

THE POLY GON







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Cover: Installation view, *Stan Douglas: 2011 # 1848*

This page: Installation view, *Cloud Album*
Photos: Alison Boulier



THE POLYGO

Annual Report 2022



2022 Director's Report

I'm proud to share the accomplishments of The Polygon Gallery in 2022: the strides our organization has made in building an inclusive culture for its staff, and the mandate we have forged with a twinned commitment to generosity and criticality for our audiences. In the aftermath of several challenging years, 2022 was a time of tremendous maturation during which The Polygon's profile and impact continued to crystallize, reflecting the dedication and passion of our hard-working staff and our expanding community of supporters—including the Gallery's Board of Directors, to whom I owe deep thanks.

The Polygon's work in 2022 is reflected in a renewed Strategic Plan for 2023–2025, which was developed over the year and reflects input from both staff and board. The process was shepherded by Pauline Hadley-Beauregard and Karen Nishi and was guided by Ta7taliya Nahanee and her company Nahanee Creative, who helped to initiate and ground our work, and who acted as witness during our inaugural sessions. I'm grateful to each of them for their dedication, and for the significant contributions of my colleagues Jessica Bouchard, Molly O'Callaghan, and Faye Bednarczyk, as well as for the input of the Strategic Planning Committee, including Kevin Shoemaker, Liz Magor, Dee Dhaliwal, Kathleen Butt, and Lindsay Bailey.

The new Strategic Plan revises and focuses The Gallery's mandate to speak succinctly of the organization's DNA—built through a long, storied history as Presentation House Gallery—while pointing to the vision, potential, and growing agency of the Gallery as a major public cultural facility for the region:

Grounded in photography, The Polygon Gallery creates space to challenge how we see the world.

Supporting the mandate, the Strategic Plan also simplifies and strengthens three core values: The Polygon strives to be **Curious**, **Bold**, and **Generous**, in all that we do. These values personify the culture of The Polygon, both internally for our staff and volunteers, and publicly for all those who are enriched by the Gallery's programming. These values are in turn supported by three main pillars of the new plan:

- to nurture a generous culture where everyone feels welcome
- to prioritize bold, unexpected programming, and
- to open doors for conversations with new and existing audiences.

It is gratifying to reflect on the work and culture of The Polygon Gallery through these three pillars over the past five years, and to articulate them now as the

foundation of our plan to lead the organization forward.

These pillars were strongly reflected in 2022's exhibition program and in our public outreach, which included a richer and more consistent array of films, talks, lectures, and performances, and that are outlined in detail on pages 26 to 33. I'm grateful for the incredible work of Curator Elliott Ramsey, for his leadership in helping to shape this program, and for shouldering new responsibilities over the year, as well the efforts of our inaugural TD Curatorial Fellow Oluwasayo (Sayo) Taiwo Olowo-Ake, who led the amazing growth of the Gallery's public programs. My thanks to Marketing Manager Michael Mann for initiating the popular outdoor movie nights, Deckchair Cinema, and to Jana Ghimire, who capably shepherded our youth programs, including Chester Fields and Kids First. I want to express deep gratitude to Nicole Brabant, through whose commitment and care our Response program has grown immeasurably, and for her mentorship of Serena Steel, who takes on leading the program in 2023. We were also delighted to announce Joelle Johnston as the Gallery's first Indigenous Liaison and Community Outreach Coordinator late in the year, and look forward to the work she will be steering for the Gallery.



Installation view, *Stan Douglas: 2011 # 1848*
Photo: Alison Boulier

The 2022 Lind Prize was the seventh iteration of the prize, which is awarded annually to an emerging BC-based artist working in the mediums of film, photography, or video. I express very sincere congratulations to winner Simranpreet Anand; to runners-up Aaron Leon and Katayoon Yousefbigloo; and to shortlisted artists Wei Chen, Sidney Gordon, Natasha Katedralis, and Jake Kimble. My thanks, too, to the Lind Prize jury: Emmy Lee Wall, Richard Hill, and Samuel Roy-Bois.

All the exhibitions and programs at the Gallery are supported by an amazing installation team, and I want to express my appreciation and best wishes to Paul Kuranko (who left The Polygon at the end of the year), Nomi Stricker, and Brock Mayer. I also want to express my deep gratitude to Diane Evans for the quiet leadership she has provided The Polygon and Presentation House Gallery for over thirty-five years.

I'm very grateful to everyone at The Polygon for supporting my work in 2022 as Curator of Stan Douglas's representation of Canada at the Venice Biennale of Art. It was a career highlight to assist Stan in realizing such an ambitious accomplishment, and to see it received with such critical acclaim. I'm indebted to the staff of The National Gallery of Canada, who commissioned

Stan's work, and want to express deep thanks and congratulations to Stan for his collegiality, support, and inspirational vision.

Having entered the year cautiously, with prevailing uncertainty and a dynamic economic climate, The Polygon ended 2022 in a very strong financial position. Over the year, we were privileged to see numerous fundraising successes and robust earned revenues that surpassed projections, and we ended the year with a sizable surplus. While a large portion of the surplus was owing to Capital Campaign pledge payments—which were used to pay down the Gallery's loan balance—the Gallery was still positioned to set aside funds at the end of the year for an internally restricted capital reserve fund, which will be added to annually.

2022 is the first year the Gallery's operating budget exceeded \$5 million. I want to thank Molly O'Callaghan for her leadership overseeing The Polygon's finances this past year, and Kathleen Butt for her final year of oversight of the Finance Committee.

I also want to express my thanks to Jessica Bouchard and her entire team, including Faye Bednarczyk, Andrea Jensen, and Carie Helm, for their extraordinary work in 2022, and for an unparalleled fundraising and

membership program. My thanks to Jessica Walker for her work in leading a venue rental program that brought in more than double the anticipated budget during the year, and to Asia Harvey, who oversaw the growth and maturity of our retail program. We are also gifted with a talented guest services team, and I want to thank them all, as well as Rhonda Schultz and Grace Le, for their work in leading such a generous and welcoming culture at the Gallery.

The prudence, professionalism, and ambition of The Polygon's team are to be fully commended as we work toward our goals in 2023.

Reid Shier
Director



Installation view, *Cloud Album*
Photo: Alison Boulier

1 Year

112,287 Visitors
38,095 Programming & Outreach Attendance
665 Members
28,811 Social Media Followers

15 Exhibitions

Steven Shearer
OG Punk
Cinematheque Filmmaking Showcase
Response: Soft Action
Ensemble
Cloud Album
Alexander Gladyllov: Gathering Darkness
Ghosts of the Machine
Chester Fields 2022: Look Again
Stan Douglas: 2011 ≠ 1848
Rydel Cerezo: Home Sweet Home
Rebecca Belmore: Severance
Lind Prize 2022
Harkeerat Mangat: Fürstenplatz
The Pulse of the Screen

2022 at The Polygon



12 Digital Events and Activities

6 Artist Talks / Conversations
5 Exhibition Audio Guides
1 Podcast Episode

We cannot reach heaven
When we live with these people

124 Outreach Programs

7 Opening Receptions
2 Workshop Series
71 Public Tours
22 Screenings
2 Curator's Tours
4 Artist Talks/Conversations
5 Music/Dance Performances
11 Meet the Makers Events

18 Education Programs

15 Kids First Activities
1 Chester Fields Teen Photography Program
1 Response Program
1 Emerging Artist Mentorship Program



Exhibitions



Installation view, *Ghosts of the Machine*
Photo: Alison Boulier

Nov 3, 2021 – Jan 16, 2022

OG Punk

OG Punk showcased a new series by Vancouver photographer Dina Goldstein. Typical of her social commentary, the exhibition spoke to the legacy of punk as an anarchistic youth counterculture rebelling against mainstream society that swept across the globe in the 1970s. Early on, the West Coast had an especially vibrant hardcore punk music scene. During 2021, Goldstein photographed key figures from the legendary punk rock subculture of the 1980s and 1990s in Vancouver and Victoria, working primarily in a neutral studio backdrop that established a mood of staged and theatrical artifice. The subjects self-consciously performed for the camera, showing off their punk regalia, spiked hairdos, and tattoos. Each portrait carries tensions between the public display of social identity and individual expression, costume and everyday adornment. Some pose with playful bravado, while others are more introverted, even melancholic. Seen as they are today, these original punks have matured as distinct personalities while still retaining their subculture personas.

