

Message from the Executive Director and Board Chair

Congratulations and thank you to all the participants and supporters of the 2017 Capture Photography Festival. Capture is Western Canada's largest citywide celebration of photography. It is dedicated to celebrating all forms of photography and lens-based art, a medium for which Vancouver has developed an international reputation as a creative locale and destination. At Capture, we continue to work hard to develop an identity and a program consistent with our mandate to celebrate and promote photography as an art form and a profession.

This year, the Festival Program included a record 76 galleries and organizations, with 250 participating artists. Our growth this year was largely attributed to the launch of the Capture Open Exhibition Program, which welcomed more than 50 exhibitions in this non-juried category. Also for the first time, Capture partnered with the Contemporary Art Gallery for our Feature Exhibition and Festival Launch event, which showcased the works of ten local and international artists. Other new programming included a partnership with New Westminster and the commission of two major public artworks, as well as new public art partnerships with the City of Richmond, TransLink (Stadium-Chinatown Station), Westbank, and Gastown and South Granville BIAs. In 2017 Capture also co-hosted the first Vancouver Photo Book Fair. It's no surprise that we also added 16 pages to the annual Capture Magazine.

Other 2017 Festival highlights include our ongoing Dal Grauer Substation Public Art Project. This year's commission was by BC-born, Brussels-based artist Alex Morrison. The Pattison Outdoor Billboard project expanded to 20 sites this year and featured the group exhibition *Inorganic Seductions*. The Canada Line multi-site installation featured works on the theme *On and Off the Road*. We were also delighted to continue our partnership with Inform Interiors to host the Capture Speaker Series every Tuesday in April.

The Festival was privileged to collaborate with other truly excellent cultural organizations, including Presentation House Gallery, Contemporary Art Gallery, Western Front, SFU School for the Contemporary Arts, Emily Carr University of Art + Design, Knowledge Network, Artspeak, Vancouver Art Book Fair, Vancouver Art Gallery Art Rentals and Sales, and Magenta Foundation.

TD Bank Group was the Festival's Presenting Sponsor for the third consecutive year, and we look forward to growing this relationship. London Drugs, PWC, and Pattison Outdoor also returned as major Supporting Sponsors in 2017. ACD Systems, Fuji Film, Seaspán, Gastown BIA, and South Granville BIA joined returning Contributing Sponsor Downtown Vancouver BIA this year. Returning In-kind Sponsors included Gotham, Lazy Gourmet, thisopenspace, and Palms, and we were pleased to welcome many new In-Kind Sponsors including the Listel and Loden Hotels, Harrison Art Services, Wine Syndicate, Bomber Brewing, Beau Photo, and Aeroméxico. Capture's fantastic media coverage was also given a boost by our Media Sponsors, the Georgia Straight and Air Canada En Route.

The 2017 Festival qualified for several government funding opportunities and we were thrilled to be awarded funding from various levels of government, including the Government of Canada, Province of British Columbia, BC Arts Council, and City of Vancouver. A special thanks to the Audain Foundation for their ongoing support of the Festival.

I would like to extend my sincere thanks to the Capture team, our volunteers, the Board of Directors, our partners and funders, and all our sponsors for their hard work and support of the Capture Photography Festival.

Kim Spencer-Nairn
Executive Director and Board Chair



2017 Festival Launch at Contemporary Art Gallery. Photo by Photo by Ivana Djordevic.

2017 Capture Photography Festival – Program in Review

April 2017

Feature Exhibition, *Song of the Open Road*

This year's Capture Photography Festival launched with the opening reception of *Song of the Open Road* at the Contemporary Art Gallery (CAG). Taking its title from a poem by Walt Whitman, the group exhibition, presented in partnership between Capture and the CAG, was the central feature of this year's Festival. Work was presented both inside and outside and across all of the CAG's spaces, embracing a diverse set of conditions and approaches centered in a conceptual understanding of an expanded field of photographic practice that examines notions of what you see is most definitely not what you get.

