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# Land Acknowledgement

Western Front acknowledges the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and sə́lilwətaʔt (Tsleil-Waututh) Nations as traditional owners of the land upon which Western Front stands, and the immense creative contribution that First Nations, Inuit, and Métis peoples make to the art and culture of this country.

# President's Report

As we look back on the past year, I would like to start with the deepest appreciation for the support of our membership, Western Front Foundation, my fellow board directors, the talented staff of Western Front, and the incredible community of artists we have worked with and presented in Vancouver. I am pleased to share with you some of the board's progress, initiatives, and achievements that have shaped our last year.

## Strategic Planning & Governance

In our ongoing efforts to develop and strengthen our own processes, the board has completed our first retreat to outline and articulate Western Front's strategic vision over the coming five-years. This will be the pillar we look towards to evaluate the organization's performance and I'm so excited to share this with you in the coming months. This work is a testament to the insights and knowledge of Western Front's staff and the strengthening of board governance practices.

I'm also saddened to announce the departure of two highly valued directors, Joost Bakker and our former board president Mari Fujita, following the Annual General Meeting. Their contributions over the past six years have been integral to the board and organization's development, and their participation will be sincerely missed. We hope to see you both at many future Western Front events.

Building on the success of our previous call for board members, we will soon be issuing a fresh open call. In particular we are looking for artists and individuals with knowledge of governance, architecture, facilities management, and finance. Please look for the call and consider applying or sharing within your network.

## Financial Stability

Despite the challenges posed by the global economic landscape and the ongoing impact of the pandemic, I am pleased to report that we conclude this fiscal year on a solid financial footing. Our heartfelt thanks go to our dedicated public funders for recognising the significance of our work and to our Executive Director, Susan Gibb, for her operational oversight. We are also grateful to the Western Front Foundation for their ongoing dedication and contributions, especially to the significant growth of our endowment fund. Finally, to all individuals who have supported Western Front in a myriad of wonderful and meaningful ways, we extend our gratitude.

## Stewardship of our Building

Lastly, our commitment to preserving the heritage and narrative of our building remains one of the key priorities. This year marked the start of the construction work to maintain and preserve the building's envelope, ensuring its longevity in years to come. I would like to thank the Province of British Columbia through the Community Economic Recovery Infrastructure Program and Community Gaming: Capital Project Grants for their financial contribution to these efforts. Over the coming year, we will continue this important work and look forward to sharing these improvements.

Lindsay Sherman  
President, Board of Directors

# Executive Director's Report

In 2023–24, Western Front solidified its position as one of Vancouver's most iconic and enduring artistic institutions by celebrating its fiftieth year of operation, and demonstrating its ongoing relevance through a calendar full of impactful exhibitions, performances, screenings, talks, workshops, and residencies, which engaged our communities new and old in a diversity of contemporary practices and ideas. In reflecting on this milestone year, I am proud to see Western Front moving through a period of renewed growth, stability, and public interest, and well positioned to look positively towards its future.

In particular, supporting this, was a focus on partnerships which assisted us to extend our commitments to multi-disciplinarity and exchange. Highlights included partnering with The Capilano Review to bring back regular poetry readings in the Grand Luxe Hall through the new series *Dear Friends &*; Coastal Jazz to re-establish Western Front as a venue for the Vancouver International Jazz Festival through a series of talks and workshops; and Canadian music presenters Arts in Margins (Montréal), Debaser (Ottawa), The Music Gallery (Toronto), and send + receive (Winnipeg) to establish a touring network for international musicians, with us launching this partnership with a showcase of music from the Indonesian record label Yes No Wave.

We also deepened our commitment to fostering creation by supporting artists to produce new work commissions via our residency program. In demonstration of the growing impact and value of this program, Samita Sinha's new performance *Tremor* first premiered at Western Front in July, 2023, then toured to co-commissioner Danspace Project in New York in November, 2023, and will be presented by MCA Chicago in April, 2024. Similarly, Darius Jones's commissioned work *fLuXkit Vancouver (its suite but sacred)* was released by Northern Spy Records and We Jazz Records to critical acclaim, including being named in *The Wire's* top three albums of the year. We also supported numerous Vancouver-based artists to create new work including a performance and video by Mardon + Mitsunashi, a slideshow installation by Sol Hashemi, a new octophonic sound work by Alexi Baris, and an online project by Jay Pahre. For complete details of our program, please see pp. 7 – 39.

To support the growing reach and impact of our artistic program, we improved our support for accessibility by producing a visual story for our building, installing push

to open buttons on our front entrance, and making improvements to our livestream program. The latter included equipment upgrades and a project to identify opportunities to embed enhanced accessibility features and to improve discoverability of our livestream program through funding from Government of Canada's Community Services Recovery Fund.

Underpinning these successes was the unwavering energy and cohesion of our team. Bolstering these collective efforts was the appointment of Sophie Slater in the role of operations manager, the promotion of Kiel Torres to assistant curator, and the engagement of Trey Le as content writer and editor. We also welcomed Aki Onda as a curator-at-large. In this role, Onda will bring their history of multidisciplinary practice as a lens to their work, an emphasis on the development of networks between the artistic communities of Vancouver and those nationally and internationally. They will do this by contributing up to three projects a year over the coming three years. Following a pause during COVID, we also recommenced our regular volunteer and internship programs for emerging arts workers.

Strategic initiatives in our archives also progressed with us continuing to support fellow artist-run centres, grunt gallery and VIVO Media Arts Centre, to design and successfully implement their own CollectiveAccess archival databases using our system as a model; growing our digitization services; and furthering a multi-year project to write and publish textual descriptions to accompany archival records documenting our fifty year history of programming. We also worked with archivist, Andy Resto, to sort, catalogue, and rehouse our paper files towards developing a comprehensive records management policy and retention schedule next year.

We similarly furthered improvements to our facilities, including by completing upgrades to our archives and technical storage spaces to increase accessibility, safety, and functionality in these areas; and through commencing the construction phase of a large-scale maintenance project to replace the building's windows, and to repair and repaint the exterior siding. Alongside this we also progressed the required planning work for an upcoming maintenance project to replace our deck and flat roof by producing architectural drawings through consultation with a structural engineer, and an envelope and code consultant. Alongside this, we similarly progressed a multi-year planning project to create an overview of improvements

to our facilities in the future by working with Schema - Office for Architecture, to complete a functional program, draft a building upgrade outline, and commence a phased approach for completion by the end of 2024.

