



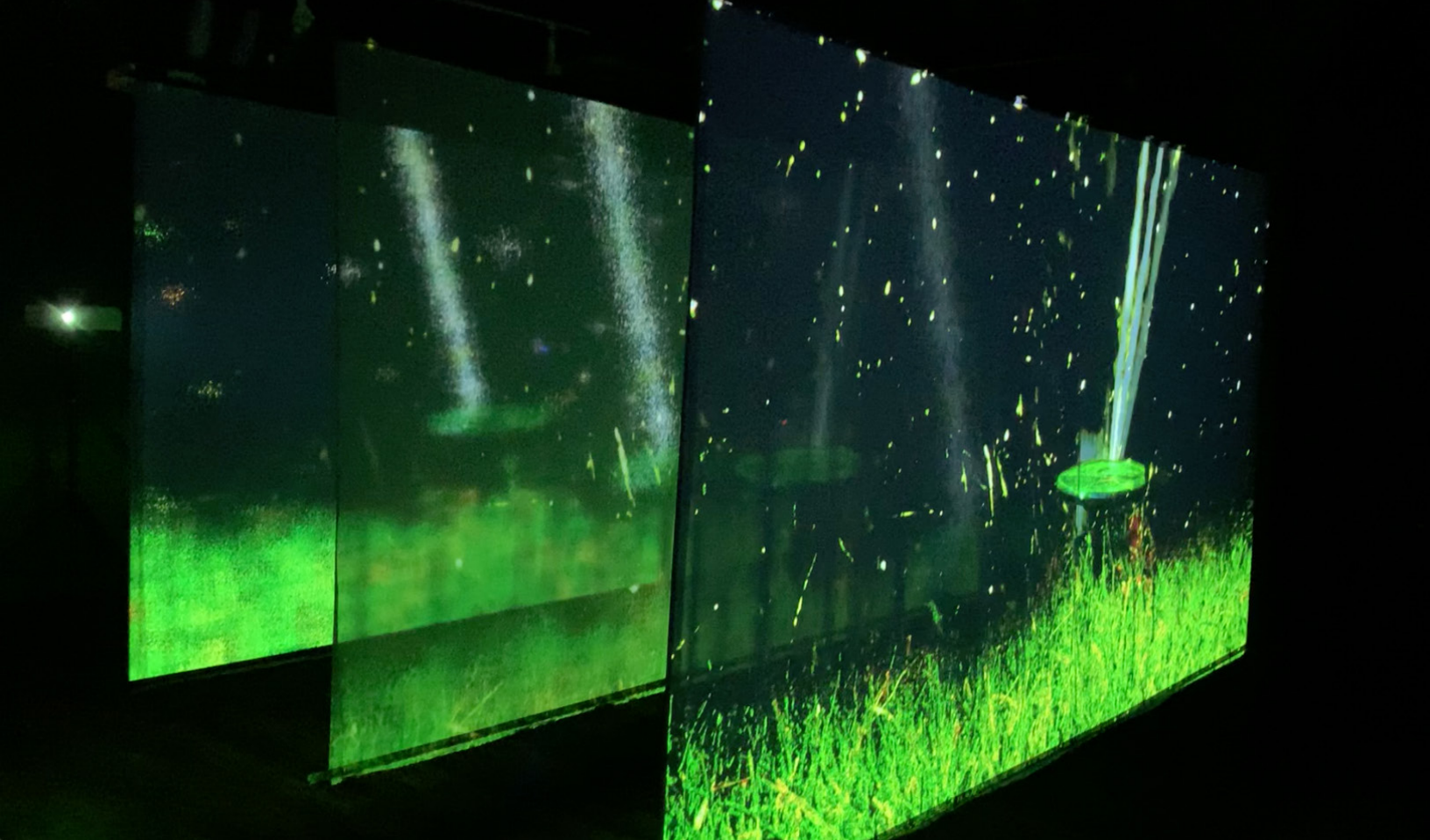
VIDEO POOL

media arts centre

ANNUAL GENERAL REPORT 2021 - 2022



Gold Cove ∈ RITUAL - Adrian cn Berry. Photo: Judah Iyunade
Cover Photo: Judah Iyunade



Sonic Trails: Lockdown - Orjan and Max Sandred. Projection, AI, Sound. Photo: Emma Hendrix

AN OVERVIEW OF WHAT WE DO

Video Pool Media Arts Centre is Manitoba's only artist-run centre that develops skills in creative technologies with a focus on experimental form. We are situated at the centre of art and technology practice in Winnipeg, and provide expertise, training and programs that encourage artists to take risks with technologies in order to evolve creative practices.

VP provides inspirational, inclusive, and exploratory services to the community that tie directly to our programs, equipment, and facilities, as well as to other professional development opportunities.

Our production centre includes a wide variety of technologies and equipment for the creation, experimentation and presentation of exploratory tech-based art including audio and video, electronics, XR technologies, physical computing, prototyping and video preservation.

VP's unique multi-channel mixing suite offers state of the art equipment housed in a specially designed acoustic space. In addition, we have the Open Lab for electronic experimentation, a VR development kit, analog video and digitization capabilities.