Nov 20, 2021 – Feb 13, 2022

Steven Shearer

A solo exhibition profiling Vancouver artist Steven Shearer featured an extensive survey of the artist's work over the past two decades. The exhibition focused on the importance of Shearer's monumental archive of photographic and print material, collected over the past twenty-five years, and showcased how this pictorial reservoir continues to inform the artist's work across a variety of mediums, including sculpture, print, drawing, and painting. Drawing from historical, modern, and contemporary methods of depiction—from Renaissance and Symbolist paintings to analog photos of long-haired rockers—Shearer's work examines how images are made and how they continue to be reconstituted over time.

Presenting Sponsor: The Audain Foundation

Generously supported by Claudia Beck & Andrew Gruft, Henning & Brigitte Freybe, Phil Lind, and Bruno Wall.

Opposite: Installation view, *Steven Shearer*
Photo: Alison Boulier

Below: Installation view, *OG Punk*
Photo: Molly O'Callaghan





Jan 12 – Jan 23, 2022

Cinematheque Filmmaking Showcase

As a culmination of a series of workshops co-presented by The Polygon Gallery and The Cinematheque, this showcase of short films explored questions and themes raised by the artworks at *The Lind Prize 2021* exhibition. Participating artists included: Miki Aurora, Kaila Bhullar, Natasha Boskic, Sara Brinkac, Olga Campbell, Alexander Chang, Aurore Dupont-Sagorin, Noah Horn, Frances Hui, Alger Liang, Andy Liu, Sam Mason, Shannon Ruth Dionne Miller, Lyndsey Paramo, Jeremiah Reyes, Michellene Sigurdson, Carla Tooley, and Mimi Xia.

Part of the Emerging Artist Mentorship Program, generously supported by RBC Foundation.

Generously supported by the Canada Council for the Arts.

Jan 26 – Feb 6, 2022

Response: Soft Action

The 2021 Response Program *Soft Action*, in which participants engaged in a series of workshops led by Indigenous artists and Knowledge Holders during summer and fall 2021, concluded with a screening of original short films. Inspired by growing networks of care among arts communities throughout the pandemic, participants were invited to think about how care translates into action, and the ways in which relationships shape our ways of being.

Participating artists included: Arlene Bowman, Jordon Davis, Terreane Derrick, Caleb Ellison-Dysart, Xinyue Liu, Jacqueline Morrisseau-Addison, Ogheneofegor Goodness Obuwoma, kat savard, Lilian Rose Smith, Michelle Sound, Maura Tamez, and Ghinwa Yassine.

Presented by Canada Gives—Taylor Taliesin Foundation.

Feb 23 – Mar 22, 2022

Ensemble

Drawing on the themes of the summer 2021 exhibition *Interior Infinite*, which centred on masquerade and disguise as strategies for revealing rather than concealing identity, *Ensemble* brought together five short films by contemporary artists that are situated at the rich intersection between Black culture, costume, and dance. Across these films, calls for justice underscored a visuality that foregrounded Black joy, power, and imagination.

Participating artists included: Nick Cave, Steffani Jemison, Athi-Patra Ruga, Yinka Shonibare CBE RA, and Rhea Storr.

Generously supported by the Canada Council for the Arts.

Opposite: Michelle Sound, *kispin kisákihin (if you love me)* (still), 2021

Below: Rhea Storr, *Here is the Imagination of the Black Radical* (still), 2020







Mar 11 – May 1, 2022

Cloud Album: Photographs from the Archive of Modern Conflict

Curated by Luce Lebart and
Timothy Prus

At the dawn of photography, when photographs required long exposures, taking images of clouds was near impossible. It was not until the second half of the nineteenth century, with improvements in technique and technology, that photographers could begin capturing the infinite variability of clouds.

The exhibition featured 250 works—including photographs, albums, and books—that ranged from the origins of photography to the dawn of satellite imagery, all drawn from the collection of the Archive of Modern Conflict in London. *Cloud Album* celebrated the breadth and beauty of images of clouds and the uniqueness of the passionate practice—of scientists, amateurs, and artists alike—of photographing the sky. Through this, the exhibition drew a picture of the history of the sky, the

history of photography, and the ways in which they are intertwined.

Community Partner:
Capture Photography Festival

Media Partner: CityNews 1130

Generously supported by the Andrew
Gruft Fund for Photography Exhibitions

May 12 – Jul 31, 2022

Alexander Glyadyelov: Gathering Darkness

Russia declared war on Ukraine, a peaceful nation, on February 24, 2022. At the first sound of bombings, the life of every Ukrainian resident and citizen changed in an instant, among them photographer Alexander Glyadyelov. Since that first day, Glyadyelov has photographed the constant tensions that have defined everyday life in the warzone: quietude and chaos, life and death, home and hell.

Glyadyelov shot hundreds of images on film, processed by night in Kyiv. In May 2022, The Polygon Gallery presented Glyadyelov's early

photographs of the occupation, taken during February, March, and April, in a timely exhibition that revealed the realities of the invasion by the Russian military: Ukrainian citizens evacuating the city of Irpin, soldiers and civilians alike arming themselves for battle, and the transformation of once safe, lively places into desolate ruins. During the exhibition, donations were gathered for the Maple Hope Foundation, an organisation founded by Ukrainian-Canadians to send relief to victims of the war.

Supported by The Lab Vancouver

Special thanks to Maple Hope
Foundation

Media Partner: North Shore News

Above: Alexander Glyadyelov, 2022

Opposite: Installation view, *Cloud Album*
Photo: Alison Boulier





Jun 3 – Aug 14, 2022

Ghosts of the Machine

Whether browsing the internet, playing a video game, checking social media, or wearing a VR headset, users entering online spheres assume they are stepping away from reality. *Ghosts of the Machine* posed the question: Why are digital experiences so often thought of as existing outside of real life? The international group of artists reminded us that despite its otherworldly lustre, cyberspace cannot be separated from the “real world”: it is an extension of our societies, economy, and ecosphere. Through the glowing interfaces associated with digital media, these artists’ works pointed back to the world offline, revealing how these realms do not exist in opposition to each other, but are in fact continuous and fluidly interconnected.

The exhibition included a new, site-specific installation by T’uy’t’tanat-Cease Wyss, which brought live forest plants into the gallery space. The work, titled *Stl’álk’em Sts’ékts’ek (Magical Forest)*, was populated by augmented-reality experiences created by Indigenous

artists, with the support of IM4 Media Lab, which visitors could experience through the Instagram app on their smartphones.

Participating artists included: Ho Tzu Nyen, Juliana Huxtable, Anne Duk Hee Jordan, Lu Yang, Skawennati, Santiago Tamayo Soler, and T’uy’t’tanat-Cease Wyss.

Presenting Sponsor: TD Bank Group

Media Partner: Daily Hive

Generously supported by Terrence & Lisa Turner, and Jennifer & John Webb

Aug 10 – Sep 11, 2022

Chester Fields 2022: Look Again

Chester Fields is a long-standing initiative of The Polygon Gallery that encourages the development of visionary young photographers, giving them an opportunity to show their work on a professional platform. All submittals are reviewed by a jury of artists and arts professionals, who select works to be shown in both virtual and onsite exhibitions.

Our spring exhibition *Cloud Album* celebrated the contributions of photography to the development of modern meteorology. This commitment to returning to a subject repeatedly was reflected in the 2022 Chester Fields theme, *Look Again*. Photography is so often an instantaneous process; what new possibilities can be discovered when we draw that process out? Rather than capturing an image instantly, photographers were challenged to choose a subject that they would revisit, again and again, over a period of time. This year’s winner was Jeffer Ward, and the runners-up were Sabrina Wu and Jonathan Sterling.