As the year drew to a close, we also began renovations of Western Front co-founder Eric Metcalfe's apartment located in the rear of our building. To celebrate his living legacy and to maintain his important presence in our building, we are converting his apartment into the Eric Metcalfe Studio—a live-work studio for visiting artists to our program.

Lastly, we also made good progress in our objective to modernize and professionalize our operating systems, including completing the transition to a new CRM system Keela, and drafting comprehensive Financial Policies with the support of Humanity Financial Management Inc. We also rounded out the year by engaging Vantage Point to support us to develop a new five year strategic plan and operational plan, through consultation with artists, colleagues, staff, and board. We are excited by the roadmap for the future that this planning process has provided, and to share the outcomes of this over the years to come.

The achievements mentioned above would not be possible without the hardwork and dedication of our team. I would like to thank Western Front's staff and board of directors for their ongoing efforts, and the unique expertise and experience that they bring to our dynamic workplace. In particular, I would also like to acknowledge Nathaniel Marchand as assistant curator, and Daniel Pickering as curatorial and technical intern over the past years, and wish them both the best in their new endeavors. As a team, we are very thankful to the participating artists in our 2023-24 programs and to the audiences who've joined us in-person and online. In addition, we would like to thank our funders—Canada Council for the Arts, the Government of Canada, BC Arts Council, the Province of BC, and the City of Vancouver—and all partners, foundations, members, supporters, colleagues, and friends who contributed to the success of our programs.

Susan Gibb  
Executive Director

Sep 17, 2022 – Apr 27, 2024 Jay Pahre in Residence

Jay Pahre continued his residency to develop a new project titled *The Weather Report*, an online series of writings broadcast and tuned to weather formations across gitchi-gami (Lake Superior) and minong (Isle Royale).

Special thanks to Paula Booker for initiating this residency as part of *Storytelling and Stewardship*.

Sep 17, 2022 – Dec 31, 2026 Siku Allooloo in Residence

Siku Allooloo continued the development of a feature-length documentary, exhibition, and publication in honour of her mother, historic Indigenous women's activism, and Taíno resurgence.

In partnership with Lantern Films and the Morris and Helen Belkin Art Gallery, with support from the Canada Council for the Arts.

Apr 1 – May 28, 2023

Mardon + Mitsuhashi in Residence

Mardon + Mitsuhashi returned to Western Front to finalize the creation of a new performance work and video that explored their respective ancestral histories in Finland and Japan, the movement quality of blurring, and the idea of imperfect unison, in collaboration with artists Alysha Seriani on video and Sasha J. Langford on sound.

Supported by the Canada Council for the Arts and the British Columbia Arts Council.

May 4, Jun 1, Jul 6,  
Sep 7, Oct 5, Nov 2, 2023

## Dear Friends &

A monthly reading series showcasing the work of local and touring Canadian writers. The series' name draws inspiration from the salutations and sign-offs of poet Roy Kiyooka in *Transcanada Letters* (1975), a collection which details the comings and goings of his literary sociality across Canada, the network of people and relations that enfold his writing, and the longings of his "Heart's Geography" to be near the ones he loved. Kiyooka was an important figure for both Western Front and The Capilano Review, and this series invites his spirit of kinship, connection, and conviviality into the reading space.

Readers included Hopeton Anderson, Billy-Ray Belcourt, Brandi Bird, D.M. Bradford, Wayde Compton, Junie Désil, Leanne Dunic, Klara du Plessis, Tawhida Tanya Evanson, Cristina Holman, Dallas Hunt, Sonnet L'Abbé, Danielle LaFrance, Khashayar Mohammadi, Samantha Marie Nock, Jane Shi, sabella Wang, and beni xiao. Each reading event unfolded against a projected image by resident visual artist Christian Vistan.

Presented in partnership with The Capilano Review with support from Kootenay School of Writing.