Bringing together artists from Canada, Eritrea, Ireland, Sweden, and the US, the exhibition included works that combine thematically to interrogate ideas rooted in photographic histories, engaging ideas such as veracity, recollection, remembrance, belonging, staging, and how the image documents and records these or is evidence of differing realities.

Artists included Vikky Alexander, Robert Arndt, Gerard Byrne, Jacqueline Hoàng Nguyễn, Kelly Jazvac, Kelly Lycan, Niamh O'Malley, Dawit L. Petros, Greg Staats, and Lisa Tan.



Song of the Open Road, opening night, April 1, 2017. Photo by Ivana Djordjevic.

Public Art

Brand New Era Social Club

BC Hydro Dal Grauer Substation

Capture commissioned a new site-specific work from Brussels-based Canadian artist **Alex Morrison**, mounted on the facade of the BC Hydro Dal Grauer Substation. The project offered Morrison his first opportunity for a large-scale public art installation. Completed in 1954, the BC Hydro's Dal Grauer Substation was designed by the young architect Ned Pratt and artist B. C. Binning. The modernist philosophy with which the building was designed emphasizes the link between art, architecture, and everyday life. With this in mind, and for the third year in a row, Capture Photography Festival temporarily emphasized the building in the streetscape to reassert it as an architectural icon.

Reflecting thematically upon the fragmented character of Vancouver's story as a city, Morrison's *Brand New Era Social Club* comments on both digital and analogue forms of representation and their importance in the construction of past narratives and contemporary reality. The multimedia work questions the nature of photography today and represents more broadly the aims of the Festival to drive photography discourse forward and encourage critical thinking and visual literacy.

Inorganic Seductions

Pattison Outdoor Billboards

Inorganic Seductions, the 2017 Capture Billboard Project, brought together four local and international artists across 20 billboards in an unprecedented public presentation in Canada. Examining the genre of still life photography and its ambivalent relationship with advertising, *Inorganic Seductions* featured innovative photographic works by **Anne Collier**, **Barb Choit**, **Annette Kelm**, and **Evan Lee**. Each artist employs different photography techniques and methodologies to take a contemporary look at the petit genre of still life, a style tied to the paintings of the sixteenth and seventeenth century during the expansion of the Dutch empire.

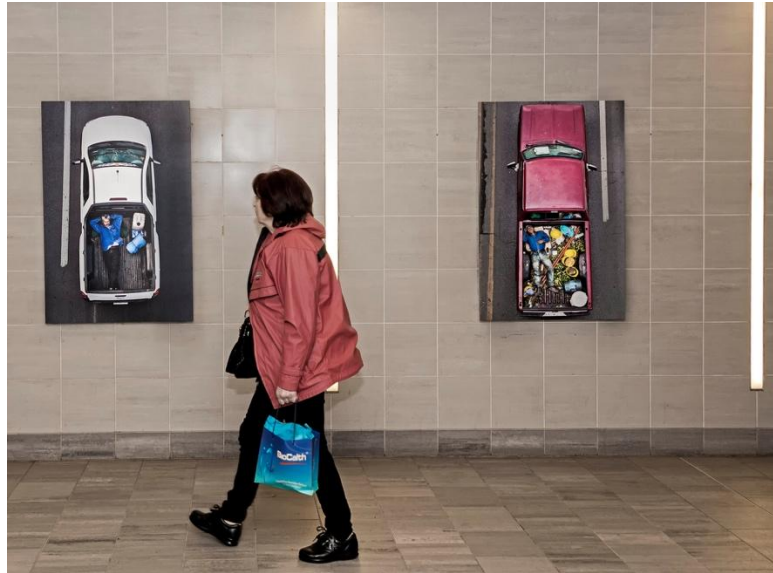
By co-opting strategies from the commercial world and considering the powerful gaze of the camera, the works in this series of public installations reciprocate the deadpan and disinterested way viewers typically encounter advertising images. Without logos or copy to ground them, the images seemed out of place, the viewer unsure of whether to read them as contemporary vanitas or viral marketing. By situating this group exhibition on outdoor billboards, *Inorganic Seductions* ventured to emphasize how public space is used to multiple and often conflicting ends, suggesting an ambiguity between the forms inherent to advertising and the works that critique them.