Corporate Partner: Scotiabank

Generously supported by the Hamber Foundation, Hemlock Printers, and The Lab Vancouver

Media Partner: North Shore News

Above: Jeffer Ward, *The Value*, 2022

Opposite: Installation view, *Ghosts of the Machine*
Photo: Alison Boulier



Sep 9 – Nov 6, 2022

Stan Douglas: 2011 ≠ 1848

The Polygon presented the North American premiere of Stan Douglas's Venice Biennale exhibition *2011 ≠ 1848*. Inspired by historical events of social and political turbulence, Douglas connected points of social rupture, rendering in minute detail and with technical ingenuity historic moments of protest, riot, and occupation from 2011 that echoed upheavals that swept Europe in 1848.

2011 ≠ 1848 featured five large-scale panoramic photographs depicting different protests and riots from 2011: the start of the Arab Spring in Tunis on January 12 with sit-ins and protests along Avenue Habib Bourguiba; the Stanley Cup riot in Vancouver on June 15; clashes between youth and police in London on August 9; and the arrest of Occupy Wall Street protesters on the Brooklyn Bridge in New York on October 1. Douglas created the images by combining meticulous and elaborate

re-enactments of the events, high-resolution plate shots of each city site, and aerial documentary footage.

The exhibition also featured a two-channel video installation that depicts a fictionalised collaboration between rappers from London's Grime and Cairo's Mahraganat music scenes. Titled *ISDN*, after a now-outdated mode of transmitting high-quality audio over telephone lines, the video imagines rappers from the two cities exchanging beats and lyrics in improvised studios, working across space and time to create music collaboratively.

Presented as a partnership between the National Gallery of Canada, Remai Modern, and The Polygon Gallery.

Presenting Tour Partner:
RBC Royal Bank

Presenting Sponsor:
The Audain Foundation

Media Partner: Global News

Community Partner: Vancouver
International Film Festival

Generously supported by: Brigitte and Henning Freybe, Phil Lind, Jane Macdonald, Iain Mant and Tracey Pearce, Alexandra Montgomery and Howard Jang, The Michael and Inna O'Brian Family Foundation, Paula Palyga and David Demers, Mark and Diana Sawers Foundation, and Bruno Wall

Below and Opposite:
Installation view, *Stan Douglas: 2011 ≠ 1848*
Photo: Alison Boulier





Sep 29, 2022 – Jan 8, 2023

Rydel Cerezo: Home Sweet Home

Brother Armand Lammineur was a Roman Catholic missionary who travelled from Belgium to the Philippines, photographing extensively from the late 1930s until his death in the early 2000s. Many of his photographs were taken in or near the mountainous city of Baguio, where a seminary called *Home Sweet Home* housed Belgian priests on mission. Baguio is also the birthplace of artist Rydel Cerezo.

Cerezo would discover Lammineur's photographs of Baguio decades later, in Belgium, as he happened to be dating a member of Lammineur's extended family. He would go on to learn that members of his own family knew the priest. Intersecting across time and place, these coincidences undergird a cross-cultural archive, one that encompasses both photographers: Lammineur as a visitor to the Philippines; and Cerezo as a guest in Belgium, also working at home in community with fellow queer Filipinx-Canadians.

Home Sweet Home was a solo exhibition of new work by Rydel Cerezo that entwined his photography with Brother Lammineur's to narrate a personal story of love and heartbreak, while also mediating complex dynamics of race, queer desire, and belonging.

Media Partner: North Shore News

Dec 1, 2022 – Ongoing

Rebecca Belmore: Severance

Anishinaabe artist Rebecca Belmore created a new sculpture for the Gallery's stairwell as part of her commissioned artwork *Hacer Memoria* that was installed on the Gallery's east façade in January 2023. *Severance* spills mysteriously from the clerestory windows like a huge charcoal drawing of ominous liquid. Suggestive of black hair, it is a reminder of the dark history of shearing the hair of Indigenous children at Indian Residential Schools. Belmore's activation of mesh material was inspired by the common sight of utilitarian tarpaulins in our urban

environment that are used as protection from the natural elements.

Presenting Sponsor: TD Bank Group

Generously supported by Claudia Beck, with assistance from Griffin Art Projects

Opposite: Installation view, Rebecca Belmore: *Severance*

Photo: Alison Boulier

Below: Installation view, Rydel Cerezo: *Home Sweet Home*

Photo: Dennis Ha





Dec 10, 2022 – Jan 29 2023

The Lind Prize 2022

Established in 2016, the Philip B. Lind Emerging Artist Prize is awarded annually to an emerging BC-based artist working in the mediums of film, photography, or video. Artists are nominated for the prize by staff and faculty from established arts institutions, organisations, and post-secondary programs from across the province. This year's finalists were selected from more than fifty nominations and included: Simranpreet Anand, Wei Chen, Sidney Gordon, Natasha Katedralis, Jake Kimble, Aaron Leon, and Katayoon Yousefbigloo. The seven finalists' works were showcased in an exhibition at The Polygon Gallery. The winner, Simranpreet Anand, and the runners-up, Aaron Leon and Katayoon Yousefbigloo, were announced at an award ceremony in January 2023.

Presenting Sponsor:
Rogers Communications

Part of The Polygon Gallery's Emerging Artist Mentorship Program, generously supported by RBC Foundation

Generously supported by Quay North Urban Development

Media Partner: Stir

Dec 21 – Dec 24, 2022

Harkeerat Mangat: Fürstenplatz

Working in collaboration with Unit 17 and curator Tobin Gibson, The Polygon Gallery showed *Fürstenplatz*, a short film and printed poster produced by Canadian-born, Düsseldorf-based artist Harkeerat Mangat. The film was made together with the residents and shop owners of a park square in Düsseldorf, Germany. The characters that appear in the film, together with their dialogue and narrative content, were conceived in collaboration with the inhabitants themselves. Each scene in the film was designed to have a duration of precisely one minute. A succession of thirty scenes give an impression of the activities that occur at the park square within half an hour, as if it were in real time. *Fürstenplatz* is a case study in how people from the same place inhabit filmmaking to express themselves and how the camera is implicated in that process.