Our distribution department is focused on increasing the visibility of emerging, experimental and under-represented artists by seeking representation at festivals, galleries and institutions locally, nationally and internationally, while building and preserving a comprehensive catalogue of Canadian prairie video art.

VP's education department develops and expands media arts practices within the broader arts community. Our workshops and mentorships provide a supportive environment for the development and understanding of technology-based creative practices, and technologies for social change.

Through our public programs, we create professional development opportunities for artists working with technology through presentation, installation, residencies and performance. Presentation facilities include Poolside Gallery and The Output Performance + Rehearsal Venue.

VP was founded in 1983.

REPORT FROM THE CHAIR

We've opened our doors again. We've hosted artists' work again. We've rented gear to artists again and artists are taking residence, again. For the board, this transitional moment has become an opportunity to ensure that while we are back to IRL, we back our staff so they feel ready to support our members. The world is a different place, our lives have been upturned and the health and wellness of Video Pool has been the board's collective motivation.

This past year VP has changed with new artistic presence in both staff and board fronts. Heidi Philips has stepped away from Education while Iyunade Judah has stepped into Programming. As well, we're truly grateful to our past directors Kayla Jeanson, Freya Björg Olafson, Wallis Cheung and Alan Freeman for their contributions to VP over the many years of dedication. Their history and relationship with VP was significant to us new-comers and their company, in general, will be missed. Fortunately, our board has recruited new directors: Megan Toye, Vanessa Eidse, Doug Lewis and Murray Toews (again). I, too, have shifted positions as the new standing Chair, and am incredibly grateful to continue to grow in this role alongside the wide range of artists and directors, new and old, serving as advisors, co-innovators and collaborators offering peer-to-peer support to our Executive Director, Emma.

After receiving our anti-oppression & equity report, the board has been making adjustments by taking actions on equity through organizational, personal and interpersonal practices. Our conversations in supporting staff have also included mental health resources and equity. We have hired an HR consultant Hill Advisory to support the staff and board through transition and changeover, providing the board with outside perspective, expertise and process. Our board remains eager to be proactive in dealing with oppression and interpersonal barriers to equity for all who engage with VP.

While we carry on as the centre of media art and innovation, bringing access to technology to artists, inclusion and diversity remain at the helm of our work.

Hazel Venzon,

Chair, Board of Directors

November 22, 2022



EXECUTIVE DIRECTOR'S REPORT

Emma Hendrix

I am really proud of the work that the staff and board accomplished in the 2021-2022 fiscal year. Slowly emerging from the pandemic, we had to yet again switch gears as we worked out ways to safely provide services to members without endangering anyone's health, safety or comfort. We worked together as a team to come up with new ideas and opportunities for the community and expanded some of our current programs, all while working hard to develop the organizations Equity, Diversity and Inclusion (EDI).

Anti-Oppression Training

In the summer of 2021, VP staff and board got together for a 3 day training exercise with Future Ancestors Services (FAS), an Indigenous and Black-owned, youth-led professional services social enterprise that advances climate justice and systemic barrier removal with lenses of anti-racism and ancestral accountability. From the three days of training VP emerged with a report capturing goals and strategies to create ethical work spaces and outlining steps and resources to achieve those goals.

Digital Dramaturgy Initiative

While technically taking place at the end of June 2021, DDI was an exciting partnership with Manitoba Association of Playwrights where we worked with several theatre companies to help develop ideas and capacities around utilizing technology in play development.

Safer Spaces Policy

VP had several meetings to work on organizational values that eventually led to the development of our Safer Spaces Policy. VP's new SSP was officially approved in August of 2022, but the majority of the work on the policy took place throughout the 2021-22 season.

Cultural Innovation and Resilience Article

VP was recognized for some of our hard work through the program: Innovation and Resilience in Canada's Cultural Sector, with an article written by Anju Singh: Video Pool Media Arts Centre: Nurturing community of care to impact change in the artist-run centre model. The article can be found at: <https://hillstrategies.com/cultural-resilience/video-pool-media-arts-centre-nurturing-community-of-care/>

HUMAN RESOURCES

VP parted ways with Katnancy in February 2022 and I thank them for everything they contributed to the organization. Katnancy contributed important ideas to many important conversations and I am grateful for the knowledge they shared with us.

In June of 2022, long-time VP-er Heidi Phillips resigned from her position at the helm of the Education department. Heidi brought with her a strong dedication to the organization and a capacity to develop unique educational programs for the membership. Heidi will remain an important part of our community and she will thankfully continue on with the TMA-Digital project until its completion. I would like to wish Heidi success in her future endeavours and will continue to follow her incredible creative practice.

VP hired Camryn Montebruno as part of our summer internship program and they quickly became an important part of the team. Camryn has been working hard digitizing tapes from the collection.

Angela Forget was hired to replace Kari-Ann Leathwood as bookkeeper. I want to thank Kari-Ann for her years of carefully managing the books at VP. I also offer a warm welcome to Angela as she becomes a part of the VP team.

In April of 2022, VP had the pleasure of hiring Iyunade Judah for the Creative Programming position. I offer a very warm welcome to Iyunade as he joins the VP team and helps to steer VP's public programs.

