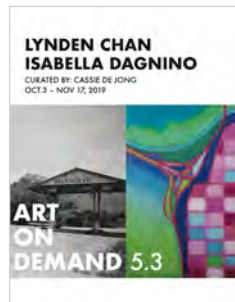
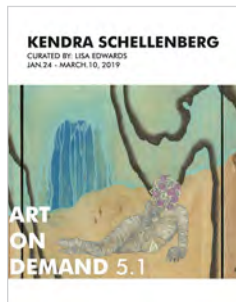
publications



2019 Fraser Valley Biennale

Emily Arnett, Sidi Chen, David Evans, Christopher Friesen, Paula Funk, Erica Grimm, Joshua Hale, Sharon Huget, Krista Kilvert, Linda Klippenstein, Dan LeFebvre, Karlie Norris McChesney, Sora Park, Barb Pearson, Patricia Peters, Veronica Plewman, Rosa Quintana Lillo, Sylvie Roussel-Janssens, Gloria Stanley, Bob St. Cyr, Zuzana Vasko, Mandeep Wirk, Qahraman Yousif

50-page, spiral bound booklet with brief statements from each of the artists, images of their works, and an introductory essay by curator Adrienne Fast.



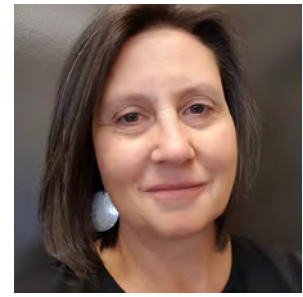
Art on Demand 5.1, 5.2, 5.3 and 5.4

The Art on Demand exhibition series pairs emerging curators with emerging artists to develop four stand-alone exhibitions presented throughout the year at The Reach. Each exhibition is accompanied by a bi-fold brochure featuring a curatorial essay and a brief biography of the exhibiting artist(s).



historical

COLLECTIONS AND PROGRAMMING



Kris Foulds
Curator of Historical Collections

We actively embodied our name, The Reach, in 2019. From making additional collections material available online, to moving outside our walls with heritage programming, staff have worked to make the depth of archival and material collections both engaging and accessible.

This year we undertook the first phase of the two-year project to digitize the *Punjabi Patrika*, one of only two bilingual Punjabi/English newspapers published in Canada. This digitization project is generously supported by the Irving K. Barber Learning Centre's BC History Digitization Program. When complete, The *Patrika* archive will become one pillar of an upcoming major exhibition showcasing the art, heritage, culture and contemporary character of the Fraser Valley's South Asian community. Acquisition of the *Patrika*, donated by owner/publisher Andy Sidhu, makes The Reach's collections more representative of our community's composition, and completes the archive of local news publications.

The Reach, and Visitor Services Experiences Coordinator Connie Hackett who is responsible for our social media feeds, were recognized with a BC Heritage Award for Education, Communication and Awareness for our popular *Then and Now* social media series. This series features archival photos in front of the current location to demonstrate the rapid pace of change in the urban environment and to promote awareness and appreciation of local built heritage.

In another step to ensure important histories are not lost, The Reach launched the *Teddy Bear Spotlight* digital archive of content related to local WWII service personnel. The *Spotlight* archive was assembled by the Abbotsford, Sumas & Matsqui News during WWII. The News used content from the collection of personal correspondence and service accounts to create weekly updates on local service personnel that bolstered morale by

maintaining the connection between active duty personnel and the community at home.

Community partnerships are instrumental in expanding our outreach activities and ensuring all Abbotsford histories are represented in the collections and exhibitions at The Reach. We continue to regularly provide research and consultation to the City of Abbotsford, the University of the Fraser Valley, the Abbotsford News, Communities in Bloom, and a cadre of community organizations and committees. 2019 has seen a steep increase in requests for heritage education presentations, and educators this year also responded enthusiastically to the opportunities for project-based learning provided by the Fraser Valley Regional Heritage Fair which The Reach coordinates.

Kris Foulds
Curator of Historical Collections

By the Numbers

Photo orders: 471

Acquisitions: 11 (archival material, photographs and objects)

“

You found much more information than I had hoped for in my wildest dream. Thank you so very much!

L. Elvestad

education

OUTREACH AND PUBLIC PROGRAMMING



Diana Hiebert
Curator of Learning &
Community Engagement

I started my position at The Reach in September 2019, and was pleased to be welcomed by a team of supportive staff and volunteers, and excited to undertake the variety of community-building programs hosted by The Reach.

In 2019, The Reach offered over 250 educational and public programs and special events that attracted more than 15,000 people through our doors. 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 community organizations. This year we experienced an overall increase in the number of people participating in tours of the exhibitions – over 1,300 people! 900 of these visitors came from 20 different schools in the region, learning about our exhibitions from curatorial staff and our education docents Laura Smith, Guenther Kreuger, and Diane Luu.

With the help of our dedicated facilitators Amy Guenther and Austin Kwidzinski we offered an array of fun, meaningful experiences for learners of all ages. Our bi-monthly Sunday Family Arts program, generously supported by Prospera Credit Union, welcomed over 350 participants. Barry Magrill delivered two compelling art history courses in 2019: *The Human Form in Art Across the Ages* in the spring, and *The Art of Medieval Pilgrimage* in the fall. As always, the ever-popular C3 program featured a broad range of cultural experiences and thought-provoking speakers in a warm social environment.

With financial support from Young Canada Works in Heritage and Canada Summer Jobs we were once again able to hire talented and energetic student employees for the summer months. Maryjane Sexton supported archival activities, and Abigail Thompson and Kristen McBride planned and delivered summer camps for kids aged 6-12, assisted with community outreach, and provided

invaluable support to our many ongoing projects.

As the 2019/2020 Cultural Programs Intern, supported by Young Canada Works Building Careers in Heritage, Marc Forcier worked closely with Anna Williams to develop and present two Block Party events. The Block party program throws open The Reach's doors for community groups or organizations with a mandate to share diverse cultures or promote social cohesion. The first was co-hosted by Black Connections and showcased aspects of Black culture through lyricism, choreography, visual arts and much more! The second, presented in partnership with Archway Community Services, focused on holding space to acknowledge intersectionality within our community. These events were incredibly popular, bringing hundreds of participants and audience members through our doors.

We're truly grateful to everyone who participated and attended in 2019. Looking forward to seeing you all in 2020 for another full slate of offerings in education, outreach, and public programming!

Diana Hiebert
Curator of Learning & Community Engagement

“

Your summer camp was the best! My daughter couldn't stop talking about her day and she still loves to do the techniques you taught her at home. We will definitely be back.