May 6 – Jul 29, 2023

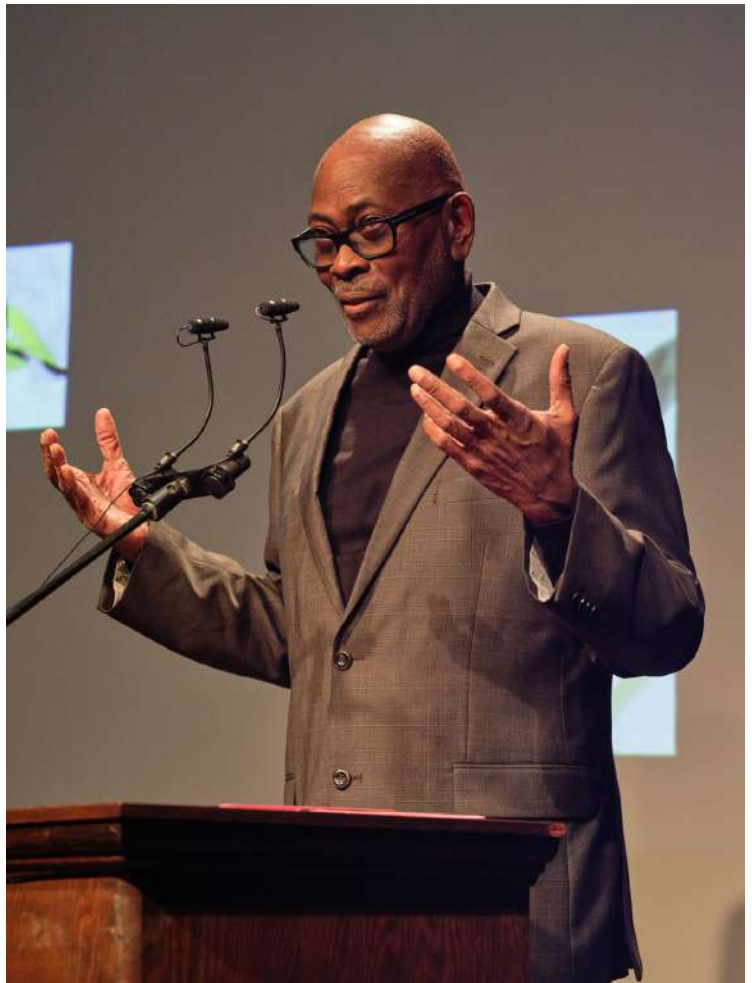
## Sol Hashemi: Tasting Notes

*Tasting Notes* was a solo exhibition of work by Vancouver-based artist Sol Hashemi that brought together a selection of photographs and objects used, modified, and reconfigured by the artist in his ongoing experimentation with brewing. Hashemi's interest in brewing and foraging echoed past uses of the site, including the gallery's function as a speakeasy called The Lure of the Sea in the early years of Western Front; Mount Pleasant as the historic home of brewing and the working class culture surrounding it in Vancouver; and the stretch of waterway, Brewery Creek, filled beneath the building's foundations that once nurtured a dense rainforest rich in medicinal plants that provided the conditions for these transformations across time. The exhibition was accompanied by a publication featuring an essay by Amelia Groom.





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- 1: Billy-Ray Belcourt reading at *Dear Friends &*, May 4, 2023.
  - 2: Hope Anderson reading at *Dear Friends &*, Nov 2, 2023.
  - 3: Klara du Plessis and Khashayar Mohammadi reading at *Dear Friends &*, Oct 5, 2023.
  - 4: Sonnet L'Abbé reading at *Dear Friends &*, Oct 5, 2023.
  - 5: Jacquelyn Zong-Li Ross at *Dear Friends &*, May 4, 2023
- Photos by Rachel Topham Photography.

Alongside his exhibition, Sol Hashemi took part in Western Front’s artist-in-residence program, occupying front and back of house spaces—such as the garden, kitchen, woodshop, and basement—to develop new works, including rotating flower displays, new brews, and a photographic slideshow. Hashemi also invited local brewers to an open house in the gallery to share his practice, exchange techniques, and gain new industry insights, and hosted *Hops and Herbs* on Jul 8, 2023—a workshop for sixteen participants that focused on sampling organic ingredients used in the brewing process, and visualizing sensory experiences through drawing.

*whereverever* was a new work by Mardon + Mitsuhashi, the collaborative entity of Alexa Mardon and Erika Mitsuhashi, made with media artist Alysha Seriani and composer Sasha J. Langford while in residence at Western Front. Across a sixteen-minute video and forty-minute dance performance, *whereverever* traced possible beginnings and belonging by following the question “how did we get here?” Recorded on location in Mardon + Mitsuhashi’s respective ancestral homelands, Finland and Japan, the video, shot and edited by Seriani, intertwined visits with relatives, folk and contemporary dancing, and observational images of the built and natural environments with a focus on gesture, movement, and impulse. In the dance that followed, Mardon + Mitsuhashi presented a movement practice of “blurring” to a musical score performed live by Langford to understand their bodies in relation to each other and the histories they hold.

*whereverever* was developed and produced with the assistance of technical managers Jack Chipman and Ben Wilson; costumes designer Jae Woo Kang and Natalie Purschwitz; lighting designer Nien-Tzu Weng; and mentorship and support by Justine A. Chambers, Xwechtaal Dennis Joseph, Mala Kline, and Joanna Garfinkel. Accessibility consultation was provided by Cara Eastcott and Amy Amantea, and an audio description was produced by Andrea Cownden. The work was accompanied by an essay by Christian Vistan. A recording of the work was subsequently presented as part of Vocal Eye’s program, *Almost Live*.

*whereverever* was commissioned by Western Front with support from the Government of Canada, Canada Council for the Arts, British Columbia Arts Council, Leña Residency, MascalDance, Whatlab, Company 605, and Out Innerspace Dance Theatre.



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1-5: Sol Hashemi, *Tasting Notes*, installation view, May 6 - Jul 29, 2023. Photos by Rachel Topham Photography.



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1-3: Mardon + Mitsuhashi, *whereverever* (2023), photo documentation, May 2023. Photos by Rachel Topham Photography.

Jun 12, 2023

## Archives Access: Margaret Dragu

*Archives Access: Margaret Dragu* explored the prominent role the Dragu has played in the history of Western Front, creating and presenting performance and video artworks from as early as the late 1970s. The evening featured a conversation between assistant curator Nathaniel Marchand and Margaret Dragu, and a screening of excerpts from three archival works by her—*Backup* (1978), created with Kate Craig; *Urban Skills #5: Secretarial* (1979), created with Cornelia Wyngaarden; and documentation of the performance *Bread* (2004)—followed by a screening of her new video *Tick and Talk of Common Time* (2023).

Jun 27 – 30, 2023

## Vancouver International Jazz Festival

Western Front returned to being a venue for Vancouver International Jazz Festival, hosted by Coastal Jazz. Across a week, the Grand Luxe Hall became a hub for free talks, workshops, and open discussions featuring festival artists and the broader Vancouver music community. This series of events supported audiences to witness the creative processes of festival artists within an intimate setting. Alongside this, the International Institute for Critical Studies in Improvisation hosted their annual colloquium of artists, academics and community members focused on the transformative work of the improvisational arts.

Participating artists included Farida Amadou, Eric Appapoulay, Aram Bajakian, Meredith Bates, Lisa Cay Miller, Bill Clark, Raven Chacon, John Dieterich, Pura Fé, Trent Freeman, Wesley Hardisty, Marina Hasselberg, Sona Jobarteh, Peggy Lee, Giorgio Magnanensi, Marshall Trammell, Julia Úlehla, Dylan van der Schyff, Jesse Zubot, and Joshua Zubot.

Presented in partnership with Coastal Jazz with support from International Institute for Critical Studies in Improvisation at the University of British Columbia, Talking Stick Festival, Vancouver New Music, the Government of Canada, and SOCAN Foundation,

Jul 11 – 22, 2023

## Samita Sinha in Residence

Artist and composer Samita Sinha returned to Vancouver to finalize the development of and premiere her new performance *Tremor*, in collaboration with architect Sunil Bald, composer Ash Fure, and performer Okwui Okpokwasili.