Board of Directors

I would like to offer a very big thank you to Freya Olafson, Kayla Jeanson, Wallis Cheung and Alan Freeman for their years of dedication to the VP board and their undying love for the explorations in technology-based art. Freya and Kayla were very active and supportive board members and VP members and I sincerely wish you the best on the next journey that you each take. Alan brought a helpful and unique perspective to the VP board and your ideas and love of the community will be missed. Wallis brought exciting new ideas to the board and I appreciate your insights during your time with VP.

Also a huge thank you to Jaymez who remained board chair for the reported fiscal year but stepped down shortly after. Jaymez remains a board member, but I wanted to say what a pleasure it was working with you as the chair. Thank you for all the efforts you put towards VP and for stepping up when we needed you.

I want to thank everyone on the VP staff and board for all the hard work and dedication you give to this organization. You come with open arms and warmth on the coldest days and I will be forever grateful for everything you do.

Lastly, a big thank you to all our funders, donors, partner organizations, and artists without whom this organization would not be possible.

PROGRAMMING

VP ART + EVENTS

Over this past fiscal year, VP's Department of Programming has continued to attempt to link artists and organizations in need of technology-based resources and space with the

opportunities to fulfill them. With our involvement with First Fridays and our strategic social media promotion, we recorded high numbers in gallery visits and events. Here are some of our highlights from the year:

Queer Frontiers: Gislina Patterson and Dasha Plett

Gislina Patterson and Dasha Plett presented a new virtual performance with two opportunities to view the work and an online artist talk that included a Q&A. This event is co-presented with London Ontario Media Arts Association (LOMAA)

Yvette Janine Jackson | The Coding No. 2 (Synthetic Truths)

VP and send + receive: a festival of sound co-presented the audio-visual installation "The Coding No. 2 (Synthetic Truths)"

In this gallery-based audio-visual installation, artist and composer Yvette Janine Jackson continued her series *The Coding*, which debuted in April 2021 as a Fromm Concert for Harvard University. *The Coding No. 2 (Synthetic Truths)* extends Jackson's investigation into language and perception, discourse and history, interpreting material from the composer's Radio Opera Workshop. The Radio Opera Workshop is Jackson (synthesizer, composition, sound design, and video), Tia Fuller (alto saxophone), Judith Hamann (violin/cello), Davindar Singh (bass clarinet), Esperanza Spalding (double bass), Rajna Swaminathan (mrudangam), and Taiga Ultan (flute and voice).

Scott Leroux Fund For Media Arts Exploration 2022

The SLFMAE recipient for 2022 was Meghana Iyer. Meghana started in late March and spent time working with Colby Richardson in VP's new Analog Video Suite. For the residency, Meghana received \$2000 plus \$1500 in mentorship and technical support as well as unlimited access to the Analog Video Suite. Her installation based presentation titled "Garry st." explored her chaotic adventures of Winnipeg's Downtown as a first time visitor. It was presented on July 8, 2022.

REFRAME

VP partnered with Manufacturing Entertainment and the In/On/Out Interarts Festival to support REFRAME. REFRAME was a temporary, localized large-scale outdoor exhibition taking place in the Exchange District. These projections brought video art out of the gallery and into the public realm, reframing questions of history and the future; of land and place; video frame and architectural frame; perspective; and cultural access.

In/On/Out Interarts Festival - Exhibition

Tracing Currents was presented as part of the In/On/Out Interarts Festival. Tracing Currents was developed through the Scott Leroux Fund for Media Arts Exploration residency during the pandemic by Chukwudubem Ukaigwe.

Tracing Currents was a multi-channel installation that cites multiple degrees of casual and fleeting happenings. This work colligates both extensive and distinct records of Afro-diasporic mappings by means of juxtaposing ambient and evanescent videos of African life with documentations of Black families dining together in Canada. This intermingling of specifically disparate moments, places, and time zones provokes a nonlinear take on being. Moreover, the immersive installation presents permutations of expanding sensory codes.

Gold Cove ∈ RITUAL - Cluster Festival

Gold Cove ∈ RITUAL was a co-presentation by Cluster Festival and VP. "Gold Cove ∈ RITUAL" was a multi-channel video installation featuring the latest audio-visual collaboration between AI entity RITUAL & art-pop performer Gold Cove. Blurring the disciplinary lines between music video production, ethnofiction, and cinematic storytelling, Gold Cove ∈ RITUAL is a glimpse into the future of cultural work through the eyes of surveillance capitalism. From whimsical visions of AI fueled desire to technicolor, this project presents a vibrant collage-based animation and rhythmic visual poetry constructed from videos found from deep within the Internet.



Gold Cove ∈ RITUAL - Adrian cn Berry. Projection, flatscreen, CRT, performance. Photo: Judah Iyunade

PROGRAMMING (Continued)

Iyunade Judah

Sonic Trails

Sonic Trails was a co-presentation by Groundswell and VP.

"Sonic Trails : Lockdown" was a multimedia installation reflecting on a city in Covid-19 lockdown. Using algorithms for Artificial Intelligence, a visitor is transferred between concrete and abstract experiences in a 3-dimensional world created through projections on semi-transparent screens and a multi-channel loudspeaker system. The installation is created by Max and Örjan Sandred and is based on material recorded during the 2021 pandemic in Winnipeg.