S. Wood

program breakdown

REGULAR PROGRAMS



C3 (Culture, Coffee & Cookies)

In 2019, 876 people attended The Reach's weekly speaker series, Culture, Coffee & Cookies (C3). Overall, the program hosted 33 speakers on a wide variety of fascinating cultural topics.

876

ATTENDEES

33

SPEAKERS

30

CLASSES

415

PARTICIPANTS

Sunday Family Arts

With expert instruction from local artists, The Reach ran 30 Sunday Family Arts classes in 2019 with a total of 415 participants of all ages attending.

Drop-in Tours

Volunteer docent Guenther Kruger was available on Fridays and Sundays throughout the year for drop-in tours that we call *The Docent is Present*. 287 people attended 75 drop-in tours over the course of 2019.

287

ATTENDEES

75

TOURS

93

CLASSES

970

PARTICIPANTS

Art Classes & Camps

With 2019 offerings that included general interest art history courses, introductory drawing classes, Pro-D day camps for kids, and so much more, The Reach is a perfect place to indulge your creativity and curiosity! The Reach held 93 classes for 970 registrants this year.



programs & events

January

- 5 2019 FV Biennale Opening Reception - Abbotsford Arts Council / Kariton Gallery
- 9 C3: Tour of the Metzger Collection with Greg Thiessen
- 16 C3: film screening of *Remembering Russia, 1914-1927* at the Mennonite Heritage Museum
- 16 Heritage Talk with Kris Foulds: UFV Peace & Conflict Studies Class
- 18 UFV History 440 City Studio
- 23 C3: Tour of Kariton Art Gallery with Jennifer Trithardt-Tufts
- 24 Opening Reception for Season 1 Exhibitions
- 24 *Art on Demand 5.1* Opening Reception
- 25 Pro-D Day Art Camp
- 26 Abbotsford Family Literacy Day at The Reach
- 28 Staff and Volunteer Exhibitions Tour
- 29 Learn to Draw for Adults with Amy Guenther
- 30 C3: Tour of exhibitions with curator Adrienne Fast
- 31 Art History: *The Human Form in Art Across the Ages* with Barry Magrill

February

- 1 Reel Change film screening: *Atanarjuat: The Fast Runner*
- 2 Lifewriting Workshop with Philip Sherwood
- 2 Reel Change film screening: *Atanarjuat: The Fast Runner* (offsite at Seabird Island First Nation)
- 3 Sunday Family Arts
- 5 Learn to Draw for Adults with Amy Guenther
- 6 C3: Tour of exhibitions with curator Adrienne Fast - Part 2
- 9-10 ASIA (Abbotsford School of Integrated Arts) Art Show & Sale
- 14 Art History: *The Human Form in Art Across the Ages* with Barry Magrill
- 14-15 Pro-D Day Art Camp
- 15 Reel Change film screening: *Rabbit Proof Fence*
- 16 Not Your Typical Canadian Block Party Vol. 2 (co-hosted by Black Connections)
- 16 Reel Change film screening: *Rabbit Proof Fence* (offsite at Seabird Island First Nation)
- 17 Sunday Family Arts / Family Day Extravaganza
- 20 C3: *The Draining of Sumas Lake* with Kris Foulds
- 21 Art History: *The Human Form in Art Across the Ages* with Barry Magrill
- 23 Lifewriting Workshop with Philip Sherwood
- 26 Learn to Draw for Adults with Amy Guenther
- 26 FV Regional Heritage Fair at Silvercreek Elementary
- 27 C3: *Venturing Forth to Become an Author* with Yvonne Point
- 28 Art History: *The Human Form in Art Across the Ages* with Barry Magrill
- 28 Heritage Talk with Kris Foulds: Sandy Hill Elementary



March

- 1 Reel Change film screening: *Rhymes for Young Ghouls*
- 2 Lifewriting Workshop with Philip Sherwood
- 2 Reel Change Artist Gathering – Part 2
- 3 Sunday Family Arts
- 3 2019 FV Biennale Opening Reception - Kent Harrison Arts Council / Ranger Station Gallery
- 5 Learn to Draw for Adults with Amy Guenther
- 5 FV Regional Heritage Fair at Dormick Park Elementary
- 6 C3: *Powwow Dancing With Family: Indigenous Culture Through Ledger Drawings* with Perry Smith
- 6 FV Regional Heritage Fair at Dasmesh School
- 7 Art History: *The Human Form in Art Across the Ages* with Barry Magrill
- 9 Art + Feminism Wikipedia edit-a-thon
- 12 Learn to Draw for Adults with Amy Guenther
- 13 C3: *Fight for the Farm: The ALR and the Future of Food Production in the Fraser Valley* with Lenore Newman
- 14 UFV History 301 Facility Tour
- 14 Art History: *The Human Form in Art Across the Ages* with Barry Magrill
- 14 *Art on Demand 5.2* Opening Reception
- 15 Reel Change film screening: *Smoke Signals*
- 16 Lifewriting Workshop with Philip Sherwood
- 18-22 Spring Break Art Camp
- 20 C3: *Israel and Palestine - Pictures and Impressions* with Betty Johnston and Linda Watson
- 21 Not Your Typical Canadian Block Party Vol. 3 (partnership with Archway Community Services)
- 23 Reel Change film screening: *Smoke Signals* and *Cedar Tree of Life* (offsite at Soowahlie First Nation)
- 25-29 Spring Break Art Camp
- 27 C3: *Famine in Bengal* with Adrienne Fast
- 29 Reel Change film screening: *Cedar: Tree of Life*
- 30 Adult Art Class: Study The Masters with Amy Guenther
- 31 Reel Change film screening: *Smoke Signals* and *Hands of History* (offsite at Skwah First Nation)
- 31 Sunday Family Arts

April

- 3 C3: *River's Fury* with Kris Foulds
- 6 Adult Art Class: Study The Masters with Amy Guenther
- 9 Learn to Draw for Adults with Amy Guenther
- 10 C3: *A Month of Alsace* with Rod Lafond
- 12 Reel Change film screening: *The Northlander*
- 13 Adult Art Class: Study The Masters with Amy Guenther
- 13 Broad's Brunch Fundraiser at Brambles Bistro
- 14 Sunday Family Arts
- 16 Learn to Draw for Adults with Amy Guenther
- 17 C3: *The Garden Project* with Marina Gibson
- 20 Adult Art Class: Study The Masters with Amy Guenther
- 23 Reel Change film screening: *Our People Will Be Healed* (offsite at Skwah First Nation)
- 24 C3: *Community Rail for the Fraser Valley* with John Vissers
- 26 Reel Change film screening: *Boy*
- 27 Adult Art Class: Study The Masters with Amy Guenther
- 27 *Accessibility, Disability, and the Arts* - Panel Discussion with Mohsen Khalili and Carmen Papalia moderated by Yuri Arajs
- 28 Sunday Family Arts
- 30 Learn to Draw for Adults with Amy Guenther