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- 1: Nathaniel Marchand and Margaret Dragu at *Archives Access: Margaret Dragu*, Jun 13, 2023.
- 2: Jesse Zubot at Vancouver International Jazz Festival, photo documentation, Jun 29, 2023. Photos by Rachel Topham Photography.



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- 1: Farida Amadou, Jun 28, 2023.
  - 2: Sona Jobarteh, Jun 27, 2023.
  - 3: Raven Chacon and Marshall Trammell, Jun 30, 2023.
  - 4: Dylan van der Schyff, Jun 28, 2023.
  - 5: Aram Bajakian, Jun 27, 2023.
- As part of Vancouver International Jazz Festival.  
Photos by Rachel Topham Photography.





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- 1: Samita Sinha, *Tremor*, Jul 21, 2023.
  - 2: Samita Sinha performing in *Tremor*, Jul 21, 2023.
  - 3: Okwui Okpokwasili performing in *Tremor*, Jul 21, 2023.
- Photos by Rachel Topham Photography.

Jul 21 – 22, 2023

## Samita Sinha: Tremor

Western Front premiered Samita Sinha's performance *Tremor*, within which she vocalized in relationship to a live, sonic environment conjured by composer Ash Fure, and was joined in performance by Okwui Okpokwasili. Through the work, Sinha furthered her practice of decomposing, distilling, and transforming Indian vocal traditions through the body to develop elemental sonic material—and a kind of language—"that contains potentials to reconfigure the ground of being and relation, challenge what knowledge is, and open new forms of embodiment and collaboration." *Tremor* is an emergent practice and performance of attuning to the raw material of vibration, and unfolding possibilities that arise through encounter with other beings, and with the material of sound itself.

Co-commissioned by Western Front and Danspace Project and presented with support from the Government of Canada and SOCAN Foundation.

Jul 29, 2023

## Sol Hashemi: Photoluminescent Slideshow / Phosphorescent Slideshow

To celebrate the closing of Sol Hashemi's solo exhibition *Tasting Notes*, Hashemi presented new work created during his time in residence alongside an existing work from 2009. Presented within the Grand Luxe Hall, both works used the format of the slideshow to sequence a series of images. The first work, *Photoluminescent Slideshow* (2009), brought together photographic slides taken by Hashemi's father Mohsen, while the second work, *Phosphorescent Slideshow* (2023), presented digital photographs that catalogue Hashemi's late grandmother Akhtar's collection of textiles. Projected onto photosensitive glow-in-the-dark surfaces, each image cast an afterglow.

Aug 1 – Sep 16, 2023

## Alexi Baris in Residence

Alexi Baris produced a new twenty-minute octophonic composition titled *Firedamp*. In *Firedamp*, Baris explored the sonic potentiality generated by a solitary feedback patch on a modular synthesizer. Analyzing how proximity, frequency, and distortion work together to synthesize sense from raw sensation, Baris examined the relations they deposit and the individual perceptions that they trigger.



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- 1: Alexi Baris, *Firedamp* (2023), installation view, Sep 22 – 23, 2023. Photo by Dennis Ha.
- 2: Alexi Baris in the Grand Luxe Hall (2023). Photo by Rachel Topham Photography
- 3: Tawhida Tanya Evanson reading at *Dear Friends &*, Sep 7, 2023. Photo by Dennis Ha.

Sep 2 – 8 , 2023

## Tawhida Tanya Evanson in Residence

While in residence, Tawhida Tanya Evanson led a workshop *Elixir of Life: Free Verse Poetry*, and participated in a public reading as part of the monthly series *Dear Friends &*.

Presented in partnership with The Capilano Review.

Sep 5, 2023

## Elixir of Life: Free Verse Poetry

Tawhida Tanya Evanson facilitated *Elixir of Life: Free Verse Poetry*, a writing workshop for fifteen participants. On the workshop, Evanson wrote: “The human being is both stream and tsunami, yet we have difficulty flowing around obstacles. Engage with a free verse poetry that taps into the conscious and subconscious using a basic unifying substance as our guide: water. We will use text, videopoetry and tonal sound therapy to contemplate, meditate, write, edit, experiment, question, share, give and receive feedback, co-create safe space and predict the future of humankind.”

Presented in partnership with The Capilano Review.

Sep 16 – Nov 25, 2023

## Rachelle Sawatsky: Vitals

*Vitals* was a solo exhibition by Rachelle Sawatsky, a multi-disciplinary artist whose practice spans painting, drawing, ceramics, and writing. This exhibition brought together a series of newly commissioned paintings and glazed ceramic wall works, which together furthered the artist’s interest in sensory perception, cognition, and signifying systems. In her series of small brightly coloured abstract paintings, *Pather* (2023), Sawatsky applied fluorescent watercolour, acrylic, oil and flashe paint to canvas in successive layers through a breadth of techniques, including washing, impasto, stenciling, and expressive mark-making. Each painting charted the successive events of its making, and an ongoing transit between sensing, perceiving, and interpreting without definitive end. Alongside this series, new additions to her ongoing ceramic wall works *Lexica* (2014–) evoked an asterisk, the typographical symbol commonly used to signal a footnote, omission, or doubt. The exhibition was accompanied by a publication featuring an essay by Sarah Lehrer-Graiwer.



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- 1: Rachelle Sawatsky, *Vitals*, installation view, Sep 16 – Nov 25, 2023.
- 2: Rachelle Sawatsky, *Vitals*, installation view, Sep 16 – Nov 25, 2023.
- 3: Rachelle Sawatsky, *Pather 2* (2023), installation view, Sep 16 – Nov 25, 2023.
- 4: Rachelle Sawatsky, *Pather 3* (2023), detail. Photos by Dennis Ha.