Jason Kahn, BP, forestine - An evening of sound art performance

Video Pool Media Arts Centre Partnered with send + receive: a festival of sound to present a spring concert featuring Jason Kahn, on tour from Zürich, Switzerland, with B.P. and forestine.

Jason Kahn's work with electronics involves chaotic feedback systems and placing his body in the circuit flow. Every performance is different, not only because the music is improvised but also because the source material pertains directly to each performance space. B.P.'s ambient noisescape spans tape-manipulation and field recording, re-articulating sonic geographies with each performance. Lindsay Joy aka forestine uses modular synthesizers to create experimental, dark, and ethereal music exploring feelings through texture, noise and melody. Jason also presented a workshop on listening.

Video Commission Residency (VCR)

Video Pool Media Arts Centre introduced the first ever Video Commission Residency. VCR is a residency for the creation and exploration of experimental screen-based work. The theme of this residency was Channel Surfing. Warren Chan, Pluetoe Ilunga, Sarah Boo and Jaye Kovach were the recipients of the Video Commission Residency for 2022. For this residency, the recipients received a

\$2000 artist fee, up to \$1500 worth of access to VP facilities, equipment and workshops, plus a screening of all the completed VCR works. The Residency started on Jun 15, 2022 and ended on Aug 15, 2022. A screening of the incredible works took place on Sep 16, 2022.

Merging Mindsets Digital Inspiration + Collaboration Roundtable and Video Launch

VP continued our partnership with Creative Manitoba and New Media Manitoba, developing a 4-part video showcase about artists using technology in their practice. We convened in via Zoom on November 25, 2021 for a launch event and panel discussion with the artists. Artists included: Freya Björg Olafson, Taylor McArthur and Dallas Flett-Wapash, Casey Koyczan, Curtis L. Wiebe, and Rylan Gimby.

Day With(out) Art

VP's annual partnership with VisualAIDS was online this year where we helped to promote the online presentation.

Archive/CounterArchive: EVERYTHING IS PERMITTED; NOTHING IS POSSIBLE: Desire and Labour Under Late Capitalism

Madeline Bogoch curated this program for the Archive/CounterArchive program and we screened it on VUCAVU. The program touches on issues of desire and labour under late capitalism through a collection of work that corresponds to a period of major shifts in all three, and with a focus on Queer and Feminist perspectives.

Franci Duran - Departure Ephemera

VP partnered with WNDX and Harbour Collective to present this Franci Duran exhibition in Poolside Gallery.



PROGRAMMING (Continued)

RESIDENCIES

We hosted five artists in residence this year, four as part of the MAR program and one as part of the Scott Leroux Fund for Media Arts Exploration

Media Arts Residencies (MAR)

MAR participants this year were:

Kris Snowbird and Theo Pelmus, Elise Dawson, Meganelizabeth Diamond and Kevin Lee Burton. Artist presentations were conducted in early 2021, reporting and presenting on the work each artist or artistic team had been working on.

Scott Leroux Fund for Media Arts Exploration (SLFMAE)

Chukwudubem Ukaigwe wa the recipient of this annual fund, created in conjunction with the Leroux family to commemorate and celebrate Scott Leroux who suddenly passed on October 29, 2016. Chukwudubem spent his time exploring multi-channel audio and video to develop an approach to examining multiple takes of various narratives or subjects into this research, to discover new languages for specific expressions, and to contemplate the effect these expressions convey when encountered.

Digital Dramaturgy Initiative (DDI)

DDI was a week-long residency initiative exploring the integration of digital technology and expertise in early stages of story creation and project development. A partnership between VP, and the Manitoba Association of Playwrights, DDI brought together technology-based arts and theatre and included four theatre projects, two dramaturgists, media arts mentorship and instruction, and a tonne of equipment, exploration and creativity.

Creative Mentorship and Direction: Brian Drader, Emma Hendrix, Freya Olafson, Daniel Thau-Ellef.

Technical Team: Eusebio Lopez-Aguilar, Andy Rudolph, Patrick Peachey Higdon

Content Experts: Freya Olafson, Fabio Hofnik, Hugh Conacher, Lelsey Klassen, Andraea Sartison, Emily Soussana, Fatma Sarah Elkashef, Adrian Cheater.

Artists: Darren O'Donnell, Scott Henderson, Avinash, Dave Thomas, Jacqueline Loewen, Alastair Knowles, Stephanie Morin-Robert, Scout Rexe, James Thurmeier, David Oro, jaymez, Hazel Venzon.



Azimuth Nitehi - Taylor McArthur and Dallas Flet-Wapash. Online, interactive, projection Photo : Emma Hendrix



DISTRIBUTION

Madeline Bogoch

ACTIVITIES

Shortly after the last AGM, VP's new online catalogue launched. This was the culmination of an ambitious project that was conceptualized and undertaken by Jen Smith when she was the Distribution Director, alongside Julie Gendron (Digital Strategist), Madeline Bogoch (Project Coordinator) and in partnership with VUCAVU and the Winnipeg Film Group. The new catalogue is embedded in VUCAVU and is searchable by category, keyword, date etc. This has been a very positive addition to the distribution department and we look forward to continuing to promoting the catalogue through programming and other projects.