Dec 28 – Dec 31, 2022

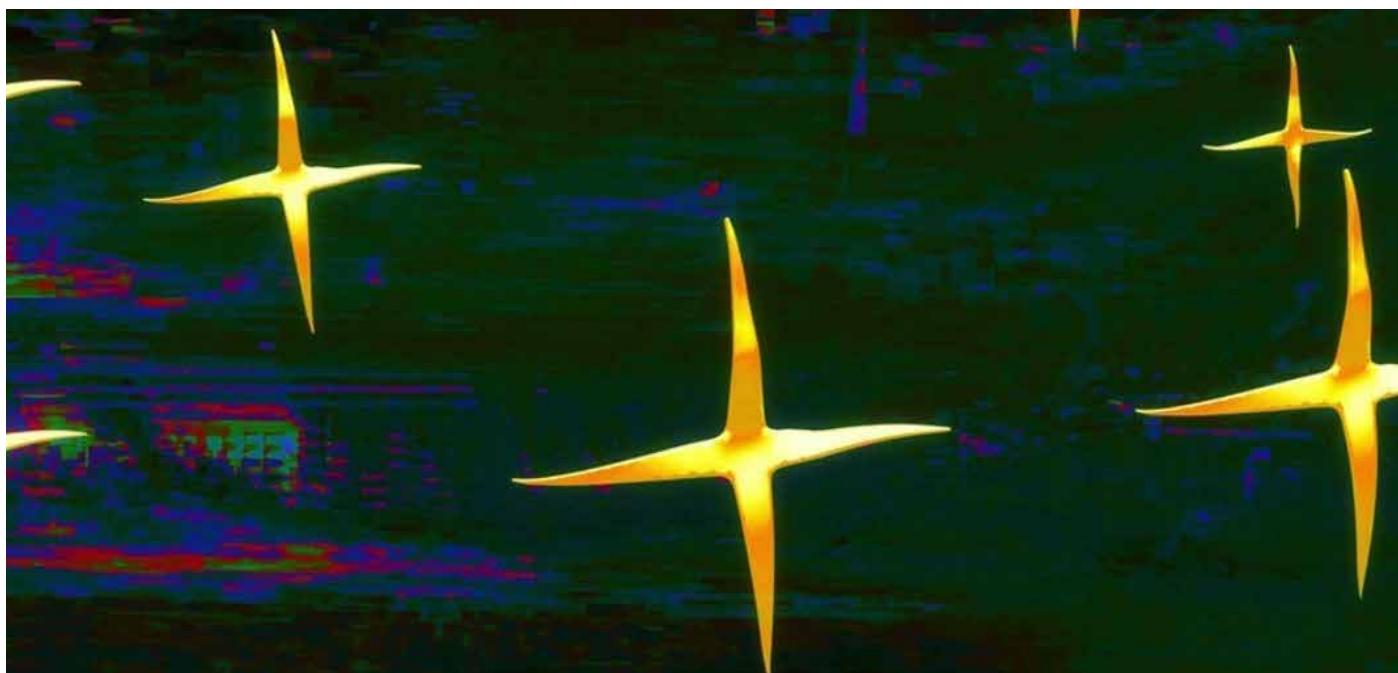
The Pulse of the Screen

To close out the year, The Polygon Gallery partnered with XINEMA, an ongoing series that showcases emerging and established experimental filmmakers from the local arts scene, to present *The Pulse of the Screen*. This program of experimental films proposed the screen as a vibrant, lifelike body. Rhythmic vibrations and syncopated movements, arising simply from the images' pixels or the camera's focus, suggested organic activities such as metabolism, sensory experience, and breath. *The Pulse of the Screen* was curated by Celina de Leon and Lind Prize finalist Sidney Gordon.

Supported by the Canada Council for the Arts.

Opposite: Installation view, *The Lind Prize 2022*
Photo: Akeem Nermo

Below: Ovide Cohen, *01* (video still), 2022







Public Programs and Outreach



E POLYGON GALLERY

TAP & BARREL



Deckchair Cinema, July 2022
Photo: Akeem Nermo



Guided Tours

Regular public tours took place on Thursdays and Saturdays in English. Additional tours were offered in Farsi, French, Mandarin, and Cantonese.

Sponsored by:
PARC Retirement Living

Audio Guides

To increase access to information in a variety of formats, The Polygon Gallery continued to produce audio guides. These guides introduced visitors to works on view, also providing walk-throughs of exhibitions. They were available on The Polygon's website, accessed in-gallery via QR codes.

Kids First

The Gallery's ever-popular Kids First program was held regularly on the first Saturday of every month. Over the summer, Kids First expanded and moved outside to Cates Deck in front of the Gallery. Hosted for eight Sundays from June 26 to August 14, families of all kinds created art projects inspired by the Gallery's summer exhibition *Ghosts of the Machine*.

Sponsors: Neptune Terminals, Port of Vancouver, Seaspam ULC

Supported by Vancouver's North Shore Tourism Association and the Province of British Columbia

Media Partner: North Shore News

Vancouver Women in Punk

In January, to complement *OG Punk*, The Polygon Gallery hosted an online conversation with four remarkable women who were key figures in the Vancouver punk and indie music scene, and went on to produce other forms of music and creative endeavours. The informal discussion was moderated by Sook-Yin Lee, a member of the eighties Vancouver band Bob's Your Uncle and a filmmaker, actor, multimedia artist, and award-winning radio and TV broadcaster. She was joined by Jade Blade, a member of the Dishrags, an all-female punk band of the late 1970s, and later a member of Volumizer, who now teaches art history and visual studies; Heather Haley of the all-female punk band Zellots, who is a musician, novelist, and poet; and Vanessa Richards, was a member of the punk politics, genre-defying, 1980s band Bolero Lava, who maintains a social justice practice as a transdisciplinary artist and facilitator.

Conversations on Response: Soft Action

In January, new video works by twelve artists were presented at The Polygon Gallery. Created during a series of workshops led by Indigenous artists and Knowledge Holders in 2021, all films interpreted themes around networks of care, and how care translates into action.

As a follow-up to the screening, the themes in Response were developed further in a series of four online dialogues about the films between the artists and guest respondents. Episodes were released weekly, with the films available to view temporarily alongside these conversations on the Gallery's Vimeo channel from February to April. Guest speakers included Sherry Farrell Racette, Rylan Friday, Dr. Jules Arita Koostachin, and Taryn Walker.

Presented by:
Canada Gives—Taylor Taliesin Foundation

Opposite: Kids First
Photo: Alison Boulter

Below: Guided tour of *Rydel Cerezo: Home Sweet Home*
Photo: Anova Hou





The Polygon + The Cinematheque

The Polygon proudly partnered with The Cinematheque to offer a series of four free filmmaking workshops on Thursday evenings via Zoom, starting March 31. Participants were introduced to the basics of digital movie making, using smartphones and free video editing software. Over the course of the workshops, each participant developed their own original short film exploring questions and themes from *Ensemble*.

Chester Fields Teen Photography Program

Chester Fields is an initiative of The Polygon Gallery that encourages the development of visionary young photographers, giving them an opportunity to show their work on a professional platform. Teen artists from across the region were invited to submit original works of photographic art in response to this year's theme, Look Again. A publication featuring the shortlisted artists was assembled and is available for purchase at The Polygon's online store. The longlisted artists were showcased online at chesterfields.thepolygon.ca, and works by the shortlisted artists formed an exhibition at The Polygon in August.

Generously supported by:
Beech Foundation

Response: Resonance

The 2022 Response program engaged participants in a series of workshops led by Indigenous artists and Knowledge Holders during summer and fall 2022. Inspired by the qualities of sound that can be heard and felt around and within the listener, participants were invited to think about the capacity of sound and voice to connect us with memory, territory, and community. The workshops led to the creation of a new collection of films by the participants that was presented at The Polygon in February 2023.

Ghosts of the Machine Summer Programming

In partnership with Love Intersections, a media arts collective made up of queer artists of colour dedicated to collaborative filmmaking and relational storytelling, The Polygon Gallery expanded the themes present in the summer 2022 exhibition *Ghosts of the Machine* through a season of vibrant public programming. These events included short film screenings, including new work by 2019 Lind Prize finalist Ran Zhou; live performances by Nancy Lee and the Darlings; a conversation on the advantages and risks of emerging NFT markets and cryptocurrencies for artists; a showcase of VR experiences, presented in collaboration with IM4 Media Lab, including Colin Van Loon's acclaimed 360-degree film *This Is Not a Ceremony*; and a discussion of local, native plants as technologies with exhibition artist and Skwxwú7mesh ethnobotanist T'uy't'tanat Cease Wyss.



Opposite: OSMOSI: 422 Unprocessable Entity performance, July 2022
Photo: Alger Ji-Liang

Right (top to bottom): Sook-Yin Lee at Vancouver Women in Punk online talk; Jake Kimble, *The Things I Learn From My Grandmother's Giggle* (still), 2022; Chester Fields 2022 winner Jeffer Ward and runner up Jonathan Sterling.

Chester Fields 2022: Look Again

The Chester Fields Teen Photo Program invited Metro Vancouver secondary students to create an original work of art in response to an annual theme. This year's theme, "Look Again", invited the artists to repeatedly revisit a subject, to observe how their perceptions change with repeated viewings. Over one hundred twenty original artworks were received, with a jury of art professionals selecting twenty outstanding finalists for this year's summer exhibition.

By repeatedly engaging the same subject over an extended period of time, these finalists challenged their own assumptions about everyday surroundings. What results is a strikingly original series of work, in which artists took risks and experimented with photographic strategies to convey their nuanced observations. Together, they have captured a wide array of experiences in both subtle and expansive ways, showcasing everything from the complexity of mundane life to dazzling collages that reach beyond condensed time.

By strong works were considered for the exhibition, the high quality of submissions, a larger selection of works can be viewed at chesterfields.thepolygon.ca.

Special thanks to our jurors: scholar, writer, and curator, Carolyn Kelly; artist, writer, and curator, and curator, Carolyn Kelly.

to the finalists.