Sep 22 – 23, 2023

## Alexi Baris: Firedamp

As a parallel event to Rachelle Sawatsky's exhibition *Vitals*, Alexi Baris presented a new twenty-minute octophonic composition titled *Firedamp*. Baris's eight-channel spatialized sound installation was presented as an immersive deep listening experience in the Grand Luxe Hall, with audience members seated in complete darkness at the centre of the speaker arrangement. Six performances of *Firedamp* were presented for up to twenty-five audience members at a time. Taking its title from the phenomena of combustible pockets of methane gas found in coal seams, *Firedamp* evoked a physicality, where vaporous emergences exhibit. This work also furthered Baris's ongoing interest in psychoacoustics—how the human auditory system perceives various sounds—and the mimesis of nature that can occur in synthetic soundscapes.

Presented with the support of the Government of Canada and SOCAN Foundation.

Oct 10 & 13, 2023

## Samra Mayanja: Bone Deep Deliverance

Samra Mayanja presented a new performance *Bone Deep Deliverance (SCREAM II)*, including a cast of two vocalists, Oluwasola (Sola) Olowo-Ake and Oluwasayo (Sayo) Olowo-Ake, cellist Peggy Lee, and alto saxophonist Andromeda Monk; with a theatrical appearance by LIVE Biennale director Derrick Chang. Throughout *Bone Deep Deliverance (SCREAM II)*, Mayanja, Lee, Monk, and Sola and Sayo Olowo-Ake worked through sonic and movement-based scores that considered the capacity for disruption within performance.

Presented in partnership with LIVE Biennale with support from the Government of Canada.

Oct 18 – Feb 28, 2025

## Rebecca La Marre in Residence

Rebecca La Marre hosted a series of workshops in collaboration with invited guests and a working group of ten artists selected from an open call process. Together they thought, read, made, and played within the intersections of craft-based art practices and writing. The workshops led towards the production of a new publication and a series of ceramic writing tablets for exhibition.



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- 1: Samra Mayanja, *Bone Deep Deliverance (SCREAM II)*, photo documentation, Oct 2023.
  - 2: Sayo Olowo-Ake performing in *Bone Deep Deliverance (SCREAM II)*, Oct 2023.
  - 3: Andromeda Monk performing in *Bone Deep Deliverance (SCREAM II)*, Oct 2023.
- Photos by Rachel Topham Photography.



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- 1: Rebecca La Marre and Xinwei Che at *Craft Parlour with Danny Kostyshin*, Feb 17, 2024.
  - 2: Ceramic by Danny Kostyshin, Feb 17, 2024.
  - 3: Julia Wong at *Craft Parlour* with Rebecca La Marre, Oct 28, 2023.
  - 4: Rosamunde Bordo at *Craft Parlour with Rebecca La Marre*, Oct 28, 2023.
- Photos by Dennis Ha.



Oct 18 & Nov 18,  
2023, Jan 20, Feb 17,  
& Mar 23, 2024

## Craft Parlour

*Craft Parlour* was a series of workshops on the intersection of craft-based artistic practices and writing led by artist-in-residence, Rebecca La Marre, alongside invited guests Rob Froese, Sharon Kivland, and Danny Kostyshin, and a working group of ten participants: Rosamunde Bordo, Amelia Butcher, Xinwei Che, Hannah Crosson, Sun Forest, Amy Gogarty, Chloë Lalonde, Christian Newby, Emiliano Sepulveda, and Julia Wong. Members of the working group also presented their own research during the workshops, and will publish work in a publication produced at the conclusion of the project.

Oct 17 – 21, 2023

## Screening by Natasha Tontey and Riar Rizaldi

A screening of recent works by media artists Natasha Tontey and Riar Rizaldi, was presented in the Grand Luxe Hall during gallery hours to complement a showcase of music from Indonesia represented by the Yes No Wave Music label. Curated by Aki Onda and Wok the Rock, the program included three works—Tontey’s *Garden Amidst the Flame* (2022), and Rizaldi’s *Tellurian Drama* (2020) and *Episode 0: Metanoia – Prelude* (2023)

Oct 18 – 19, 2023

## Yes No Wave

A showcase of music from Indonesia represented by the Yes No Wave Music label run by the interdisciplinary artist and producer Wok the Rock. The showcase was curated by Aki Onda and Wok the Rock and featured live performances by Gabber Modus Operandi and Rani Jambak, and a DJ set by Wok the Rock.

Based in the Javanese cultural hub Yogyakarta, Yes No Wave Music is an online label and platform to nurture Indonesian artists and promote their activities internationally. Founded by Wok the Rock in 2007, the label is run with a DIY ethos to build a post-capitalist alternative to music industry norms. All music on the label is free to download, distribute, and even remix, reflecting the Indonesian social value of sharing communal resources, and the necessity for artists to develop their activities in spite of nominal government support.

Prior to arriving at Western Front, the showcase was presented at Debaser, Ottawa; Arts in the Margins, Montréal; The Music Gallery, Toronto; and Send + Receive Festival, Winnipeg.

Presented with the support of the Canada Council for the Arts, the Government of Canada, and SOCAN Foundation.



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- 1: Wok the Rock performing as part of Yes No Wave, Oct 18, 2023.
  - 2: Rani Jambak performing as part of Yes No Wave, Oct 18, 2023.
  - 3-4: Ican Harem of Gabber Modus Operandi performing as part of Yes No Wave, Oct 18, 2023.
- Photos by Dennis Ha.

Nov 11, 2023

## fLuXkit Vancouver Album Launch

To celebrate the release of Darius Jones's album *fLuXkit Vancouver (its suite but sacred)*, Western Front presented a listening session of the album on vinyl, alongside a conversation with Jones and poet Harmony Holiday. Commissioned by Western Front and developed across residencies in 2019 and 2022, *fLuXkit Vancouver (its suite but sacred)* is a radiant manifesto of artistic freedom that brings together a composition in four movements written and performed by Jones on alto saxophone, long-time collaborator Gerald Cleaver on drums, and violinists Jesse Zubot and Josh Zubot, cellist Peggy Lee, and bassist James Meger; with original artwork by Stan Douglas, and liner notes by Holiday. The album is a collaborative release by Northern Spy Records and We Jazz Records. The evening concluded with a screening of a new two-channel short film *Devotional Flux* (2023) by interdisciplinary artist Laura Sofía Pérez developed in response to Jones's music.