In June VUCAVU hosted several days of meetings with distributors in Toronto to discuss how the site could help adapt online educational sales. The conversations were an information gathering session to identify the strengths and challenges associated with several different models of educational sales.

In August Madeline was able to travel to the Ottawa to attend the IMAA conference Through the Storm. While there she was able to attend the Distributor's Caucus and connect with other distributors to discuss issues in the sector. The gathering was a great chance to develop relationships with other media arts organizations and we look forward to pursuing partnerships or collaborations in the future.

VP Distribution participated in the Video Commission Residency (VCR). The project began with a call for submissions from which 4 artists were selected to create a work which (loosely) responded to the prompt "channel surfing." The 4 resulting works were screened at the Output this autumn and subsequently became part of the VP distribution catalogue as well.

Camryn Montebruno has continued to digitize titles from our catalogue with the goal of having every title completed over the next few years.

With the updates to the VP memberships, we're in the process of implementing a new distribution membership, a one-time membership fee intended for artists who wish to have their work in the Distribution Catalogue. The membership can be purchased in addition to, or independently of other VP Memberships and entitles artists to submit work to the distribution catalogue, and media archive.

VUCAVU

- Madeline has continued to sit on the VUCAVU board of directors as the Secretary and has recently stepped into the role of interim Board Chair.

- All the titles that are part of the catalogue and have videos uploaded are available to watch on VUCAVU, making it easier than ever for researchers and curators to access works in our collection

- VUCAVU has dedicated a significant amount of time and energy to building partnerships in the educational department and exploring how the site can be used as a conductor of educational sales to libraries and schools. This project will necessitate ongoing collaboration and input from distributors/content providers and VP is committed to participating in this process with the goal of engaging new markets for the work in our catalogue and keeping up with the demand for online distribution.

Distribution was successful in attaining the following grants:

Madeline successfully applied for a travel grant to help cover costs to attend the IMAA conference in Ottawa.

STATS

In our past fiscal year (July 1, 2021- June 30, 2022) we had 53 titles screen at festivals and other venues nationally, internationally, and online

7 titles were part of gallery exhibitions

We made 7 sales to educational institutions, 5 of which were facilitated through VUCAVU's ongoing work in the educational sector.

TECHNICAL

Eusebio Lopez-Aguilar

A lot of this fiscal was spent preparing for the eventuality that we would open to the public again at some point as restrictions eased. The 2021 / 2022 Equipment Acquisition grant was a huge part of this, and through it we were able to better round out our current collection of video equipment. We purchased a 3rd Blackmagic Pocket Cinema 4k, as well as cages and accessories for all three cameras that made them more flexible for any kind of use. We made a major investment in our projector fleet as well, acquiring 4 new large-format Panasonic projectors through our partnership with them. We were also able to purchase a proper NAS server so we could store our files at VP and access them remotely.

The downtime during the pandemic gave me room to rethink the space and our systems, and we were close to finalizing a new membership scheme and pricing structure that would better serve our community. Effectively, everyone would pay less, the AAF would move to only be available to artists making tech-based art, and there would be a new commercial tier. The suites were changed for two reasons - so that they would be used more, and so that our e-waste output would be less. The 2-channel audio room and the 5.1 channel post-production space are now both audio and video editing suites. The equipment was calibrated and reconnected in both spaces, and were soon ready to open to the public again. The former video suites have been converted to being a digitization suite and an eventual analog video suite. We're currently working with Colby Richardson on this project.

The digitization suite is in constant use - our in-house expert, Camryn Montebruno has been in there often working through the collection. We hit a major snag in the process where the audio was digitized completely distorted in most of the transfers, so Camryn had to go back and redo a lot of what she had done already. This was an error on my part, and part of a larger issue of having equipment that isn't supported properly. I have mostly stopped buying new things, opting instead to use grants to buy things that support and make better use of what we have. A work in progress, but we're getting close.

The imminent reopening also meant I had to do a major cull of the e-waste that's been piling up in the spaces. We did, and will continue to work with the Electronic Recycling Association to remove our e-waste. This is happening in stages as I assess what we want to keep and repair, or what is even useful to our membership past being a novelty. All in all, the 3rd floor is looking a lot less crowded, which makes the space feel more inviting.

The star of the tech department continues to be QReserve. The online booking software has been an amazing addition to our department, and keeping track of rentals, repairs, memberships, keycards, and access to the space has been a breeze. There are some housekeeping things to keep up with, but they get easier as I use the software more.