May

- 1 C3: *AIDS: Then and Now* with Ruth Friesen
- 3 Jane's Walk Film Night & Banner Project Launch
- 3-5 Jane's Walks - various locations (14 walks)
- 3 Reel change film screening: *1491: The Untold Story of the Americas before Columbus*
- 4 Hanging Basket Maker's Fundraising Event at Tanglebank Gardens
- 4 Adult Art Class: Study The Masters with Amy Guenther
- 7 Learn to Draw for Adults with Amy Guenther
- 8 C3: Tour of Venema Pottery Studio and Gardens with Herman Venema
- 9 FV Regional Heritage Fair - Judging Day
- 10 FV Regional Heritage Fair - Awards Day
- 15 C3: Tour of The Great Blue Heron Nature Reserve with Morian Perepelitza
- 17 History Talk with Kris Foulds: University of the Fraser Valley (UFV)
- 23 Opening Reception for Season 2 Exhibitions
- 25 Spring Concert Fundraiser with Benjamin Louwersheimer & Jennifer Lim
- 25 Brunch with the Artists (Carlos Colín, Karin Jones, Colleen Heslin, and Madiha Sikander)
- 26 Sunday Family Arts
- 30 CITI/SEEN Mural Reveal in Downtown Abbotsford
- 31 Reel Change film screening: *Roundhouse* and *The Road Forward*

June

- 3 Staff and Volunteer Exhibitions Tour
- 7 Reel Change film screening: *Our People Will Be Healed*
- 8 *2019 FV Biennale* Opening Reception - Chilliwack Visual Artists Association / O'Connor Group Art Gallery
- 9 Sunday Family Arts
- 13 FV Regional Heritage Fair - Reception
- 14 Heritage Talk with Kris Foulds: Chilliwack Rotary
- 16 After Art School Workshop
- 20 Community Art Space: *See and Hear: Art and Poetry for Mental Health*, Artist Talk and Poetry Reading
- 21 Community Booth: National Indigenous Peoples Day
- 23 Sunday Family Arts
- 28-30 Fraser Valley Pride - Banner painting for parade



July

- 1 Community Booth: Canada Day Celebrations
- 2-5 Summer Art Camps
- 4 Community Booth: Jam in Jubilee
- 5 Movie Night: *El Contrato*
- 6 Community Booth: Library Summer Bash at Clearbrook Library
- 10 Community Booth: Tourism Abbotsford Brand Launch @ Rail District
- 11 Community Booth: Jam in Jubilee
- 14 Sunday Family Arts
- 15-19 Summer Art Camps
- 18 Community Booth: Jam in Jubilee
- 20 Cultural Exchange: A Curated Second-Hand Market
- 20 *From Threshers to Throttles*: Public Talk with former Snowbird, Eric "Speedy" Fast
- 20 Community Booth: Fraser Valley Pride Festival
- 21 After Art School Workshop
- 22-26 Summer Art Camps
- 25 Community Booth: Jam in Jubilee
- 27 Reel Change Artist Gathering - Part 3
- 29-31 Summer Art Camps

August

- 1-2 Summer Art Camps
- 3 *2019 FV Biennale* Opening Reception - Mission Arts Council
- 6-9 Summer Art Camps
- 11 Sunday Family Arts
- 12-16 Summer Art Camps
- 15 Community Booth: Cinema Under The Stars with Prospera Credit Union
- 16 *The Sumas Lake Story & Luminous Waters* Lantern Performance: Family Event at Mill Lake Park
- 18 Exhibition Tour with Adrienne Fast and Kris Foulds (with Spanish Translation)
- 18 After Art School Workshop
- 19-23 Summer Art Camps



September

- 4 C3: *It Takes Raindrops to Fill A Lake*, book presentation by Walter Paetkau
- 8 Sunday Family Arts
- 9 Yoga in the Gallery
- 11 C3: *Digidad Migrante Foundation* with Luz Rosas and Natalia Sudeyko
- 14 Abbotsford Genealogy Society (AGS) Genealogy Expo
- 15 Mexican Independence Day Party
- 15 After Art School Workshop
- 18 C3: Historical Downtown Abbotsford Tour with Kris Foulds
- 25 C3: Film screening of *Home for the Homeless* at the Mennonite Heritage Museum
- 28 Arty Awards - presented by the Abbotsford Arts Council



October

- 2 C3: Tour of Gur Sikh Temple and *We Are Hockey* exhibition organized by Sharanjit Sandra
- 3 Opening Reception for Season 3 Exhibitions
- 3 *Art on Demand 5.3* Opening Reception
- 4 Staff and Volunteer Exhibitions Tour
- 5 Intro to Watercolour for Adults with Amy Guenther
- 5 Chainsaw carving demo with Rocky La Rock
- 6 Sunday Family Arts
- 6 Chainsaw carving demo with Rocky La Rock
- 7 Yoga in the Gallery
- 9 C3: Tour of exhibitions with curator Adrienne Fast - Part 1
- 9 Community Art Space Opening Reception: *Purple Lights Nights*
- 11 Every Girl Matters Annual Celebration
- 12 Intro to Watercolour for Adults with Amy Guenther
- 16 C3: Tour of exhibitions with curator Adrienne Fast - Part 2
- 17 Art History: *Art of Medieval Pilgrimage* with Barry Magrill
- 19 Intro to Watercolour for Adults with Amy Guenther
- 20 Sunday Family Arts
- 22 UFV Alumni Association panel discussion: *Exploring Diversity in the Arts*
- 23 C3: *Man in Motion Tour* with Jim Watson
- 24 Art History: *Art of Medieval Pilgrimage* with Barry Magrill
- 25 Pro-D Day Art Camp
- 26 Intro to Watercolour for Adults with Amy Guenther
- 27 After Art School Workshop
- 28 Yoga in the Gallery
- 30 C3: *Off the Beaten Track* with Joe Burns
- 31 Art History: *Art of Medieval Pilgrimage* with Barry Magrill
- 31 Community Booth: Moo or Boo at Eco Dairy