On and Off the Road

Canada Line

For the multi-sited public art project *On and Off the Road*, Capture installed photo-based artworks by local as well as internationally recognized artists on the exteriors of seven **Canada Line** stations across Vancouver. With curatorial contributions from multiple local organizations, including **Artspeak**, **Charles H. Scott Gallery**, **Simon Fraser University School for the Contemporary Arts**, and **Capture**, the series of installations broadly considered how modes of mass transportation can

simultaneously be places of intense control while remaining emblems of freedom and adventure in the Western pop cultural imagination. The participating artists included **Alejandro Cartagena**, **Julian Hou**, **Matthew Sawyer** and **Ron Tran**, **Jon Rafman**, and **Tania Willard**, among others. Their diverse works considered the road narrative in modern and contemporary art, literature, and film, as well as the limits of that narrative and the need for alternatives.



Alejandro Cartagena, *Carpoolers*, Waterfront Canada Line Station. Photo by David C. Oberman.

Capture New West: The Telephone Salesman and Heliographic Scale 305 Columbia St & Telus Building, New Westminster

For the first time, **Capture and the City of New Westminster Public Art Program** invited photographers to submit proposals for a public artwork that considered the theme of “traffic” and its different interpretations, from the physical sense of moving goods, people, and vehicles to the virtual exchange of information through digital services. The installations are sited across two locations in New Westminster.

Matthew Brooks’s *The Telephone Salesman*, located on the exterior of 305 Columbia Street, presents the viewer with a surreal yet mundane tableau seemingly set in a dated living room. Entirely constructed in the studio from 1960–1970s furniture and objects, the work interrogates the viewer’s sense of the real as they are presented with an ambiguous, disorderly domestic space. The image seduces the viewer with a cinematic, psychological portrait of an absent subject.

James Nizam’s *Heliographic Scale* has been installed as the backdrop of the Telus Building in New Westminster. On the stave-like tables of an abandoned limestone mine on Texada Island in the Strait of Georgia, a sequence of flashes bursts across the quarried landscape by means of the sun. Utilizing the shiny surface of a stamper plate (used to impress grooves during the production of vinyl records) as a reflecting disk to transmit sunlight toward the camera, Nizam orchestrated an ascending “scale” of star formations, which he has recorded within a panoramic view.

Growing and Rising

Richmond Art Columns

For this new multi-artist public installation, **Capture and the City of Richmond Public Art Program** sought proposals from artists located in British Columbia that consider nature and its relationship to the Lower Mainland region's urban environment. The artworks of six artists and artist teams were chosen to be installed on the three art columns at Lansdowne and Aberdeen Canada Line Stations for six months each. Artists included were **Annie Briard, Christina Dixon and Woojae Kim, Jeff Downer, Michael Love, Paulo Majano, and Patryk Stasieczek.**

Precession of the Feminine

Stadium-Chinatown SkyTrain Station

Capture had the opportunity to partner with **Translink** to create a purpose-built public art site inside of the Stadium-Chinatown SkyTrain Station. British Mexican artist **Alinka Echeverría's *Precession of the Feminine*** (2015), which is part of a larger series of works entitled *Nicephora*, was created while she was completing the BMW Residency at the Musée Nicéphore Niépce in France, a museum named after Nicéphore Niépce, the inventor of photography.

Inspired by Nicephore's obsession with the fixation and reproduction of images, and referring to the intrinsic links between ceramics and photography, Echeverría fuses images of women from the archive of the museum with ceramic vases in three-dimensional simulations. The eight works installed at Stadium-Chinatown subtly reveal how colonial and male gazes are intrinsically linked to photographic history and have been carried forward through largely invisible codes and techniques, thus becoming normalized and entering the collective (un)consciousness.