The future looks bright, and busy in the tech department. The conversations about moving to a new space are still ongoing, but if it happens it will mean really great production and exhibition spaces. Organizations and artists are contacting me for assistance with their grant budgets, which will turn into revenue for us when those grants are approved. This might prove to be a major source of revenue for us - if we can get involved in a project at that stage, then it's very possible we can collect the total fee for a rental because the budget would be there for it already, as opposed to working with the lack of funds people approach us with. The goal for the next year is to balance our fees, memberships, and partnerships so we can be part of more projects, while making sure our community can still use our equipment, and that we collect revenue from it.



multi-channel suite. Photo: Eusebio Lopez-Aguilar

EDUCATION

HYFLEX LEARNING ENVIRONMENT

VP secured funding from Manitoba Arts Council to develop a HyFlex learning environment for VP's workshops. Although the development of this program was stalled due to supply-chain issues and staffing availability, we will be launching this program in the 2022-23 season. HyFlex is a portmanteau from Hybrid and Flexible encompassing the concept of a learning environment that simultaneously addresses online and in-person learning without sacrificing quality or interaction between online and in-person students.

In addition to incorporating HyFlex into our education environment, VP has been developing a new model for education delivery that will be launching in the 2022-23 season as well.

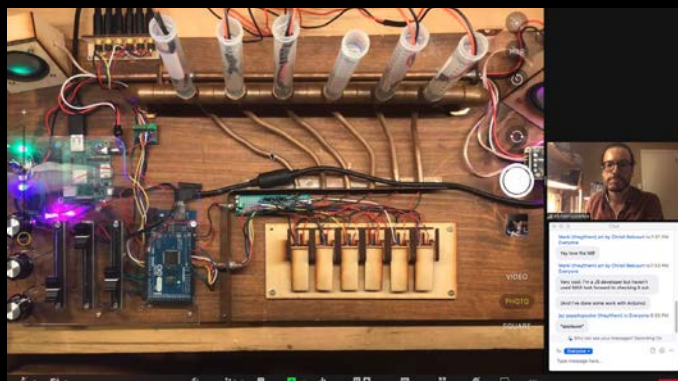
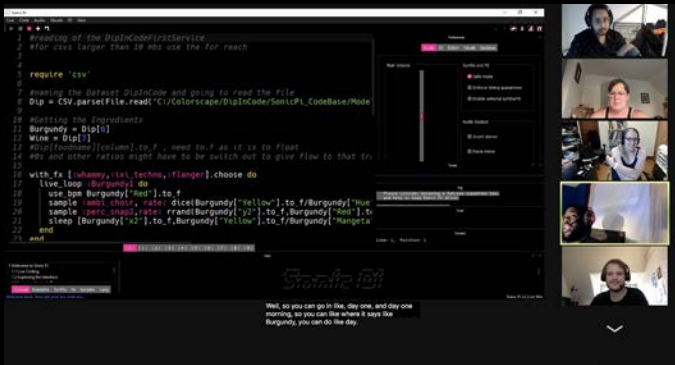
VP LEARNING LABORATORIES - ONLINE WORKSHOPS

VP Learning Laboratories is The Education Department's online workshops series. We continued to host discussions and workshops from across Canada in technology-based arts.

VP Code Jam

Instructors: Adrian Cheater + Kofi Oduro

July 2021



Top: Workshop_VP Code Jam with Kofi Oduro and Adrian Cheater
Bottom: Making Environmental Data Meaningful - Michael Lucenkiw (workshop)

Audio/Visual code jam using code to create new ideas.

Creating Virtual Worlds

Instructor: Kelly Ruth

October 2021

Make video, perform live, and beyond in the longest running virtual world.

Citizen Science: Making Environmental Data Meaningful

Instructor: Michael Lucenkiw

September 2021

Highlighting works that affect environmental data using tools and techniques to transcribe this data into expressive artworks using Arduino, Raspberry Pi and MaxMSP.

Digital portals: 3D Animation (Blender)

Instructor: Hiba Ali

November 2021

Create and animate 3D objects using Blender

Grant Writing Tips and Tricks

Instructor: Jennifer Smith

Feb/March 2022

Effective grant writing for media artists.

In Place

Instructor: Jason Kahn

June 2022

Experience the production of space through listening

Thompson Media Arts Digital: Youth Artists Intensive

The Thompson Media Arts (TMA) Digital program will mentor and guide four young women from Thompson, MB in the continued development of their media arts practices to include digital technologies and support them in making a plan for their works to be shared online in creative ways. TMA Digital will include in-person instruction followed by digital communication strategies for the continued development of this next phase in these young artists' careers.

VP thanks the instructors of this program as well as Heidi Phillips, Rhayne Vermette and Charlene Moore for guiding, developing and documenting this program. We congratulate the participants: Krystal Bee, Jessica Pacaud, Paytyn Beardy and Trinity Linklater.

FINANCIAL REPORT

For the year ending June 30, 2022, VP's revenues decreased to \$421,516, from the previous year's \$449,085. This is largely due to a significant decrease in pandemic response benefits and CCA project funding, offset by increases in earned revenues. Expenditures totalled \$410,182 compared to the previous year's \$393,696, up \$16,486 from the previous year.

Public Funding

Annual Deferrals: We deferred \$111,000 of Canada Council project grants into the 2022-2023 season as we were not able to complete the projects, or they were delayed, due to COVID. We deferred a \$17,000 MAC grant (to be completed in 2023) and a prepayment of \$48,000 for our MAC 2022-2023 Operating grant. We deferred a \$25,000 Winnipeg Foundation project grant and we also deferred \$31,000 as part of an administrative partnership with window winnipeg.