Deckchair Cinema

Over the summer The Polygon invited the community to enjoy classic films under the stars on Cates Deck out front of the Gallery. The lineup of films included *Carts of Darkness*, *Cleo from 5 to 7*, *Persepolis*, *Smoke Signals*, *Enter the Dragon*, *Hairspray*, *Summer of Soul*, *Paprika*, and *Rear Window*.

Supporting Sponsor: The Shipyards District

Supported by Fresh Air Cinema

Media Partner: Daily Hive

Paris/Vancouver Residency

The Paris/Vancouver Residency entered its third year as an ongoing collaboration between The Polygon Gallery, Griffin Art Projects, and Cité Internationale des Arts, with the support of the Embassy of France in Canada and the Canadian Cultural Centre in Paris. On September 4, we welcomed Clelia Coussonnet, the first French curator to participate in this exchange, to North Vancouver for a three-month research residency at Griffin Art Projects. Coussonnet has been investigating how systems of meaning have been impressed upon nature, flora, and seeds throughout eras of imperialism, colonialism, and globalisation. Her time in Vancouver was productive as she advanced her research on botanical politics, and water and contamination.

Stan Douglas: 2011 ≠ 1848 Fall Programming

The Polygon's fall 2022 exhibition was animated with talks, films, and performances that drew from themes of civil disobedience, resistance, and music in 2011 ≠ 1848. Guest speakers including writers, curators, and social commentators reflected on the work of Stan Douglas and the historical contexts that his new work responds to. The musical styles and political currents in the video

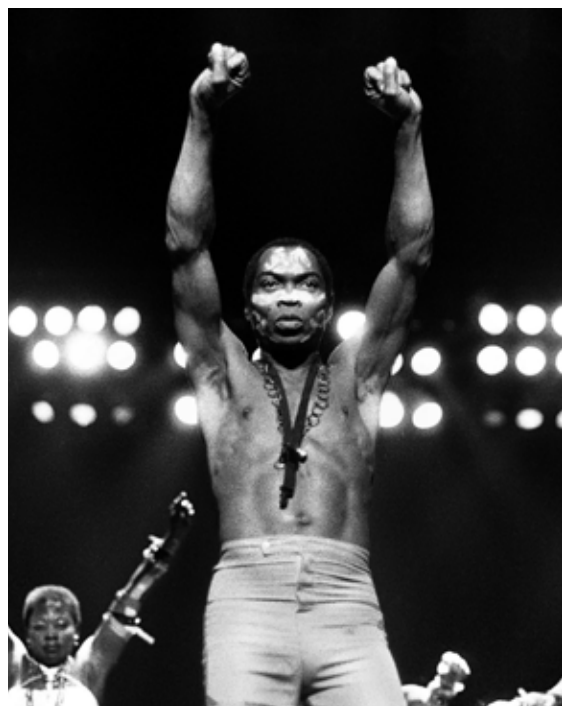
work *ISDN* were paralleled with Afrobeat, the politically active fusion of West African traditional music with American jazz, funk, and soul, through a documentary screening of *Fela Kuti: Music is the Weapon* and a live performance by the Kara-Kata Afrobeat Society of Canada. Further live music events included a listening party, presented in collaboration with the Black Arts Centre and MadeByWe. On October 26, Stan Douglas delivered an artist talk to a full house at Emily Carr University's Reliance Theatre.

Fielding Road

Fielding Road was a multi-site group exhibition curated by Jesse Birch and Elisa Ferrari at the Nanaimo Art Gallery. The exhibition responded to the work of poet, art critic, and artist Peter Culley and his long-term engagement with his hometown of Nanaimo. Part of Culley's relationship with the place of Nanaimo was informed by his correspondence with poets from the US and his travels to Vancouver to connect with his extended poetry and art community on the mainland. With that in mind, four poets of different generations based in Vancouver and New York—Lee Ann Brown, Maxine Gadd, Cecily Nicholson, and Christian Vistan—were invited to The Polygon Gallery to read through their own connections to place, alongside Culley's work.

Woman, Life, Liberty

In solidarity with the women of Iran, The Polygon was pleased to present *Woman, Life, Liberty: Feminist Cinema from Iran*. Taking place every Thursday evening during the month of November, attendees were invited to enjoy some of the greatest Iranian films ever made, including: *A Girl Walks Home Alone at Night*, *Appropriate Behavior*, *The Day I Became a Woman*, *The House Is Black*, and *Offside*.



Opposite: Deckchair Cinema
Photo: Akeem Nemo

Right (top to bottom): Clelia Coussonnet, *Fela Kuti*, *Offside* (video still), 2022



People



Stan Douglas: 2011 # 1848 opening celebration
Photo: Alison Boulier



2022 Annual Artistic Program Supporters

Annual Donors help to bring creative ideas to life, supporting The Polygon as a vibrant hub of artistic activity. The Gallery is tremendously grateful for the generosity of this group of community partners and art philanthropists.

Government

Canada Council for the Arts*
Government of Canada*
British Columbia Arts Council*
Province of British Columbia*
The City of North Vancouver and the
District of North Vancouver through
the North Vancouver Recreation &
Culture Commission*

Individual Support

Catalyst Donors \$40,000+

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Della and Stuart McLaughlin*

Curators Circle \$20,000+

Brigitte and Henning Freybe*
Paula Palyga and David Demers*

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Diana and Mark Sawers*
Terrence and Lisa Turner*
Bruno Wall*
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Goya Ngan and Jon Page*
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George Seslija and Dr. Marla Kiess*
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Artist Circle \$1,000+

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Jeffrey Boone and David Wong
Andrew Booth
Shawn and Jessica Bouchard*
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Matthew Woodruff
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Ann and Marshall Webb
Fei Wong
Gillian Wood*
Beryl Woodrow and Dr. Larry Wolfson
Anonymous (5)
Anonymous in Memoriam of
Frances A. Schmitt Zago

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\$100,000+

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Seaside Hotel Vancouver
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Telus Communications
Urban Arts Architecture

* Consecutive contributions of 3+ years

Opposite: Installation view, *Ghosts of the Machine*
Photo: Alison Boulier

2022 Annual Artistic Program Supporters

The Polygon Gallery Endowment Fund

The Christopher Foundation*
Brigitte and Henning Freybe*
Phil Lind*
Paula Palyga and David Demers*

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Monica Reyes Gallery
Pei-Yu Moore
Coleen and Howard Nemtin
John and Helen O'Brian
Colin and Mab Oloman
Marian Penner Bancroft and
Colin Browne
Ann Pollock
Simon and Alicia Richards
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Danny and Tisha Singer
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Catherine Soussloff
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Anonymous

* Consecutive contributions of 3+ years

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Alex Thompson and
Dominique de Groot
Vancouver Wharves Terminal
Western Stevedoring
Bob Yau
Anonymous (2)

Opposite: Installation view, *Stan Douglas:*
2011# 1848
Photo: Alison Boulter



2022 Board and Staff

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Matthew Hall
Sofia Iudanova
Michelle Lee
Kelly Petchiny Merits
Christine Miller
Kristian Miller
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Cara Harvey
Khim Hipol
Minjoo Kim
Alex McGuire
Katie O'Donnell
Weslee Tsuei
Emma Richards
Vivianne Shen
Rowan Thompson
Cora Whiting

Opposite: *Ghosts of the Machine Closing Tour*
Featuring *The Darlings*
Photo: Anova Hou





Treasurer's Report 2022

I am pleased to present the annual financial report as Treasurer of the British Columbia Photography and Media Arts Society, which operates as The Polygon Gallery ("The Polygon"). The following is a synopsis of The Polygon's financial results for 2022, which should be read in conjunction with the audited financial statements. The statements include an unqualified audit opinion and provide a summary of The Polygon's financial position as at December 31, 2022, and for the fiscal year then ended.

Statement of Financial Position

The Polygon is in a strong financial position at the end of 2022, with a net asset surplus of \$555,806 (2021 \$1,341).

Major capital expenditures of \$510,096 during the year involved improvements, including an HVAC system, to the south lobby space.

The liquidity position of The Polygon also improved in 2022, with positive working capital of \$495,394 (2021 -\$38,781) at the end of the year.