November

- 2 Intro to Watercolour for Adults with Amy Guenther
- 2 Fall Concert Fundraiser with Mary Sokol Brown & David Brown
- 3 Sunday Family Arts
- 6 The Reach Hosts Abbotsford Rotary Club Breakfast
- 6 C3: *Glimpses of War in Holland*, book presentation by Johanna Campbell
- 7 Community Art Space Opening Reception: Fraser Valley Water Media Society (FWWMS)
- 7 Art History: *Art of Medieval Pilgrimage* with Barry Magrill
- 8 FWWMS Painting Workshop: Making Acrylics Pop with Perry Haddock
- 9 Intro to Watercolour for Adults with Amy Guenther
- 11 Remembrance Day Reception
- 13 C3: Screening of *1491: The Untold Story of the Americas before Columbus, part 1*
- 14 Art History: *Art of Medieval Pilgrimage* with Barry Magrill
- 14 Community Booth: Winter Under Timber at Tanglebank Gardens
- 15 Reel Change film screening: *Edge of the Knife* (offsite at Seabird Island First Nation)
- 15 Reel Change film screening: *Edge of the Knife*
- 16 Intro to Watercolour for Adults with Amy Guenther
- 17 Sunday Family Arts
- 18 Yoga in the Gallery
- 20 C3: *The Mighty Mughals* with Adrienne
- 21 *Art on Demand 5.4* Opening Reception
- 21 The Paint Ball Emerge Fundraiser
- 21 Art History: *Art of Medieval Pilgrimage* with Barry Magrill
- 22 Pro-D Day Art Camp
- 22 *2019 FV Biennale* Artist Meet & Greet
- 22 Heritage Talk with Kris Foulds: Worthington Pavillion
- 23 Intro to Watercolour for Adults with Amy Guenther
- 24 After Art School Workshop
- 25 Volunteer Appreciation Holiday Fete
- 27 C3: *Campbell's Honey* with Jenny Campbell
- 30 *Li iyá:qtset - We Transform It* Catalogue Launch

December

- 1 Sunday Family Arts
- 4 C3: *Hunting with Cats* with Seamus Heffernan
- 9 Heritage Talk with Kris Foulds: Abbotsford Traditional Middle School
- 9 Yoga in the Gallery
- 11 C3: MEI Concert Choir Performance
- 15 Sunday Family Arts
- 17 Christmas Piano songs with Johanna Campbell

Special Initiatives



Luminous Waters 2019

Not long ago, Semá:th Xó:tsa (Sumas Lake) stretched across S'ólh Téméxw, the unceded territory of the Stó:lō people, in the geographical region that is now more commonly known as the Fraser Valley. From 1919-1924, the government drained the lake at the behest of settlers in the region. The drainage of the lake had—and continues to have—a profound impact on the lives and livelihood of the Sé:math people. The environmental and cultural consequences of the drainage project continue to reverberate into the present, and yet the story of the lake is known to surprisingly few residents of the Fraser Valley today.

Luminous Waters is a theatrical performance intended to keep the memory of the lake alive. This free outdoor event took place at Mill Lake Park at dusk, attracting a significant local audience to learn about the history of Sumas Lake through the power of music and performance.

A cast of illuminated puppets inspired by the animals that once populated the lake moved through the crowds to the stirring beat of drum song performed by Chris Silver and Terrington Prest (Sumas First Nation) while Kris Foulds, Curator of Historical Collections at The Reach, narrated a short children's history book about the history of the lake.



Reel Change

In the development of the exhibition *Li iyá:qtset* — *We Transform It*, which was presented at The Reach between October 3, 2019-January 5, 2020, The Reach hosted an eight month Indigenous film series. Films were screened bi-weekly and culminated in the ground-breaking exhibition and catalogue which features some of the most vital and important Indigenous artists and cultural leaders working in Stó:lō territory today.

Most of the films were selected by participating artists, creative respondents of Stó:lō heritage or otherwise connected to Stó:lō territory, who attended their chosen screening and participated in facilitated group conversations at the conclusion of each film. The purpose of these screenings was to introduce audiences to a range of films created by Indigenous filmmakers, and to encourage intercultural dialogue to address the knowledge gap that exists in mainstream education with regard to Canadian colonial histories, and Indigenous cultures and worldviews.

The screenings and discussions that took place were enormously valuable to audiences at The Reach. We witnessed the transformational power of people telling their own stories. We could not have anticipated the moments of clarity, growth—and sometimes frustration—that transpired during those discussions, any more than we could have predicted who would be in the audience from one week to the next. But in every case, groups of strangers came together to share an experience that deepened their understanding and appreciation for the creative and lived experiences of others.

In total, fourteen screenings were hosted at the Reach, and five were hosted offsite in Stó:lō communities with the support of local cultural coordinators.

Reel Change: Film Series Schedule

Oct 16, 2018	Film Screening (The Reach) - <i>Shi-shi Etko</i> (Directed by K. Kroll, 2009) and <i>The Lynching of Louis Sam</i> (Directed by David McIlwraith, 2005)
Oct 27, 2018	Film Screening (The Reach) – <i>Reel Injun</i> (Directed by Neil Diamond, 2009)
Nov 9, 2018	Film Screening (The Reach) – <i>Songs My Brother Taught Me</i> (Directed by Cloe Zhao, 2015)
Nov 23, 2018	Film Screening (The Reach) – <i>The Lesser Blessed</i> (Directed by Anita Doron, 2012)
Feb 1, 2019	Film Screening (The Reach) – <i>Atanarjuat: The Fast Runner</i> (Directed by Zacharias Kunuk, 2001)
Feb 2, 2019	Film Screening (Seabird Island First Nation) – <i>Atanarjuat: The Fast Runner</i> (Directed by Zacharias Kunuk, 2001)
Feb 15, 2019	Film Screening (The Reach) – <i>Rabbit Proof Fence</i> (Directed by Phillip Noyce, 2002)
Feb 16, 2019	Film Screening (Seabird Island First Nation) – <i>Rabbit Proof Fence</i> (Directed by Phillip Noyce, 2002)
March 1, 2019	Film Screening (The Reach) – <i>Rhymes for Young Ghouls</i> (Directed by Jeff Barnaby, 2013)
March 15, 2019	Film Screening (The Reach) – <i>Smoke Signals</i> (Directed by Chris Eyre, 1998)
March 23, 2019	Film Screening (Soowahlie First Nation) – <i>Smoke Signals</i> (Directed by Chris Eyre, 1998) and <i>Cedar: Tree of Life</i> (Directed by Odessa Shuquaya, 2018)
March 29, 2019	Film Screening (The Reach) – <i>Cedar: Tree of Life</i> (Directed by Odessa Shuquaya, 2018) and <i>Hands of History</i> (Directed by Loretta Todd, 1994)
March 31, 2019	Film Screening (Skwah First Nation) – <i>Smoke Signals</i> (Directed by Chris Eyre, 1998)
April 12, 2019	Film Screening (The Reach) – <i>The Northlander</i> (Directed by Benjamin Ross Hayden, 2016)
April 23, 2019	Film Screening (Skwah First Nation) – <i>Our People Will Be Healed</i> (Directed by Alanis Obomsawin, 2017)
April 26, 2019	Film Screening (The Reach) – <i>Boy</i> (Directed by Taika Waititi, 2010)
May 3, 2019	Film Screening (The Reach) – <i>1491: The Story of The Americas Before Columbus*</i> (Episode 1) (Directed by Barbara Hager, 2017) *B. Hager in attendance for screening & discussion
May 31, 2019	Film Screening (The Reach) – <i>Roundhouse*</i> (Directed by Theresa Warbus, 2017) and <i>The Road Forward</i> (Directed by Marie Clements, 2017) *Theresa Warbus in attendance for screening & discussion
June 7, 2019	Film Screening (The Reach) – <i>Our People Will Be Healed</i> (Directed by Alanis Obomsawin, 2017)

volunteers

In 2019, an extraordinary team of 78 volunteers dedicated a total of 3115 hours to ensuring the exhibitions, events, and programs at The Reach were a success! Thank you to:

DOCENTS

Guenther Krueger
Diane Luu
Laura Smith

Lisa Edwards
Ingrid Epp
Mojgan Fard-Khosravani
Faria Firoz
Marian Flodin
Jim Flodin

Jessica Johnson
Lynne Karey-McKenna
Simrat Kaur (Bhangu)
Joyce Kelly
Rachel King
Guenther Krueger

Daria Ryzhova
Johana Salazar
Regina Santos
Katherine Searle
Minji Seo
Chang Seung Yang

VOLUNTEERS

Kendra Anderson
Charlene Bates
Anastasia Boyd-White
Sam Bridge
Samantha Bullock
David Campion
Gloria (Chanmi) Park
Anita Chitaley
Katie Compton
Kassandra Corcoran
Rayann Couper
Karen Craig
Cassie de Jong

Kris Foulds
Nicole Friesen
Dorothy Friesen
Ann Gillard
Darya Grytsenko
Connie Hackett
Anmol Hans
Bethany Haynes
Daphne Henselwood
Joyce Henson
Madeline Hildebrandt
Karen Houg
Joan Hunter
Manasvi Jerath
Geng Jing

Jane Lee
Olessia Leffler
Tara Lindley
Diane Luu
Alysha Mahil
Tannis McQueen
Sharon Mitchell
Kemone Moodley
Diane Moran
Dora Nordal
Brian Park
Dona Park
Kate Petrusa
Jay Rettich
Janice Rhodes

Laura Smith
Calum Smith
Yeri Sohn
Bob Strain
Farah Syed
Anna Tronson
Donna Vogel
Brian Watson
Melissa Wiebe
Albert Woods
AJ Woods
Betul Yalcin
Sofia Yoon
Rio Zapata
Alexandra Zarycka

Remembering Sam Bridge

This year we lost our longest-serving volunteer, Sam Bridge. Sam joined The Reach as a volunteer shortly after we opened, assisting in the archives, clipping articles from local newspapers and indexing genealogical information. He had a passion for politics and social justice, and read voraciously. Those of us who worked with him knew Sam's life was never easy, but despite the challenges that he faced Sam rarely wavered from his volunteer schedule, and was always cheerful and ready to discuss the news of the day. His work in the archives and friends at The Reach were touchstones for Sam, and we were grateful for his dedication and long service. It goes without saying that he'll be missed.



emerge

SUPPORTING EMERGING PROFESSIONALS

In addition to its role as an educational resource for visitors, The Reach also supports a team of emerging professionals each year. With help from a variety of partners and funders, we are able to provide a range of professional development opportunities for young adults at various stages of career development in the culture sector. Every year, we are impressed by and grateful for the energy and innovation that these young professionals bring to the organization.

Andrea Pepper

Curatorial Intern

Funded with the support of the BC Arts Council and anonymous individual donor support

Marc Forcier

Cultural Programs Assistant

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

Abigail Thompson

Cultural Programs Assistant (summer)

Funded with the support of Young Canada Works in Heritage

Kristen McBride

Cultural Programs Assistant (summer)

Funded with the support of Young Canada Works in Heritage

Maryjane Sexton

Archives Assistant (summer)

Funded with the support of Canada Summer Jobs

Lisa Edwards

Practicum Student (2018/2019)

University of the Fraser Valley

Faria Farioz

Practicum Student (2019/2020)

University of the Fraser Valley

Bethany Haynes

Practicum Student (2019/2020)

Trinity Western University



EMERGE AT THE REACH

Emerge 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 is a suite of focused initiatives designed to provide aspiring artists and curators with the opportunities that matter most to their professional portfolios.

We are grateful to RBC Foundation Emerging Artists Project for their ongoing and generous support of this program.

2019 ART ON DEMAND EXHIBITIONS

Art on Demand 5.1

January 24 - March 19, 2019

Curator: Lisa Edwards, UFV Practicum Student

Artist: Kendra Schellenberg

Art on Demand 5.2

March 14 - May 5, 2019

Curator: Lisa Edwards, UFV Practicum Student

Artist: Ketty Zhang

Art on Demand 5.3

October 3 - November 17, 2019

Curator: Cassandra de Jong

Artist: Isabella Dagnino & Lynden Chan

Art on Demand 5.4

November 16, 2018 to January 6, 2020

Curator: Cassandra de Jong

Artist: Madeline Hildebrandt



“

This experience has been more than formative to my career as an artist. I believe that having access to a facility of this caliber, locally no less, is the foundation of a growing movement of young artists in the Fraser Valley and is an invaluable pillar to Abbotsford's art scene.

Kendra Schellenberg, 2019

“

The Emerge program gave me a valuable opportunity to have my first solo show and build my CV. As an emerging artist, I find that many opportunities accessible for us lack the level of professionalism that public galleries like The Reach have, so it was great to have professional support the entire time the show took form.

Ketty Zhang, 2019

CITI/SEEN

In 2019, The Reach launched a new initiative under the Emerge program umbrella. CITI/SEEN brings emerging artists together with mentors to create public murals designed specifically for sites around Abbotsford. The project positions artists as agents of change in our community, enhances civic pride through art, uses public art as a tool to build community and encourage dialogue, and builds capacity in the artistic community through mentorship and by compensating artists for their work.

The inaugural mural is located in Bob Bos laneway, behind Hemingway's Books. The 2019 mural team was led by mentor artist Tara-Lynn Kozma Perrin and included Madeline Hildebrandt, Josh Koole, Alayna Tam, and Rio Zapata.