Offshore – Hyundai Patriot

Woodward's Atrium

Another new project for 2017 was the installation of a 36-foot-long floor mural in the well-used Atrium of the Woodward's building in Gastown. ***Offshore – Hyundai Patriot*** (2011) is a large-scale photograph of a container ship in the Port of Vancouver, by artist Rui Nunes, whose work as an architect is extended in his photographic projects that focus on urban and industrial landscapes.

Capture Magazine

Capture's annual magazine has become a signature of the Festival, and a vital and coveted item among festivalgoers. This 160-page publication is the ultimate printed guide to the annual Festival program. In 2017 we added 16 pages and printed 8,000 copies. These were available for free throughout the Lower Mainland from all of the participating venues and key cultural organizations, as well as a handful of local businesses, including many London Drugs Photo Labs.

Participating Exhibitions

In addition to the exhibition, events, and public installations produced or co-produced by Capture, dozens of participating galleries and organizations around Metro Vancouver contributed to the Festival by programming lens-based art exhibitions and events that best reflected their unique mandates. This process ultimately allows the Festival to “capture” a moment in time in photographic discourse.

New to the Festival in 2017 was the differentiation between the juried **Selected Program** and the newly introduced unjuried **Open Program**. The Open Program was an opportunity for artists to participate in the Festival by programming their own exhibitions in informal spaces such as studios, libraries, community centres, and local restaurants and retail businesses. By running this new aspect of the Festival, and including related events and activities, Capture increased the program’s overall footprint by 150% and connected with an entirely new demographic of emergent photographers eager to be affiliated with Capture.

In summer 2016, Capture issued a call for submissions for participating exhibitions and asked those submitting to specify whether they’d like to be considered for the Selected or the Open Program. Selected submissions were reviewed by a jury of visual art professionals including **Grant Arnold, Audain Curator of British Columbian Art at the Vancouver Art Gallery; Helga Pakasaar, Curator at Presentation House Gallery (now Polygon Gallery); and Nigel Prince, Director of the Contemporary Art Gallery**. The jury sought out exhibitions that demonstrated artistic excellence, advanced discourse around contemporary art and photography, and contributed to a cohesive curated program. Those not accepted to the Selected Program were automatically offered a place in the Open Program.

Of the 89 participating exhibitions, there were many highlights, including **Presentation House Gallery’s (PHG) second annual Philip B. Lind Emerging Artist Prize exhibition** and subsequent award ceremony, which marked the official closing of the 2017 Festival. The prize was established to support emerging artists working with photography, film, and video and reflects PHG’s long history of nurturing new talent among the province’s visual artists. The 2017 winner, Marisa Kriangwiwat Holmes, was awarded \$5,000 toward the production of a new work to be displayed at the future Polygon Gallery.

2017 was the first time Capture has had the opportunity to include **New Media Gallery** in the exhibitions program. The New Westminster gallery’s Selected Exhibition, a group exhibition entitled ***Brink***, included the work of five international artists that investigate the tension between control and anarchy and spanned electronic media, robotic works, and video installations.

Another welcome new addition to the 2017 Exhibition roster was **Griffin Art Projects** of North Vancouver. Their exhibition touched upon a key moment in photography—the 1975 *New Topographies* exhibition in New York—through a presentation of the work of Lewis Baltz alongside a selection of his contemporaries from the collection of Claudia Beck and Andrew Gruft. ***Lewis Baltz*** was the first presentation of this important artist’s work in Vancouver.

Two premiere Vancouver galleries, both located in the Flats art district, returned once again to Capture: **Equinox Gallery** and **Monte Clark Gallery**. For 2017, Equinox contributed three photo-related shows, *Fred Herzog: Modern Colour*, *Marten Elder: New Works*, and *Gordon Smith: Photo Works*, presenting the work of three generations of artists and looking at three very different approaches to the medium of photography. Monte Clark hosted two exhibitions for Capture 2017, a survey exhibition of Greg Girard's photography called *Under Vancouver 1972–1982* and *Hyakkin Still Life*, an exhibition of new works by Evan Lee, created for the 2017 Capture Billboard Project.