Presented in partnership with the International Institute for Critical Studies in Improvisation at the University of British Columbia, and with the support of the Government of Canada and SOCAN Foundation. Special thanks to Aram Bajakian for initiating the project, and to Coastal Jazz and the Robert D. Bielecki Foundation for additional support.

Nov 17 – 18, 2023

## Nour Mobarak: Co-Motion Single Field Instrument

For *Co-Motion Single Field Instrument*, multidisciplinary artist Nour Mobarak turned the Libby Leshgold Gallery into a room-sized instrument by using a real-time tracking system designed and conceptualized by the artist, and digitally programmed by Alex Iglizian. Across the sixty-minute duration of her two performances, Mobarak triggered sounds, samples, and audio and lighting effects, as she moved across colour-coded marks on the floor. Improvising and interacting with different modes of sound synthesis, Mobarak explored the shifting reactions to her location and how the system becomes an uncanny collaborator—with the sounds triggered affecting Mobarak's movement and live vocalizations, which in turn affects the sound. The project was curated by Aki Onda.

Presented in partnership with Libby Leshgold Gallery with support from the Government of Canada.



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- 1: Darius Jones and Harmony Holiday at *fLuXkit Vancouver Album Launch*, Nov 11, 2023.
  - 2: Harmony Holiday at *fLuXkit Vancouver Album Launch*, Nov 11, 2023.
- Photos by Rachel Topham Photography.



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1-4: Nour Mobarak, *Co-Motion Single Field Instrument*, Nov 17, 2024.  
Photos by Rachel Topham Photography.

Nov 20 – 26, 2023

## Julian Hou, Prince Nifty, Eddy Wang, Fan Wu in Residence

Julian Hou, Prince Nifty, Eddy Wang, and Fan Wu transformed the Grand Luxe Hall into a quadraphonic sonic research space to investigate dimensions of the wounded healer archetype—a collective aspect for whom “taking care” is bound up with “self soothing.” Their daily practice consisted of: qigong (*dao yin* forms); readings (from Carl Jung, from the Zhuangzi, and from the *Nei Ye*); and shruti box drone meditation, concluding with a daily jam session featuring guest poets and musicians. The public was invited to witness their process and join in a jam session during an open rehearsal. Throughout the week, a pop-up shop of Second Spring merchandise took place in Western Front’s lobby during opening hours. Visitors were invited to browse a selection of books, CDs, vinyl, and apparel by New Chance, Yan Wen Chang, Toronto Experimental Translation Collective, Dennis Ha, S F Ho, Julian Hou, Tiziana La Melia, Fortunato Durutti Marinetti, Adele McCauley, and Prince Nifty.

Presented with the support of the Government of Canada  
and SOCAN Foundation.

Nov 23, 2023

## Ten Thousand Things

*Ten Thousand Things* was a reading by Hamish Ballantyne, S F Ho, and Tiziana La Melia, organized by Julian Hou, Prince Nifty, Eddy Wang, and Fan Wu. Expanding into the hybrid territory of drone/poetry and quadraphonic sound, the reading was named for The Ten Thousand Things (萬物), a concept in Daoist cosmology that signifies a vastness that metaphorizes into an uncountable infinity.

Presented with the support of the Government of Canada  
and SOCAN Foundation.



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1-4: *Ten Thousand Things*, Nov 23, 2023.  
Photos by Dennis Ha.

Nov 25, 2023

## Wounded Healer (Without Dependency)

To conclude their residency, Julian Hou, Prince Nifty, Eddy Wang, and Fan Wu presented a concert that doubled as the launch of Wu's debut album *touch The Ten Thousand Things without dependency* (2023). Produced by Prince Nifty, the album takes its title from a mantra for a form of Enlightenment that's simultaneously sensual and bereft of attachment. The evening included a poem by Kiel Torres with accompaniment by Prince Nifty on synthesizer; a suite of live songs from Eddy Wang's earnestcore project Ira Dot; a selection of songs on acoustic guitar by Julian Hou; a spatialized set that layered ambient electronics, vocals, and woodwind instruments through various layers of effects across a quadraphonic speaker system by Prince Nifty; and a performance by Fan Wu backed by an ensemble of players including Julian Hou, Prince Nifty, Eddy Wang, Amy Gottung, Michael Joseph Loncaric, and Spencer Cole. Moving between ambient drone and funk, the instrumentation followed Wu's exploration of the wounded healer—a mythic figure who must pass through the stages of self-sabotage and shamanic devotion to arrive at the place of alchemical integration.

Presented with the support of the Government of Canada and SOCAN Foundation.

Dec 1 – 3, 2023

## Toque Craft Fair

*Toque Craft Fair* is an annual community event and fundraiser hosted by Western Front. It showcases a curated selection of British Columbia-based artists, craftspeople, and designers who make textiles, ceramics, jewellery, stationery, and home and body products. *Toque* is all about goodwill, community, and fostering sustainability for artists and artist-run culture in Vancouver. The participating artists, craftspeople, and designers generously donated 30% of all sales to support Western Front's artistic program.

Participating vendors included Ami Like Miami, AxeWood Inc., Blossom Beads, Cracher Dans La Soupe Parfum, Charlene (Chuck) Heilman, Concept Theft, Darling, be, Domestic Intervention Co. by Corrina Hammond Textiles, Draw Me A Lion, Dunbar Pottery, DW Leatherwork, fancypop, FRNGE, Fortiv, Goodbeast, Haley Hunt-Brondwin, Heike Royer Art, Henderson Dry Goods, Hi Julez, Julia Chirka, Kate Metten Studio, Kerria Gray, Knitbone Ceramics, Made By Elliot, MDW Jewelry, Moonseed Herbals, Mona Lisa Ali Ceramics, Moniker Press, NEW L00K, Paperbacknote, See You Soon Studio, Studio Daisy, Studio Note, tuk + milo, Tony Dubroy, Taylor Moon Ceramics, Valérie d. Walker, WarmAndDrift, Willow Ave, and Woolf Glass.

Presented with the support of A&B Partytime Rentals, Buy-Low Foods, Gulf & Fraser Financial Group, Main Street Brewing Co., Mount Pleasant Business Improvement Area, and St Hubertus & Oak Bay Estate Winery.