The improvement in working capital is mainly attributed to a significant reduction in current liabilities. Deferred revenue decreased by \$571,815, as funds earmarked for venue rental and fundraising events were recognized as earned revenue in 2022.

In 2022, The Polygon received \$300,000 in restricted donations designated to the new building, which was immediately paid to the construction loan; the loan's outstanding balance was reduced to \$257,000 (2021 \$557,000). Current assets decreased by \$246,347 in 2022, due to a reduction in cash of \$232,410 corresponding to a reduction in deferred revenue, and a decrease in prepaids of \$122,963 as costs for capital additions were transferred to capital assets.

These reductions were partially offset by higher accounts receivable of \$125,489 due to outstanding grants, donations, and venue rental payments at the end of the year.

Statement of Operations

The Polygon operated at pre-pandemic levels without capacity restrictions in 2022. I am pleased to report that the Polygon ended its 2022 fiscal year with a record \$554,465 excess of revenue over expenses (2021 \$82,010 restated) of which \$300,000 was restricted donations solely for the repayment of the construction loan, as mentioned above.

For the first time, total revenue exceeded \$5 million. Revenue increased by \$1,560,074 (44.9%) to \$5,029,503 from 2021. Earned revenues (primarily made up of retail, venue rentals, and liquor program revenues) contributed 57.6% of the increase, almost doubling to \$2,023,375 as pent-up demand for events and gatherings exceeded pre-pandemic level. Fundraising event revenue contributed to 21.2% of total revenue increase, almost tripling to \$446,850 compared with \$117,375 in 2021, as we welcomed the return of the City of North Vancouver Mayor's Gala. Private donations and sponsorship revenue also increased by \$100,587 thanks to the generosity of steadfast donors. In addition, endowment donations of \$169,512, which are not considered revenue, were added to the Polygon Gallery's Endowment Fund.

Similarly, expenses increased by \$1,278,619 (36.6%) to \$4,775,038, from \$3,496,419 in 2021. Wages and employee benefits had the most significant increase of \$429,129 as guest services and venue rental staff hours increased to keep pace with the high demand for rentals and extended hours for summer programming. Programming expenses also

increased by \$181,689 (41.1%) from 2021 to \$623,703 last year, which is another record for the Gallery. Direct expenses related to earned revenues also increased by \$286,539 (92.8%) from the prior year.

As this is my final year as Treasurer for The Polygon Gallery, I would like to thank The Polygon's management team and my fellow Finance Committee members who have been instrumental in overseeing the financial interests of The Polygon, and the entire Board of Directors for their unwavering support and their commitment to The Polygon's mission and values. A special thank you to our Financial Controller, Molly O'Callaghan, who has championed our finance department with efficiency, effectiveness, and ease. I am honoured to be part of such an inspiring organization.

Kathleen Butt, CPA, CA

FINANCIAL STATEMENTS

THE BRITISH COLUMBIA PHOTOGRAPHY AND MEDIA ARTS SOCIETY (dba The Polygon Gallery)

December 31, 2022



INDEPENDENT AUDITOR'S REPORT

To the Members of

The British Columbia Photography and Media Arts Society (dba The Polygon Gallery)

Opinion

We have audited the financial statements of The British Columbia Photography and Media Arts Society (the Society), which comprise the statement of financial position as at December 31, 2022, and the statements of changes in net assets, operations and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Society as at December 31, 2022, 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 Opinion

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 Society 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 audit opinion.

Responsibilities of Management and Those Charged with Governance 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 Society'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 Society or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Society'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 Society'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 Society'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 Society to cease to continue as a going concern.

INDEPENDENT AUDITOR'S REPORT

- 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 British Columbia Societies Act, we report that the accounting principles used in these financial statements have been applied on a basis consistent with that of the preceding year.

Tomshine Wozny LLP

Vancouver, Canada
March 6, 2023

Chartered Professional Accountants

The British Columbia Photography and Media Arts Society

STATEMENT OF FINANCIAL POSITION

As at December 31

	2022 \$	2021 \$
ASSETS		
Current		
Cash and cash equivalents <i>[note 3]</i>	963,971	1,196,381
Accounts receivable <i>[note 4]</i>	245,518	120,029
Prepaid expenses	145,658	268,621
Inventory	94,936	111,399
	1,450,083	1,696,430
Security deposits <i>[note 5]</i>	25,000	25,000
Capital assets <i>[note 5]</i>	15,011,019	14,896,754
	16,486,102	16,618,184
LIABILITIES		
Current		
Accounts payable and accrued liabilities <i>[note 6]</i>	266,428	175,135
Deferred revenue <i>[note 7]</i>	391,261	963,076
Construction loan <i>[note 9]</i>	257,000	557,000
CEBA loan <i>[note 16]</i>	40,000	40,000
	954,689	1,735,211
Deferred contributions - capital assets <i>[note 8]</i>	14,975,607	14,881,632
	15,930,296	16,616,843
NET ASSETS		
Unrestricted (deficit)	420,394	(13,781)
Internally restricted <i>[note 10]</i>	100,000	—
Invested in Capital Assets	35,412	15,122
	555,806	1,341
	16,486,102	16,618,184

See accompanying notes to the financial statements

Approved by

Director

Director

The British Columbia Photography and Media Arts Society

STATEMENT OF CHANGES IN NET ASSETS

Year ended December 31

	Invested in Capital Assets \$	Internal Restriction \$	Unrestricted (deficit) \$	Total \$
2022	<i>[Note 10]</i>			
NET ASSETS, BEGINNING OF YEAR	15,122	—	(13,781)	1,341
Excess of revenue over expenses	—	—	554,465	554,465
Amortization of deferred contributions	393,252	—	(393,252)	—
Amortization of capital assets	(395,831)	—	395,831	—
Capital assets additions	510,096	—	(510,096)	—
Net contributions used for additions	(487,227)	—	487,227	—
Interfund transfer	—	100,000	(100,000)	—
NET ASSETS, END OF YEAR	35,412	100,000	420,394	555,806
2021				
NET ASSETS, BEGINNING OF YEAR				
<i>[Restated - Note 17]</i>	—	—	(80,669)	(80,669)
Excess of revenue over expenses	—	—	82,010	82,010
Amortization of deferred contributions	407,983	—	(407,983)	—
Amortization of capital assets	(409,445)	—	409,445	—
Capital assets additions	16,584	—	(16,584)	—
NET ASSETS, END OF YEAR	15,122	—	(13,781)	1,341

See accompanying notes to the financial statements

The British Columbia Photography and Media Arts Society

STATEMENT OF OPERATIONS

Year ended December 31

	2022 \$	2021 \$
		<i>[Restated - Note 17]</i>
REVENUE		
Earned revenues	2,023,375	1,125,443
Donations and sponsorship	792,792	692,205
Government grants <i>[note 12]</i>	991,290	823,380
Fundraising events	446,850	117,375
Amortization of deferred contributions <i>[note 8]</i>	393,252	407,983
Government COVID-19 emergency funding <i>[note 16]</i>	228,191	199,462
Bank interest and endowment income <i>[note 11]</i>	125,709	88,353
Other income	28,044	15,228
	5,029,503	3,469,429
EXPENSES		
Wages, employee benefits and subcontracts	2,016,392	1,587,263
Gallery programming and publications	623,703	442,014
Building maintenance <i>[note 15]</i>	403,523	397,187
Amortization of capital assets	395,831	409,445
Venue rentals expenses	333,309	90,032
Fundraising activities and events	284,732	63,368
Retail cost of goods sold	261,792	218,530
Marketing and promotion	144,880	70,262
Office and miscellaneous	111,228	79,259
Professional fees <i>[note 13]</i>	98,484	38,029
Insurance	46,387	40,279
Bank charges	20,760	18,276
Telephone, internet and website	20,472	27,008
Interest on loan <i>[note 9]</i>	13,545	15,467
	4,775,038	3,496,419
Operating revenue over (under) expenses before the undernoted:	254,465	(26,990)
Restricted donations for repayment of the construction loan	300,000	109,000
Excess of Revenue over Expenses	554,465	82,010