Events

Once again, our event program offered both standalone events as well as many in conjunction with the exhibitions programmed, with 132 unique free events in total. These encompassed, to name a few, a two-weekend photo workshop for youth run by artist Kate Henderson, the fourth Vancouver Slideluck, and “photographer-assisted selfies” with Ross den Otter, as well as the below selection of Capture-produced events.

Vancouver Photo Book Fair

The inaugural Vancouver Photo Book Fair surveyed one of photography's earliest forms of dissemination—the photo book—demonstrating how this vital form continues to evolve, push the conventions of artists' books, and carry photography into new contexts. Free and open to the public, the VPBF 2017 was Vancouver's first book fair dedicated to artists whose book-making practices incorporate or intersect with photography and lens-based art. The multi-day event encompassed an engaging program and a variety of local and international artists, collectives, and publishers.

The VPBF attracted more than 500 attendees to view the works of 24 exhibitors and attend two workshops and four talks, over three days at the Western Front and James Black Gallery. It was organized in partnership with the Vancouver Art Book Fair (VABF), the longest-running international art book fair in Canada, which takes place every October at the Vancouver Art Gallery.



Vancouver Photo Book Fair at the Western Front. Photo by Roaming the Planet.

Capture Speaker Series

The 2017 Capture Speaker Series included an artist talk by the 2017 Dal Grauer Public Art Project artist **Alex Morrison**, in conversation with **Christo Dikeakos**; an artist talk by the Translink Public Art Project artist **Alinka Echeverría**; a conversation between architectural photographer **Emo Peter** and **Mark Busse** of HCMA Architecture + Design; and a lecture entitled “Allegory, Conversion, Camera Lucida” by art historian **Shepherd Steiner**. These events were generously hosted by **Inform Interiors** in their Gastown showroom and saw between 60 and 200 attendees each evening.

Films

Capture worked with **Knowledge Network** who aired seven films on photography over the course of the month in celebration of the Festival. All the films, including *Jeff Wall: In Order to Make a Picture* and *P. E. Guerrero: A Photographer's Journey*, were available for streaming on Knowledge Network's website for 30 days after they aired.

Ryan Walker Pop-up Exhibition

Capture also hosted a pop-up exhibition by emerging artist **Ryan Walker** called in partnership with the **Magenta Foundation** and **Air Canada enRoute**. *Just Beyond the Trail: Finding the Florida Everglades* featured photographs Walker took from a pole boat in the Everglades' 6,000 square kilometres.

Thank You

Capture would like to extend a special thanks to all the participating artists, who bring so many unique perspectives to the realm of photography; the galleries for their diverse and insightful exhibitions and events; and to all our partners, whose belief in the Festival has allowed it to positively impact a larger group of individuals every year.

Capture 2017: By the Numbers

1	Feature Exhibition
7	Writers featured in Capture Magazine
24	Vancouver Photo Book Fair exhibitors
30	Community partners
32	Volunteers
37	Public Art installation sites
38	Selected Exhibitions
51	Open Exhibitions
65	Pieces of media coverage
76	Participating galleries and venues
132	Events
150	% increase in overall Festival size
250	Participating artists
550	Vancouver Photo Book Fair attendees
1,467	Volunteer hours
8,000	Copies of Capture Magazine
100,450	Festival attendees
5+ million	Public Art impressions

Team

BOARD OF DIRECTORS

Mike Harris (Treasurer)
Ian McGuffie (Secretary)
Eric Savics
Kim Spencer-Nairn (Chair)
Todd Towers
David Thorpe

STAFF

Executive Director—Kim Spencer-Nairn
Festival Director and Curator—Meredith Preuss
Festival Projects Manager—Jaclyn Arndt
Communications Coordinator—Ashleigh Withall
Festival Intern—Katherine Neil

CONTRACT

Creative Partner
Palms
PR and Media Relations
Faulhaber Communications

FOUNDING DONORS

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Ron Regan
Eric Savics and Kim Spencer-Nairn
Leonard Schein
Ian and Nancy Telfer
Samantha J. Walker (in memory of)
Bruce Wright

Anonymous
Anonymous

VOLUNTEERS

Capture would like to thank the many valuable volunteers who assisted with the 2017 Festival.