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- 1: Draw Me A Lion at *Toque Craft Fair*, Dec 1, 2023.
  - 2: Tony Dubroy at *Toque Craft Fair*, Dec 1, 2023.
  - 3: Mona Lisa Ali at *Toque Craft Fair*, Dec 1, 2023.
- Photos by Rachel Topham Photography.

Jan 13 – Apr 6, 2024

## Dani and Sheilah ReStack: Feral Domestic

*Feral Domestic* was an exhibition by artists Dani and Sheilah ReStack, who use video, drawing, and photography to contemplate queer desire, family, and collaboration in a time of planetary crisis. The exhibition featured a multi-channel installation of the video trilogy *Feral Domestic* (2017–22) and three artist books of drawings, writings, and images related to each work, which together document the artists' ongoing interest in the domestic as a space of creative possibility. Composed of the videos *Strangely Ordinary This Devotion* (2017), *Come Coyote* (2019), and *Future From Inside* (2022), the *Feral Domestic* trilogy traverses a seven-year period in the ReStacks' relationship as it materializes in their life and work, and intersects with questions of motherhood and reproduction. The exhibition was accompanied by a publication featuring an essay by Jac Renée Bruneau.

Jan 13, 2024 – Mar 31, 2024

## Dani and Sheilah ReStack in Residence

While in residence, Dani and Sheilah ReStack will further the development of a new feature length experimental video titled *Stovepipe to the Sun*. The work will bring together research on the Sanctified Sisters (a nineteenth-century separatist women community in Belton, Texas), a speculative fiction where they cast themselves as descents of this group, and autobiographical recordings of their domestic life as they struggle to raise their teenage daughter Rose within a patriarchal society.

Feb 8, 2024

## A Pragmatic Response to Real Circumstances

Through conversation, artist Anne Focke and writer Rhiannon Vogl explored their shared interest in alternative networks in the arts and beyond, alongside their interest in experiments with systems of support and structure that can make these networks possible. The talk concluded with a question and answer period. Attendees were encouraged to read Focke's essay, "A Pragmatic Response to Real Circumstances" (2006) in advance.

Presented in partnership with Fillip.



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1-4: Dani and Sheilah ReStack, *Feral Domestic*, installation view, Jan 13 – Apr 6, 2024. Photos by Rachel Topham Photography.

Feb 17, 2024

## Concert by Paul Chiyokten Wagner and Jessika Kenney & Eyvind Kang

In this concert curated by Aki Onda, Paul Chiyokten Wagner shared teachings from his Coast Salish tribal ancestors of the Wsaanich (Saanich) Tribe through songs for flute, voice, and drum, and Jessika Kenney & Eyvind Kang performed selections from their latest album *Azure* (2023) which combines vocals, shruti box, and viola d'amore, to experiment with different intensities of pulsation, harmonies and vibrato, drone, and pizzicato tones to propose alternative realities of what ecstatic music can be.

Presented with support from the Government of Canada and SOCAN Foundation with special thanks to East India Carpets Ltd.

Feb 27, 2024

## Archives Access: Pascal

Presented on the fiftieth anniversary of Pascal's last performance at Western Front, this iteration of *Archives Access* featured a lecture by curator Michael Dang interspersed with archival excerpts of Pascal; shining a spotlight on an enigmatic queer artist who had a brief but impactful sojourn in the Canadian contemporary art world. Pre-show materials included a slideshow of images courtesy of the Morris and Helen Belkin Art Gallery, AA Bronson, and Glenn Lewis. Screening materials included excerpts from *Art's Stars Interviews* (1974) by Chip Lord, Willoughby Sharp, and Megan Williams; *The Decca Dance* (1974) by Kerry Colonna; and excerpts from Pascal and Hank Bull's 1974 concert at Western Front.

Mar 26 – Apr 27, 2024

## Jay Pahre: The Weather Report

While in residence, Jay Pahre developed *The Weather Report*—an online series of writings that were broadcast and tuned to weather formations across gitchi-gami (Lake Superior) and minong (Isle Royale). Drawing from the ways atmospheres collide and shift interactively with the changing ecologies across the region, *The Weather Report* queried these points of connection along the avenue of speculative writing. Data compiled from the National Weather Service (NOAA) was presented on a project website designed by Asger Behncke Jacobsen.

Special thanks to Paula Booker for initiating the project as part of *Storytelling and Stewardship*.



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1-3: Paul Chiyokten Wagner, Feb 17, 2024.  
Photos by Rachel Topham Photography.



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1-2: Jessika Kenney & Eyvind Kang, Feb 17, 2024.  
Photos by Rachel Topham Photography.



1

1: Michael Dang at *Archives Access: Pascal*, Feb 27, 2024.  
Photo by Rachel Topham Photography.

## Supporters

Western Front receives funding from the Canada Council for the Arts, the Government of Canada, the BC Arts Council, the Province of British Columbia, and the City of Vancouver. Contributions in the form of foundation grants and individual donations provide vital support to Western Front's programming and operations. We are indebted to our community of patrons, arts practitioners, and visitors who have grown with us over the decades and have greatly contributed to the sustainability and growth of Western Front in 2023-24.