VP received \$30,000 from CCA and \$98, 258 from Canadian Heritage for equipment acquisition.

Core/Operating: VP is on a 4-year cycle with CCA where funding remained stable, not including the Reopening Fund of \$26,300. Funding also remained stable with the Manitoba Arts Council and Winnipeg Arts Council.

CEBA Loan

According to accounting practices, VP's Canadian Emergency Business Account's (CEBA) forgivable portion, valued at \$10,000, must be recognized this year. The loan is zero-interest to January 1, 2024, and comes with a prepayment incentive wherein if 75% of the principal amount of the loan is prepaid prior to December 31, 2023, the loan will be deemed repaid in full. The loan currently sits in a GIC.

Annual Surplus

VP's annual surplus for the 2021-22 fiscal year, is \$21,334, bringing the unrestricted operating surplus to \$86,281.

Careful budgeting and financial reporting continues to ensure VP remains in a healthy financial position with the security of a small operating reserve to safeguard against future unknowns, or allow VP to capitalize on future opportunities.

Overall the organization is in a healthy and stable financial position, reflecting the due diligence and accountability enacted within the organization through policy, procedure and organizational oversight.



BOARD OF DIRECTORS

[Hazel Venzon](#)

Chair

Board member since 2019
U N I T(gether) Productions

[Jamez](#)

Outgoing Chair

Board member since 2017
Artist / Designer

[Joel Mierau](#)

Treasurer

Board member since 2015
Artist / Sound Technician

[Vanessa Eidse](#)

Secretary

Board member since 2022
Artist + Instructor

[Megan Toye](#)

Board member since 2021
Librarian

[Murray Toews](#)

Board member since 2022
Media Technologist, Producer and Artist

[Doug Lewis](#)

Board member since 2022
Curator, teacher, musician

[Fernando Dalayoan](#)

Board member since 2020
Educator, Filmmaker

OUTGOING BOARD

[Freya Olafson](#)

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[Wallis Cheung](#)

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Video Pool Media Arts Centre gratefully acknowledges the support of our funders