See accompanying notes to the financial statements

STATEMENT OF CASH FLOWS

Year ended December 31

	2022 \$	2021 \$
OPERATING ACTIVITIES		
Excess of revenue over expenses for the year	554,465	82,010
Items not involving cash:		
Amortization expense	395,831	409,445
Amortization of deferred contributions	(393,252)	(407,983)
Change in non-cash working capital items:		
Accounts receivable	(125,489)	(21,301)
Prepaid expenses	122,963	(101,344)
Inventory	16,463	(14,497)
Accounts payable and accrued liabilities	91,293	8,807
Deferred revenue	(571,815)	413,564
Cash provided by operating activities	90,459	368,701
INVESTING ACTIVITIES		
Purchase of capital assets	(510,096)	(16,584)
Cash used in investing activities	(510,096)	(16,584)
FINANCING ACTIVITIES		
Security deposit investment refunded	—	25,000
CEBA loan received	—	10,000
Construction loan repayment	(300,000)	(135,829)
Capital contributions received	487,227	—
Cash provided by (used in) financing activities	187,227	(100,829)
Increase (decrease) in cash and cash equivalents during the year	(232,410)	251,288
Cash and cash equivalents, beginning of year	1,196,381	945,093
Cash and cash equivalents, end of year [note 3]	963,971	1,196,381

See accompanying notes to the financial statements

NOTES TO FINANCIAL STATEMENTS

December 31, 2022

1. PURPOSE OF THE SOCIETY

The British Columbia Photography and Media Arts Society ("the Society") was established under the Societies Act of British Columbia. It is a registered charity for income tax purposes and is exempt from income taxes. The Society has the following purposes:

- a) To manage a gallery specializing in photography and media arts;
- b) To present a wide range of exhibitions and programs in photography and media arts;
- c) To encourage interest in and support for the work of photographic and media artists and activities of the gallery;
- d) To contribute to the development of cultural projects and activities in the North Vancouver community;
- e) To maintain the facility in the public interest; and
- f) To undertake initiatives to obtain funds and earn revenue in support of the stated purposes.

2. SIGNIFICANT ACCOUNTING POLICIES

These financial statements have been prepared in accordance with Part III of the Chartered Professional Accountants of Canada Handbook – Accounting Standards for Not-for-Profit Organizations using the accounting policies outlined below.

Use of Estimates

In preparing the financial statements management has to make estimates and assumptions about future events that affect the reported amounts of assets and liabilities at the end of the reporting period. Management believes that the estimates used are reasonable and prudent; however, actual results could differ from those estimates. Significant areas requiring the use of estimates relate to the determination of the useful lives of assets subject to amortization expense, the recording of allowances for doubtful accounts, the valuation of accrued liabilities, and deferred revenue.

Revenue Recognition

The Society follows the deferral method of accounting for contributions, which include donations and bequests and grants. Grants and bequests are recognized when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured. Other donations are recorded when received. Unrestricted contributions are recognized as revenue when received. Externally restricted contributions, except endowment contributions, are deferred when initially recorded in the accounts and recognized as revenue in the year in which the related expenses are recognized.

NOTES TO FINANCIAL STATEMENTS

December 31, 2022

2. SIGNIFICANT ACCOUNTING POLICIES (CONT'D)

Earned revenues are recorded as earned at the point of sale or when the service has been provided.

Investment income, which consists of interest, dividends and income distributions from pooled funds is recorded in the statement of operations, except to the extent that it is externally restricted, in which case it is added to or deducted from restricted balances.

Donated Services and Materials

Donated services of volunteers and materials provided to the Society are not recorded as the fair value thereof is not determinable.

Cash and Cash Equivalents

Deposits with banks and financial institutions that are due within 90 days or upon demand are classified as cash.

Inventory

Inventory is comprised of merchandise for sale in the gallery gift shop, bookstore, and owned prints and artwork held for sale. The Society also carries liquor inventory as part of its venue rentals program. Inventory is stated at the lower of cost and net realizable value. Costs for inventories include all costs to bring them to their present location and condition. Net realizable value is defined as anticipated selling price less the costs to sell.

Financial Instruments

Financial instruments are initially measured at fair value. The Society subsequently measures its financial instruments, consisting of cash, accounts receivable and accounts payable and accrued liabilities, at amortized cost. In management's opinion, the Society is not exposed to significant interest rate, currency exchange rate or credit risks arising from these financial instruments.

The Society's endowment investments, reported at fair value, are held in an irrevocable account managed by the Vancouver Foundation. Returns on the endowment are subject to market price risk.

Capital Assets and Development Costs - Building

Capital assets are stated at cost less accumulated amortization. Amortization is recorded over the estimated useful lives of the assets as follows:

- | | |
|-----------------------------------|------------------------------|
| ▪ Building - leaseholds | 45 to 50 years straight line |
| ▪ Computer equipment and software | 3 years straight line |
| ▪ Furniture and equipment | 10 years straight line |

NOTES TO FINANCIAL STATEMENTS

December 31, 2022

2. SIGNIFICANT ACCOUNTING POLICIES (CONT'D)

The Society monitors the recoverability of its long lived assets based on factors such as current market value and future asset utilization and records impairment losses whenever events or changes in circumstances indicate that their carrying amounts may not be recoverable. To December 31, 2022, no impairment losses have been recorded.

3. CASH AND CASH EQUIVALENTS

	2022	2021
	\$	\$
Unrestricted cash	672,412	983,863
Restricted cash - Community Gaming grants	18,303	46,922
Restricted cash - restricted contributions	273,256	165,596
	963,971	1,196,381

The Society has an operating loan with a total available of \$100,000, bearing interest at prime plus 0.0%. As at December 31, 2022, no amount has been drawn on this facility.

4. ACCOUNTS RECEIVABLE

	2022	2021
	\$	\$
Trade receivables	157,535	73,728
Tenant lease inducements	29,652	29,526
Grants receivable	16,712	16,775
Donations and sponsorship receivable	40,000	—
Goods and services tax rebate	1,619	—
	245,518	120,029

NOTES TO FINANCIAL STATEMENTS

December 31, 2022

5. CAPITAL ASSETS

	Cost \$	Accumulated Amortization \$	Net Book Value \$
2022			
Building - leaseholds <i>[note 15]</i>	16,352,870	1,620,727	14,732,143
Computer equipment and software	231,804	224,133	7,671
Furniture and equipment	612,549	341,344	271,205
	17,197,223	2,186,204	15,011,019
2021			
Building - leaseholds <i>[note 15]</i>	15,847,391	1,298,163	14,549,228
Computer equipment and software	227,187	211,567	15,620
Furniture and equipment	612,549	280,643	331,906
	16,687,127	1,790,373	14,896,754

The Society has posted \$25,000 [2021 - \$25,000] in a Letter of Credit with the City of North Vancouver and Lonsdale Energy Corporation as performance security. The Letter of Credit is held by the beneficiaries and is secured by a non-redeemable Guaranteed Investment Certificate held by a major Canadian bank earning nominal market rate interest.

6. ACCOUNTS PAYABLE AND ACCRUED LIABILITIES

	2022 \$	2021 \$
Trade payables	197,686	118,825
Accrued wages and benefits payable	48,799	50,048
Taxes payable - PST	12,722	5,613
Taxes payable - Employer Health Tax	7,221	—
Taxes payable - GST	—	649
	266,428	175,135

NOTES TO FINANCIAL STATEMENTS

December 31, 2022

7. DEFERRED REVENUE

	2022 \$	2021 \$
Facility rental deposits	129,375	195,325
Other restricted operating funds	106,000	250,250
Canada Council grant(s)	65,000	187,000
Other restricted programming funds	55,500	80,919
BC Community Gaming grant	16,848	46,905
Gift cards - unused portion	12,459	4,177
Long-term tenant security deposit	6,079	18,750
BC Arts Council grant	—	179,750
Closing balance, end of year	391,261	963,076

Deferred revenue represents funds restricted for specific programming or other stipulated use, the expenses for which have not yet been incurred. The amounts will be recognized as revenue in subsequent periods as the related expenditures are incurred.