Katrin Anatolia
Rob Anderson
Goran Basaric
Geri Boyle
Melissa Cho
Kamille del Rosario
Harman Dhillon
Ivana Djordjevic
Natalie Fu
Josh Gabert-Doyon
Stephanie Gagne
Makiko Hamaguchi
Chasey He
Alistair Henning
Nurzhan Kabdrakhman
Emilia Kalka
Rita Lal
Ric Lam
Andrew Lee
Brandon Leung
Mufeng Li
Kitty Liu
Megan Low
Lyubo
David Oberman
Lena Podina
Damir Radić
Sam Reeve
Roberta Sciarretta
Emma Walter
Clement Woo

2017 Annual Campaign

FOUNDATION SUPPORT

Audain Foundation
Magenta Foundation

GOVERNMENT SUPPORT

British Columbia Arts Council
Canada Council for the Arts
City of Vancouver
Government of Canada
Province of British Columbia

ART DONORS

Alex Morrison

PRESENTING SPONSOR

TD Bank

MEDIA SPONSORS

Georgia Straight
Air Canada enRoute

MAJOR SUPPORTING SPONSOR

London Drugs

SUPPORTING SPONSORS

PWC
Pattison Outdoor

CONTRIBUTING SPONSORS

ACD Systems
Downtown Vancouver BIA
Fuji Film
Gastown BIA
Listel Hotel
Loden Hotel
Seaspan
South Granville BIA

IN-KIND SPONSORS

Aesop
Beau Photo
Bomber
Cartems Donuts
Ethical Bean Coffee
Lamar Advertising
Gotham Steakhouse
Harrison Art Services
Lazy Gourmet
Palms
Rath Arts
thisopenspace
Westbank
Wine Syndicate

PARTNERS

Aeroméxico
Artspeak
BC Hydro
Canada Line InTransit BC
Charles H Scott Gallery / Emily Carr
University
City of Richmond
City of New Westminster
Contemporary Art Gallery
Inform Interiors
Knowledge Network
New Documents
Presentation House Gallery
SFU School for the Contemporary Arts
Telus
Translink
UFCW 1518
Vancouver Association of Photographic Arts
(VAPA)
Vancouver Art Book Fair
Vancouver Art Gallery Art Rental & Sales
Western Front

Financial Report

Year ended May 31, 2017

Summary

For the 2017 Festival, Capture ran a deficit of \$ \$6,550, which amounts to just over 1% of the operating budget. The deficit can be attributed to a slight overage in expenses beyond the budgeted contingency combined with a shortfall in budgeted ad sales and anticipated increased in municipal funding.

Detailed Financial Review

Revenues

Cash Sponsorship increased 23% over prior year to just under \$140,000. Capture continues to grow and strengthen our existing sponsor relationships and develop new ones. 2017 is the second year in a three-year contract with TD Bank as the Presenting Sponsor. Returning cash sponsors included PWC, London Drugs, DVBIA. New sponsors included Fuji Film, ACD Systems, and the Gastown and South Granville BIAs.

In-kind Sponsorship remained consistent with prior years and includes in-kind printing from London Drugs, 20 billboard spaces from Pattison Outdoor, discounted ad space in the *Georgia Straight*, accommodations for visiting artists at the Listel and Loden Hotels and fundraising costs from Gotham Steakhouse and Bar.

Cash and In-kind sponsorships make up 43% of Capture's total revenues, which is very strong.

Donations for 2017 include contributions from individuals and foundations. The net donations increase of \$5,000 includes a decrease in donations from foundations, from \$26,000 to \$10,000, as we were not eligible for a Vancouver Foundation grant in 2017 and *BAF chose to fund other projects this year. This loss in foundation support was offset by an increase in donations from individuals from \$6,000 to \$27,000. This was achieved through a fundraising campaign and dinner hosted by Gotham Steakhouse and Bar.