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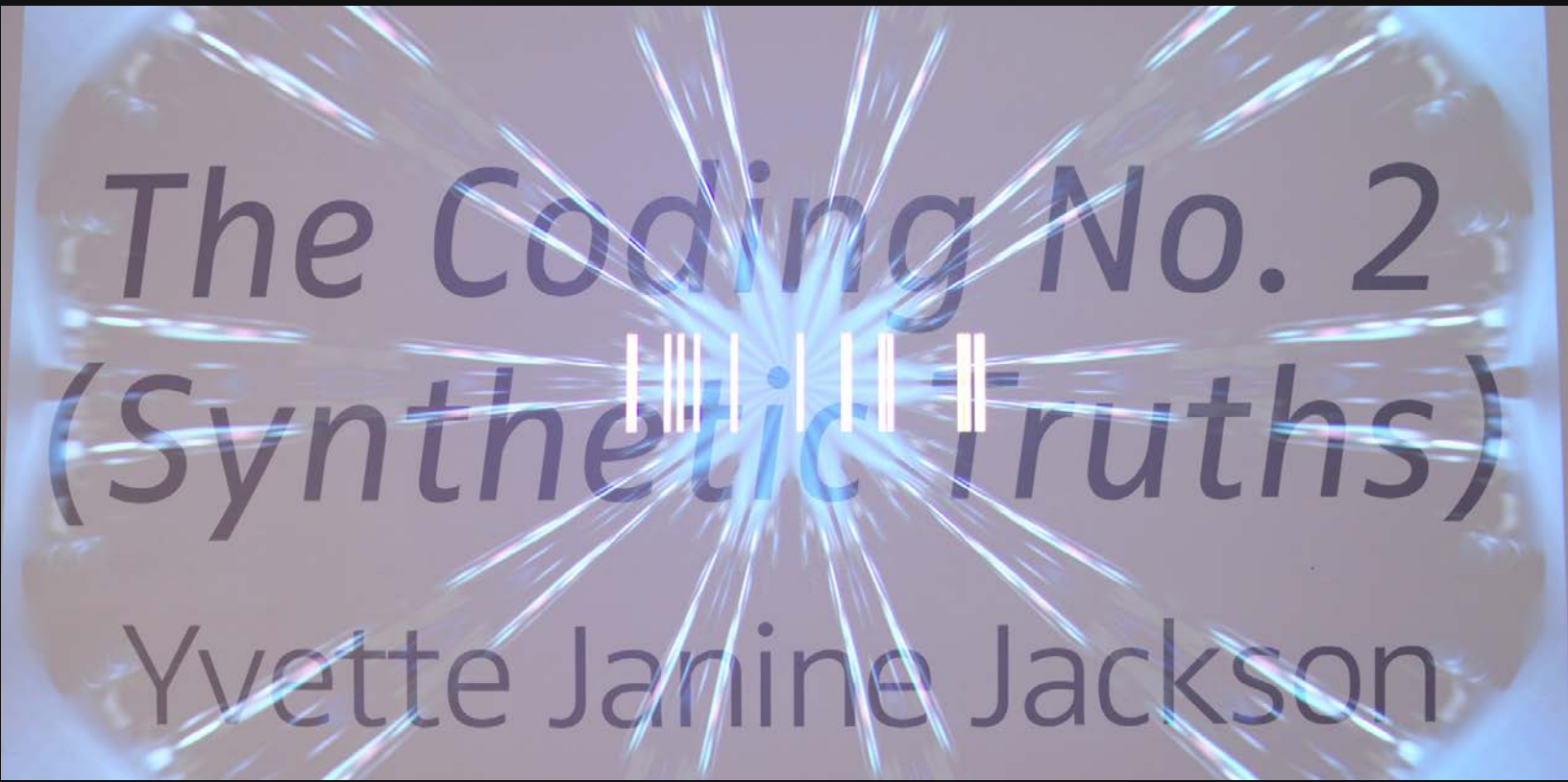
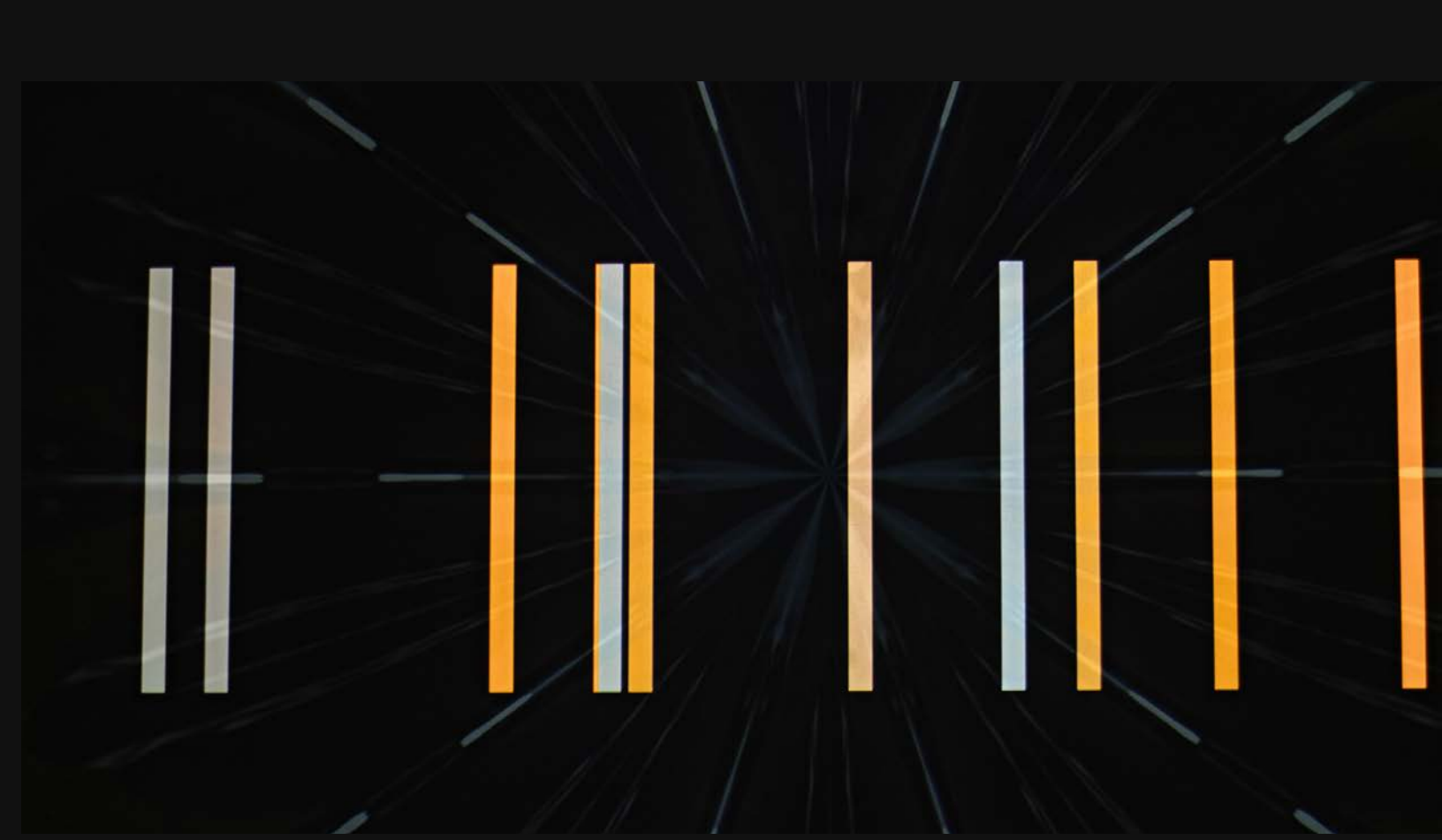


WINNIPEG
ARTS COUNCIL



MANITOBA ARTS COUNCIL
CONSEIL DES ARTS DU MANITOBA

THE
WINNIPEG
FOUNDATION
For Good. Forever.



Top: Yvette Janine Jackson
Bottom: Yvette Janine Jackson titles
Photo: Robert Szkolnicki