We are grateful for support from the partnership with the Abbotsford Downtown Business Association, Abbotsford Downtown Real Estate Collection, University of the Fraser Valley, and Cloverdale Paint.



fundraising

AND DEVELOPMENT

*I live in Mission and not Abbotsford,
but giving back to a community
crosses boundaries. A good cause is
a good cause no matter where.*

Anonymous

“ FUNDRAISING CONCERTS

Spring Piano & Cello Concert

Jennifer Lim and Benjamin Louwersheimer
Saturday May 25, 2019

A celebration of young creative talent in our region with award winning pianist Jennifer Lim and celebrated cellist Benjamin Louwersheimer. Featuring favourites like Franz Schubert's Sonata in A Minor for Arpeggione and Piano D. 821, and Felix Mendelssohn's Cello Sonata No. 2 in D Major, Op. 58. Concert generously sponsored by Ken Funk.

Treasured Duos: A Fall Concert

Mary Sokol Brown & David Brown
Saturday, November 2, 2019

A classical fall concert and afternoon reception with Vancouver Symphony Orchestra musicians Mary Sokol Brown (violin) and David Brown (double bass). A program of favourite selections featuring works by Haydn, Elgar, Bach, Stravinsky, Gliere, and others. Concert generously sponsored by Columbia Kitchen Cabinets.



FUNDRAISING EVENTS

Brunching with Benefits

April 13, 2019

Broads Brunch @ Brambles Bistro brings together some of our dearest supporters to enjoy delicious food and drink, celebrate arts, culture, and heritage and relax in a beautiful setting. This year, our guests came decked out in fashionable hats, had an exquisite meal, and watched a fresh spring floral demo.

Hanging Basket Maker's Fundraiser

May-June 2019

The Reach invited 6 talented local artists to create one-of-a-kind, living works of art for a fundraiser auction in partnership with Tanglebank Gardens. Artists Cynthia Frenette, Sharon Huget, Davida Kidd, Barb Pearson, Andrea Pepper, and Bob St. Cyr did a fantastic job in this unique medium, and helped raise funds for public programs at The Reach.



Cultural Exchange: A Curated Second-Hand Market

July 20, 2019

The Reach partnered with the Abbotsford Farm & Country Market in Downtown Abbotsford to host its second annual market of upcycled and gently used goods and collectibles. A bustling morning resulted in another successful event raising funds and awareness for The Reach's public programs again this year. Thanks who all that dropped by to say hello and take home a new-to-you treasure!

The Paint Ball

November 21, 2019

To support rising stars in Abbotsford's creative community, The Reach threw a lively and unique art party. The jam packed evening featured live music from top local talent, interactive art activities, funhouse games, flash tattoos by Tanya Loewen and Rhian Webber Van Bree Tattoos, and temporary henna tattoos by Faria Farioz. Proceeds from The Paint Ball were used to directly to support aspiring artists and arts professionals between the ages of 18-35 in the Emerge program.

2019 DONORS AND SUPPORTERS

LEGACY BUILDERS' CIRCLE \$20,000+

BC Arts Council
Canada Council for the Arts

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

Anonymous
RBC Foundation

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

Canadian Museums Association
Chris Spencer Foundation
Columbia Kitchen Cabinets Ltd – Hans Kruger
Government of Canada

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

Abbotsford School District
Gerald Adams
ADBA-Abbotsford Downtown Business Association
Jo-Ann Archibald
Janet Barrie
BC Ministry of Tourism, Arts & Culture
BC Museums Association
Brambles Bistro/Tanglebank Gardens
Canadian Federation of University Women
CIVL Radio
F & E Strumpski Foundation
Ken Funk
Heritage Fairs Society
Irving K. Barber Learning Centre, UBC
Lally Farms
Lohn Foundation
Loyal Protestant Association
Prospera Credit Union
RDM Lawyers LLP
Rotary Club of Abbotsford – Sumas
TD Bank Group
The Hamber Foundation
Tourism Abbotsford
Milt & Rita Walker

CURATORS' CIRCLE \$500-\$999

Aldergrove Credit Union
Diane Luu
Michael P. Forcier, CPA, Inc.
Motion Picture Production Industry Association of BC
Sherrin Roynon
Dr Paramjit & Nerma Shergill
Annette Strom

ARCHIVISTS' CIRCLE \$100-\$499

Christine Wiebe
Lilly Thorne
Connie delmarquee Smith
Velma Braun
Elizabeth Campbell
Ron & Ann DeLair
Morian Perepelitza
Diane Griffiths
Ingrid Epp
Colin Reimer
Kristin Krimmel

SUPPORTERS

Abbotsford Paint
Best Western PLUS Regency Inn & Conference Centre
Cloverdale Paint
Globe Printers
Tanya Loewen & Rhian Webber

PRINT MEDIA PARTNER

Abbotsford News

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



financials

Abbotsford Cultural Centre
Financial Statements
December 31, 2019

Independent Auditor's Report

To the Directors of Abbotsford Cultural Centre:

Report on the Audit of the Financial Statements

Qualified Opinion

We have audited the financial statements of Abbotsford Cultural Centre (the "Centre"), which comprise the statement of financial position as at December 31, 2019, and the statements of operations, changes in net assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, except for the matter described in the Basis for Qualified Opinion section of our report, the accompanying financial statements present fairly, in all material respects, the financial position of the Centre as at December 31, 2019, and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Basis for Qualified Opinion

In 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, verification of these revenues was limited to the amounts recorded in the records of the Centre. Therefore, we were not able to determine whether, as at and for the year ended December 31, 2019, any adjustments might be necessary to donation and contribution revenues and excess (deficiency) of revenues over expenses reported in the statement of operations, excess (deficiency) of revenues over expenses reported in the statement of cash flows, and current assets and net assets reported in the statement of financial position. This caused us to qualify our audit opinion on the financial statements as at and for the year ended December 31, 2019.

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report. We are independent of the 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 opinion.

Other Matter

The financial statements of the Centre for the year ended December 31, 2018 were audited by another auditor, who expressed a qualified opinion for the reason described in the above two paragraphs. Their audit report was dated May 8, 2019.

Responsibilities of Management for the Financial Statements

Management is responsible for the preparation and fair presentation of the 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.

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.

Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

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

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal 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 auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the 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.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Report on Other Legal and Regulatory Requirements

As required by the Societies 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.