In-kind Donation refers to services provided by Capture's Executive Director, Kim Spencer-Nairn.

Partner Contributions saw the largest increase this year with the Feature Exhibition partnership with the Contemporary Art Gallery as well as a new partnership with the City of New Westminster that resulted in two large-scale public art installations.

Print Sales were lower in 2017, as Capture released only one new Capture Limited Edition, by Alex Morrison, compared to multiple editions in prior years.

Government Grants increased slightly over 2016 due to an increase in funding from the City of Vancouver from the Public Art Boost fund. Government funding accounts for just under 21% of

Capture's total revenues. Detail of funding received by government bodies can be seen in Note 2 of the Financial Statements.

Magazine Ad Sales increased over prior years due to increased efforts to promote sales. This category also includes sales of ad space within Capture's *Georgia Straight* centerfold advertisement.

Participation Fees increased over prior year with the addition of the Open Program, which had a \$100 fee. This fee will be abolished in 2018 along with any fees for non-profit participants at the encouragement of the BC Arts Council.

Cost of Sales includes printing and framing costs (for display) of editions.

Festival Programming

Advertising and PR Costs were reduced slightly over prior year as the advertising buys were reduced and more focused this year. Capture maintained the strong relationship with sponsors *Georgia Straight* and received a full-page ad in Air Canada's *EnRoute* magazine (in-kind sponsorship). Bus sides and interior cards on the Canada Line were also part of this year's advertising program, which featured a commissioned work by James Nizam.

Artist and Curator Fees were up almost \$5,000 over 2016 due to the expanded Public Art projects, including the new New West, Richmond, SkyTrain, and BIA projects, as well as the numerous artists included in this year's Feature Exhibition.

Exhibitions and Events Costs saw the largest increase over prior year. This can be attributed to a larger Feature Exhibition than in 2016 as well as the addition of major Public Art projects: New Westminster, Richmond, SkyTrain, and the BIA Projects.

Artists and Curator Fees combined with Exhibitions and Events Costs makes up the bulk of the programming expenditures for a total of \$212,969 (up from \$142,973 in 2016). The following table summarizes the distribution of the costs across the various programs. These costs include \$43,000 of in-kind services (2016: \$29,690).

	2017	2016
Feature Exhibition	45,460	19,467
Canada Line	18,928	23,467
Dal Grauer	30,638	24,010
Billboards	40,934	19,693
New West	36,000	0
Container Project	0	31,787
Art in Your Neighbourhood	11,703	0
Events and Other	29,306	24,549
	212,969	142,973

Magazine Costs, including all design, productions, and distribution costs, increased in 2017 as there was an increase in paper costs due to the stronger USD and the addition of fourteen pages.

Staff – Executive Director in-kind, refers to Capture's ED, who is a full-time volunteer; this amount is non-cash but represents the value of services provided in-kind.

Staff Costs increased \$41,000 over 2016. Part of this increase was covered by a BCAC grant to hire an intern. The remainder of the increase is attributed to added costs of overseeing the new Open Program and a promotion for Meredith Preuss from Program Manager to Festival Director. The Festival Director is the highest paid employee at \$58,000 (2016: \$48,000).

Website Costs were consistent with prior year.

There was an overall increase in **General and Administrative Expenses** of \$9,000. \$5,000 is actually fundraising cost that was provided in-kind by Gotham Steakhouse and Bar for hosting the dinner event. There was a small rent increase at the Capture offices at 305 Cambie and an increase in amortization related to a new computer purchase for the Festival Director. Travel expenses also increased as the Director visited CONTACT Photography Festival in Toronto in May 2016 and Paris Photo in November. Bank charges and merchant fees increased as many participating fees were paid by credit card.

At the end of the 2017 fiscal year, Capture had a deficit of \$22,348. This deficit is funded by a shareholder loan. Capture aims to have this loan repaid and deficit eliminated over the next four years or sooner.