8. DEFERRED CONTRIBUTIONS - CAPITAL ASSETS

	2022 \$	2021 \$
Opening balance, beginning of year	14,881,632	15,289,615
Contributions from Canada Cultural Spaces Fund and Province of BC - infrastructure grant	487,227	—
Amortization of deferred contributions	(393,252)	(407,983)
Closing balance, end of year	14,975,607	14,881,632

Deferred contributions - capital assets represents restricted funding which has been spent on capital assets (building and equipment) and capitalized and is then amortized into income over the useful life of those capital assets.

NOTES TO FINANCIAL STATEMENTS

December 31, 2022

9. CONSTRUCTION LOAN

During the year, the Society entered into a term loan agreement for \$372,000 with the City of North Vancouver ("CNV") on March 28, 2022 which along with cash from operations was used to fully repay the construction loan [2021 - \$557,000] with the bank and released the CNV's guarantee on the bank loan. No additional draws are permitted on this loan. As at December 31, 2022 the total balance owing to the CNV was \$257,000 [2021 - \$Nil] with an annual interest rate at prime resulting in an interest charge of \$10,361 [2021 - \$Nil]. There are no specific loan principal payments required, except the loan becomes due in full on March 27, 2027, if not already repaid.

10. INTERNAL RESTRICTION

During the year, the Board of Directors approved an internal restriction of \$100,000 for a capital reserve fund to be used for the purpose of paying for the major repairs and replacements of the building.

11. ENDOWMENT

The Society has established a permanent endowment, the Polygon Gallery Endowment Fund, to provide a base of sustainable income to ensure the Society's future funding. Net assets of the endowment are irrevocably held by the Vancouver Foundation. As the Society has the right to receive only the investment distributions on the endowment funds, and has no right to the contributed principal, the endowment is not included as an asset on the Society's statement of financial position.

	2022	2021
	\$	\$
Opening balance, at fair market value	2,624,725	2,298,294
Capital contributions	169,512	142,880
Investment income	115,434	86,493
Distributions	(115,434)	(85,960)
Unrealized market gain (loss) adjustment	(312,514)	183,018
Ending balance, at fair market value [capital \$2,407,892]	2,481,723	2,624,725

Investment income is recorded as revenue in the statement of operations when it is received or receivable.

NOTES TO FINANCIAL STATEMENTS

December 31, 2022

12. GOVERNMENT GRANT REVENUES

	2022 \$	2021 \$
Federal grants		
Canada Council - operating grant	305,000	305,000
Canada Council - special purpose and other grant	122,000	8,005
Canadian Museum Association - employment grant	16,032	8,343
Service Canada - Canada Summer Jobs program	8,437	8,122
Canadian Embassy - Paris-Vancouver Residency	7,500	7,500
Provincial grants		
BC Arts Council - operating grant	110,000	110,000
BC Community Gaming	96,722	51,091
Other Provincial Grants	8,375	3,742
Municipal grants		
North Vancouver Recreation & Culture Commission	181,050	177,500
City of North Vancouver - in kind permissive tax exemption [note 15]	136,173	139,388
Metro Vancouver Regional District	—	4,688
	991,290	823,380

Revenue from the BC Community Gaming Grant is initially deferred and then recognized as the expenses are incurred.

13. RELATED PARTY TRANSACTIONS

Contributions totaling \$31,936 [2021 - \$80,592] were received from directors, or organizations controlled by directors in 2022. This includes \$Nil [2021 - \$26,000] to the endowment fund, and art sales to directors totaling \$Nil [2021 - \$23,375].

During the year, \$25,626 [2021 - \$Nil] was paid to a director's company for consulting services and recorded in professional fees.

These transactions were carried out in the normal course of operations and are recorded at the exchange value. This value corresponds to the consideration agreed to by the related parties.

14. DIRECTOR AND EMPLOYEE REMUNERATION

Pursuant to the British Columbia Societies Act, the Society is required to disclose wages and benefits and contractor fees paid to employees and contractors who are paid \$75,000 or more during the fiscal year.

During the year ended December 31, 2022, no remuneration was paid to Society directors and seven [2021 - eight] employees collectively earned \$896,781 [2021 - \$871,357] in compensation.

NOTES TO FINANCIAL STATEMENTS

December 31, 2022

15. PREMISES LEASE AND NON-MONETARY TRANSACTIONS

In 2018, the Society began paying basic rent of \$1.00 per year for an initial term of fifty (50) years after which there are four optional renewal terms of five (5) years each. The Society's new premises include commercial retail units ("CRUs") to be leased at market rates. One of the CRUs was leased in 2019, for a term of ten years, at an amount equal to the fair market value. The Society will pay the City of North Vancouver "Shipyards Area Maintenance Rent" in the amount of \$3.43 [2021 - \$3.34] per year per square foot of floor space occupied by the CRUs to vary with the Consumer Price Index. The Society is responsible for all maintenance, repairs, property taxes and utilities costs related to its new premises. The Society has committed to ensuring active use of the site consistent with the general character of the Shipyards area. At the end of the term of the Ground Lease, ownership of the building will transfer to the City of North Vancouver.

Included in the Statement of Operations is revenue of \$136,173 [2021 - \$139,388] and an offsetting expense (within building maintenance) for the value of premise costs provided by the City of North Vancouver.

16. GOVERNMENT COVID-19 EMERGENCY FUNDING

In the last three years, the Society has applied for and received a number of COVID-19 government subsidies as follows: 10% Temporary Wage Subsidy (TWS), Canada Emergency Wage Subsidy (CEWS)/Canada Recovery Hiring Program (CRHP) grants, Canada Emergency Commercial Rent Assistance (CECRA), Emergency Community Support Fund (ECSF); and a \$60,000 loan under the Canada Emergency Business Account (CEBA). This loan is non-interest bearing until December 31, 2023, after which interest accrues at a rate of 5% per annum until December 31, 2025, when the loan is due. If the loan is repaid on or before December 31, 2023, \$20,000 of the loan will be forgiven, and as this is reasonably certain, the \$Nil [2021 - \$10,000] has been reported as revenue leaving \$40,000 as a loan payable at December 31, 2022. The Society also received extraordinary pandemic-related funding from the Canada Council for the Arts and the British Columbia Arts Council, some of which had been deferred due to the ongoing impact of COVID-19.

	2022 \$	2021 \$
		<i>[Restated - Note 17]</i>
BC Arts Council - Resilience Grant	215,750	—
Canada Emergency Wage Subsidy and Canada Recovery Hiring Program	12,441	189,462
Canada Emergency Business Account	—	10,000
	228,191	199,462

NOTES TO FINANCIAL STATEMENTS

December 31, 2022

17. RESTATEMENT OF COMPARATIVE FIGURES

The comparative 2021 figures have been amended to correct an error in the recognition of contributions. In the 2020 year, a grant in the amount of \$99,700 was received from Canada Council for the Arts for COVID19 emergency support and was originally accounted for as having restrictions and was therefore in deferred revenue as of December 31, 2020 and recognized as revenue in the 2021 fiscal year. However, the Society subsequently confirmed with the Canada Council for the Arts there are no restrictions on this funding and therefore it has now been reported as revenue when it was received, in the 2020 fiscal end. The December 31, 2021 comparative financial statements have been amended to reflect this with a \$99,700 reduction of the net asset deficit, 2021 revenue, and excess of revenue, leaving no overall net change to operations.

	Before	After	Change
	\$	\$	\$
2021 fiscal year end:			
Statement of Changes in Net Assets			
Unrestricted opening balance (deficit)	(180,369)	(80,669)	99,700
Statement of Operations			
Government COVID-19 funding revenue	299,162	199,462	(99,700)
Excess of revenue for the year	181,710	82,010	(99,700)

In addition, certain prior year's comparative figures have been reclassified to conform with the current year's presentation of the Statement of Operations.

THE POLY GON

The Polygon Gallery
101 Carrie Cates Court
North Vancouver, BC V7M 3J4
Territories of the skwxwú7mesh (Squamish),
səlílwetaʔt (Tsleil-Waututh), and xʷməθkʷəy̓əm
(Musqueam) Nations.
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Installation view, *Cloud Album*
Photo: Alison Boulier



THE
POLY
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