Abbotsford, British Columbia

May 13, 2020

MNP LLP

Chartered Professional Accountants

Abbotsford Cultural Centre Statement of Financial Position

As at December 31, 2019

	2019	2018
Assets		
Current		
Cash and cash equivalents <i>(Note 3)</i>	344,369	308,090
Accounts receivable	12,741	18,401
Prepaid expenses	19,562	16,540
	376,672	343,031
Capital assets <i>(Note 4)</i>	112,563	130,263
Intangible assets <i>(Note 5)</i>	6,103	8,719
	495,338	482,013
Liabilities		
Current		
Accounts payable and accrued liabilities	23,758	20,528
Deferred revenue <i>(Note 6)</i>	72,620	43,712
	96,378	64,240
Deferred capital contributions <i>(Note 7)</i>	57,090	69,112
	153,468	133,352
Subsequent events <i>(Note 17)</i>		
Net Assets		
Investment in capital and intangible assets <i>(Note 8)</i>	61,576	69,870
Internally restricted <i>(Note 9)</i>	100,000	100,000
Unrestricted	180,294	178,791
	341,870	348,661
	495,338	482,013

Approved on behalf of the Board

E-SIGNED by Colin Reimer
Director

E-SIGNED by Rex Leonard
Director

The accompanying notes are an integral part of these financial statements

Abbotsford Cultural Centre Statement of Operations

For the year ended December 31, 2019

	2019	2018
Revenue		
Government funding <i>(Note 12)</i>	737,721	728,473
Non-government funding	92,185	175,436
Workshops and other	45,724	42,940
Touring exhibition	35,200	8,000
Gifts in kind <i>(Note 13)</i>	77,818	86,524
Amortization of deferred capital contributions	13,822	17,278
	1,002,470	1,058,651
Expenses		
Exhibitions	144,775	150,506
Education and public programs	35,035	24,125
Fundraising and special events	8,255	23,292
Collections	8,706	641
Gifts in kind - exhibits and events <i>(Note 13)</i>	7,236	23,812
Payroll - salaries	482,784	526,706
Payroll - benefits	74,175	78,218
Gifts in kind - volunteer hours <i>(Note 13)</i>	41,589	37,160
Professional development	662	2,263
Advertising and marketing	38,462	17,289
Gifts in kind - advertising <i>(Note 13)</i>	28,993	25,552
Office	23,278	26,335
Professional services fees	34,159	29,448
Professional memberships	2,951	2,217
Insurance	5,058	4,665
Phone and internet	6,455	7,970
Building supplies and maintenance	3,737	3,773
Utilities	31,493	32,210
Amortization	30,761	36,551
Loss on disposal of capital assets	697	-
	1,009,261	1,052,733
Excess (deficiency) of revenue over expenses	(6,791)	5,918

The accompanying notes are an integral part of these financial statements

Abbotsford Cultural Centre
Statement of Changes in Net Assets

For the year ended December 31, 2019

	<i>Investment in capital and intangible assets</i>	<i>Internally restricted</i>	<i>Unrestricted</i>	2019	<i>2018</i>
Net assets, beginning of year	69,870	100,000	178,791	348,661	342,743
Excess (deficiency) of revenue over expenses	(17,636)	-	10,845	(6,791)	5,918
Net change in capital and intangible assets	9,342	-	(9,342)	-	-
Net assets, end of year	61,576	100,000	180,294	341,870	348,661

The accompanying notes are an integral part of these financial statements

Abbotsford Cultural Centre Statement of Cash Flows

For the year ended December 31, 2019

	2019	2018
Cash provided by (used for) the following activities		
Operating		
Excess (deficiency) of revenue over expenses	(6,791)	5,918
Amortization of deferred capital contributions	(13,822)	(17,278)
Amortization of capital assets	30,761	36,551
Loss on disposal of capital assets	697	-
	10,845	25,191
Changes in working capital accounts		
Accounts receivable	5,660	(13,045)
Prepaid expenses	(3,022)	(8,497)
Accounts payable and accrued liabilities	3,230	5,250
Deferred revenue	28,908	16,563
	45,621	25,462
Financing		
Receipt of deferred capital contributions	1,800	1,000
Investing		
Purchase of capital assets	(11,142)	(8,888)
Increase in cash resources	36,279	17,574
Cash resources, beginning of year	308,090	290,516
Cash resources, end of year	344,369	308,090

The accompanying notes are an integral part of these financial statements

1. Incorporation and nature of the organization

Abbotsford Cultural Centre (the "Centre") was incorporated under the Society Act of British Columbia as a not-for-profit organization 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 charity under the Income Tax Act and accordingly is exempt from income taxes, provided certain requirements of the Income Tax Act are met.

2. Significant accounting policies

The financial statements have been prepared in accordance with Canadian accounting standards for not-for-profit organizations set out in Part III of the CPA Canada Handbook - Accounting, as issued by the Accounting Standards Board in Canada, which are part of the generally accepted accounting principles, and include the following significant accounting policies:

Cash and cash equivalents

Cash and cash equivalents include balances with banks and short-term investments with maturities of three months or less. Cash subject to restrictions that prevent its use for current purposes is included in restricted cash.

Capital assets

Purchased capital assets are recorded at cost. Contributed capital assets are recorded at fair value at the date of contribution plus all costs directly attributable to the acquisition.

Amortization is provided using the declining balance method at rates intended to amortize the cost of assets over their estimated useful lives.

	Rate
Computer equipment	20 %
Audiovisual equipment	20 %
Furniture and equipment	20 %
Exhibit equipment	20 %
Building improvements	20 %
Exterior signage	20 %
Security system	20 %

Intangible asset

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

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 amount to be received can be reasonably estimated and collection is reasonably assured.

Revenues 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.

2. Significant accounting policies *(Continued from previous page)*

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.

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 expensed on acquisition.

Measurement uncertainty (use of estimates)

The preparation of financial statements in conformity with Canadian accounting standards for not-for-profit organizations 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 revenues and expenses during the reporting period.

By their nature, these judgments are subject to measurement uncertainty, and the effect on the financial statements of changes in such estimates and assumptions in future years could be material. These estimates and assumptions are reviewed periodically and, as adjustments become necessary they are reported in excess of revenues over expenses in the years in which they become known.

Financial instruments

The Centre recognizes its financial instruments when the Centre becomes party to the contractual provisions of the financial instrument. All financial instruments are initially recorded at their fair value, including financial assets and liabilities originated and issued in a related party transaction with management. Financial assets and liabilities originated and issued in all other related party transactions are initially measured at their carrying or exchange amount in accordance with Section 3840 *Related Party Transactions*.

At initial recognition, the Centre may irrevocably elect to subsequently measure any financial instrument at fair value.

Transaction costs and financing fees directly attributable to the origination, acquisition, issuance or assumption of financial instruments subsequently measured at fair value are immediately recognized in the excess of revenues over expenses for the current period. Conversely, transaction costs and financing fees are added to the carrying amount for those financial instruments subsequently measured at cost or amortized cost.

Financial asset impairment

The Centre assesses impairment of all of its financial assets measured at cost or amortized cost. When there is an indication of impairment, the Centre determines whether it has resulted in a significant adverse change in the expected timing or amount of future cash flows during the year. If so, the Centre reduces the carrying amount of any impaired financial assets to the highest of: the present value of cash flows expected to be generated by holding the assets; the amount that could be realized by selling the assets; and the amount expected to be realized by exercising any rights to collateral held against those assets. Any impairment, which is not considered temporary, is included in current year excess of revenues over expenses.

The Centre reverses impairment losses on financial assets when there is a decrease in impairment and the decrease can be objectively related to an event occurring after the impairment loss was recognized. The amount of the reversal is recognized in the excess of revenues over expenses in the year the reversal occurs.

Abbotsford Cultural Centre
Notes to the Financial Statements
For the year ended December 31, 2019

3. Restricted cash and cash equivalents

Restricted and unrestricted cash and cash equivalents are summarized as follows:

	2019	2018
Unrestricted	171,749	164,378
Restricted		
Internally restricted for Permanent Collections Acquisition Fund	100,000	100,000
Externally restricted for deferred revenue	72,620	43,712
Subtotal	172,620	143,712
Total	344,369	308,090

4. Capital assets

	Cost	Accumulated amortization	2019 Net book value	2018 Net book value
Computer equipment	79,250	47,814	31,436	31,330
Audiovisual equipment	56,918	42,837	14,081	17,190
Furniture and equipment	22,605	15,658	6,947	8,685
Exhibit equipment	47,597	34,602	12,995	14,176
Building improvements	95,035	54,344	40,691	50,865
Exterior signage	37,759	32,626	5,133	6,416
Security system	4,288	3,008	1,280	1,601
	343,452	230,889	112,563	130,263

5. Intangible asset

	2019	2018
Website	6,103	8,719

Intangible assets are shown net of accumulated amortization of \$19,314 (2018 – \$16,698).

6. Deferred revenue

Deferred revenue consists of unspent contributions externally restricted for specific projects. Recognition of these amounts as revenue is deferred to periods when the specified expenditures are made. Changes in the deferred revenue balance are as follows:

	2019	2018
Balance, beginning of year	43,712	27,149
Add: contributions received during the year	90,848	39,016
Less: Amount recognized as revenue during the year	(61,940)	(22,453)
Balance, end of year	72,620	43,712

Abbotsford Cultural Centre
Notes to the Financial Statements
For the year ended December 31, 2019

7. Deferred capital contributions

Deferred capital contributions consist of the unamortized amount of contributions received for the purchase of capital assets. Recognition of these amounts as revenue is deferred to periods when the related capital assets are amortized. Changes in deferred capital contributions are as follows:

	2019	2018
Balance, beginning of year	69,112	85,390
Add: contributions received during the year	1,800	1,000
Less: amortization of deferred capital contributions	(13,822)	(17,278)
Balance, end of year	57,090	69,112

8. Investment in capital and intangible assets

	2019	2018
Investment in capital and intangible assets is calculated as follows:		
Capital assets	112,563	130,263
Intangible assets	6,103	8,719
	118,666	138,982
Amounts financed by:		
Unamortized deferred capital contributions	(57,090)	(69,112)
	61,576	69,870

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

Excess of revenue over expenses:		
Amortization of deferred capital contributions	13,822	17,278
Amortization of capital and intangible assets	(30,761)	(36,551)
Loss on disposal of capital assets	(697)	-
	(17,636)	(19,273)

Net change in investment in capital and intangible assets:

Capital and intangible assets acquired	11,142	8,888
Amounts funded by:		
Deferred capital contributions	(1,800)	(1,000)
	9,342	7,888

9. Restrictions on net assets

Internally restricted net assets

During the year, the Centre's board of directors internally restricted \$100,000 (2018 – \$100,000) of unrestricted net assets to be held for specific purposes outlined under the terms of the Board's "Permanent Collections Acquisition Fund". Annual provision for and expenditures from the restricted net assets are at the discretion of the board of directors, the amount cannot be used for other purposes without board approval.

Abbotsford Cultural Centre
Notes to the Financial Statements
For the year ended December 31, 2019

10. Government grant revenue - cash grants received

During the year, cash received from government grants consisted of the following:

	2019	2018
City of Abbotsford - Operating	666,250	656,250
City of Abbotsford - Project	-	5,906
BC Arts Council - Project	38,200	28,000
Province of BC Ministry of Tourism, Arts and Culture	4,000	-
Canada Council for the Arts - Project	21,850	25,000
Service Canada - Project	4,329	6,617
Canadian Museums Association	9,889	14,045
BC Museums Association	1,000	-
	745,518	735,818

11. Special purpose grant revenue - cash grants received

During the year, cash received from special purpose grants consisted of the following:

	2019	2018
Canadian Federation of University Women	4,000	-
F&E Strumpski Foundation	2,600	2,500
Irving K. Barber Foundation	4,063	-
Loyal Protestant Association	3,500	-
Hamber Foundation	2,500	2,000
Royal Bank of Canada	11,000	8,500
Chris Spencer Foundation	5,000	-
Lohn Foundation	4,500	3,000
	37,163	16,000

12. Government grant revenue

Government grant revenue is received from the following:

	2019	2018
Municipal	666,250	662,156
Federal	35,520	45,662
Provincial	35,951	20,655
	737,721	728,473

Abbotsford Cultural Centre
Notes to the Financial Statements
For the year ended December 31, 2019

13. Gifts in kind

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 had they not been contributed.

The estimated fair value of these services and supplies has been recognized as both contributed revenues and expenses in the statement of operations.

	2019	2018
Volunteer hours	41,589	37,160
Advertising	28,993	25,552
Exhibits and events	7,236	23,812
	77,818	86,524

14. Economic dependence

During the year, the Centre received \$666,250 (2018 - \$662,156) 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.

15. Employee compensation

During the year, the Centre paid \$99,716 (2018 – \$95,750) to one employee whose salary was greater than \$75,000. No remuneration was paid to any members of the Board of Directors.

16. Financial instruments

The Centre, as part of its operations, carries a number of financial instruments. It is management's opinion that the Centre is not exposed to significant interest, currency, credit, liquidity or other price risks arising from these financial instruments except as otherwise disclosed.

Interest rate risk

Interest rate risk is the risk that the value of a financial instrument might be adversely affected by a change in the interest rates. Changes in market interest rates may have an effect on the cash flows associated with some financial assets and liabilities, known as cash flow risk, and on the fair value of other financial assets or liabilities, known as price risk.

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.

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.

Credit risk

Credit risk refers to 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.

17. Subsequent event

Subsequent to the year-end, the COVID-19 pandemic is causing significant financial market and social dislocation. The situation is dynamic with various cities and countries around the world responding in different ways to address the outbreak. The Centre continues to monitor the impact that COVID-19 will have on its business activities. The extent of the effect of the COVID-19 pandemic on the Centre is uncertain.

18. Comparative figures

Certain comparative figures have been reclassified to conform with current year presentation.