\$20,000+	\$500+	Haley Hunt-Bronduin	Nazanin Oghanian
Western Front Foundation	AxeWood Inc.	Norman Jaffe	Heather Pelles
	Lisa Cinar	Nicole Jang	Anna Stauffer
\$15,000+	Dunbar Pottery	Joel & Dana Solomon Fund	Judy Radul
Anonymous (1)	Endswell Foundation	Justine Leavers	Sylvia Roberts
	fancypop	Made by Elliot	Heike Royer
\$5,000+	Fortiv	Kate Metten	Denise Ryner
SOCAN Foundation	Corrina Hammond	Jonathan Middleton	Eliina Takahashi
	Henderson Dry Goods	John & Helen O'Brian	Taylor Moon Ceramics
\$2,000+	Megan Hepburn	Keith Wallace	Kate Woolf
Anonymous (1)	Knitbone Ceramics		Gerri York
Naudia & Mark Maché	Catherine Langevin	\$50+	
	Moonseed Herbals	Anonymous (2)	We also appreciate the
\$1,000+	New Look	Asterpile Studio	gift of time from our
Anonymous (1)	Paperbacknote	Hsin Chun Chang	volunteers:
Hank Bull	Jim Poole	Concept Thief	
Julia Chirka	Ami Sangha	Denim & Steel Interactive	Zoe Braithwaite
Gulf & Fraser	Valérie d. Walker & Maya	DW Leatherworks	Chipo Chipaziwa
MDW Jewelry	Soleil Lubell	Vera Frenkel	Catherine Fraser
Mona Lisa Ali Ceramics	WarmAndDrift	frnge	Gloria Li
Mount Pleasant BIA		Daisy Fung	Niloufar Samadi
Ron Regan	\$250+	Jane Ellison	Yasmine Whaley-Kalaora
Save-On-Foods	Grant Arnold	Kerria Gray	
	Chloe Brown Erlendson	Chuck Heilman	
	Darling Be	hijulez	
	Tony Dubroy	Bill Jeffries	
	Susan Gibb	Caitlin Jones	
	Goodbeast	Moniker Press	



## People

Susan Gibb  
Executive Director

Sophie Slater  
Operations Manager

Ben Wilson  
Technical Manager

Aki Onda  
Curator-at-Large

Nathaniel Marchand, Kiel Torres  
Assistant Curator

Anna Tidlund  
Archivist

Andy Resto  
Records Manager

Kiel Torres, Trey Le  
Content Writer & Editor

Daniel Pickering  
Technical & Curatorial Intern

## Board of Directors

Lindsay Sherman  
President

Ryan Tacata  
Vice President

Mari Fujita  
Past President

Joost Bakker  
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Shae Anthony  
James Jeffries-Chung  
Jenni Schine  
Members-at-Large

## Contract staff

Maura Doherty  
Bookkeeper

Line-Gry Hørup  
Graphic Designer

Paul Bernhard  
Website Programmer

Alison Boulier, Dennis Ha, Rachel Topham  
Photographers

Quili Wu  
Videographer

Hannah Rickards  
Installer

Nazanin Oghanian  
Records Assistant

# Treasurer's Report

I am pleased to present the annual financial report as the treasurer of the Western Front. My overview of Western Front's financial results for 2023 - 24 should be read alongside the audited financial statements, which include an unqualified audit opinion, and provide a summary of Western Front's financial position at March 31, 2024, and for the fiscal year then ended.

## Statement of Financial Position

Western Front's statement of financial position continued to strengthen this past year, with the organization ending the year with a strong unrestricted cash balance of \$65,279, in addition to \$363,000 in restricted cash earmarked for specific capital improvements and development expenses, and contingency.

## Statement of Operations

For the first time in Western Front's history, the total revenue grew by 15% to exceed \$1 million, exemplifying the organization's growing operational health, innovative programming, and community relevance and connection. Earned revenues through ticket sales, venue rentals, digitization services, and merchandise continued to be strong, as did donations. Pivotal to this year's growth in revenue was the success of Western Front's strategic focus on co-productions to increase the scale and ambition of the projects we produce in collaboration with other arts organizations in Canada and internationally, and a one-time resiliency supplement from the British Columbia Arts Council, while other government funding remained the same. In addition, the benefits from the Western Front Foundation's campaign to grow the endowment fund in 2022 - 23 to \$450,000, is reflected in increases to bank and endowment interest, which was also boosted by the maturity of a number of GICs.

Alongside the growth in revenues, was an increase in expenses from our previous year of 15%. This increase can be attributed to Western Front's commitment to deepening its support to artists and new work creation, increasing the capacity of the organization, and to improving the maintenance of our heritage building. Expenses were closely managed to ensure the efficient operation of Western Front, while maintaining financial caution.

Primary expense categories include:

1. **Production:** Artist and commission fees, and production and publicity expenses related to the development, presentation, and promotion of our programs amounted to 35% of expenditures, reflecting our commitment to fuelling artistic creation and high-quality presentations.
2. **Personnel:** Staff salaries, wages, and benefit accounted for 36% of expenditures.
3. **Physical Plant:** Costs associated with maintaining and operating our heritage building and facilities, including repairs, utilities, property taxes, and insurance, accounted for approx 11% of expenditures.
4. **Administrative:** Administrative expenses, such as fundraising expenses, professional services, and office supplies contributed to 15% of expenditures.

After accounting for all revenue and expenses, Western Front ended its 2023 - 24 year with a small excess of revenue of expenses of \$5,037. This result reflects Western Front's financial performance and ability to effectively manage resources.

## Financial Sustainability and Governance

Western Front is committed to maintaining financial sustainability, transparency, and accountability in its operations and governance. We adhere to best practices in financial management, budgeting, reporting, and compliance to ensure the responsible stewardship of resources and the trust of stakeholders and communities.

This is my last year as treasurer of Western Front and I extend my thanks to the board of directors for their support in the fundicary oversight of the organization, and executive director Susan Gibb and bookkeeper Maura Doherty for their attention to detail in financial accounting and reporting. I am honored to have been a part of this enduring and significant organization.

Joost Bakker  
Treasurer

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# **THE WESTERN FRONT SOCIETY**

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**Financial Statements**

**March 31, 2024**

**INDEPENDENT AUDITOR'S REPORT**

To the Members of

**The Western Front Society**

Report on the Audit of the Financial Statements

**Qualified Opinion**

We have audited the financial statements of The Western Front Society (the "Society"), which comprise the statement of financial position as at March 31, 2024, and the statement of changes in net assets, statement of 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, except for the possible effects of the matter described in the *Basis for Qualified Opinion* section of our report, the accompanying financial statements present fairly, in all material respects, the financial position of the Society as at March 31, 2024, and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

**Basis for Qualified Opinion**

In common with many not-for-profit organizations, the Society derives revenue from fundraising activities the completeness of which is not susceptible to satisfactory audit verification. Accordingly, verification of these revenues was limited to the amounts recorded in the records of the Society. Therefore, we were not able to determine whether any adjustments might be necessary to fundraising revenue, excess of revenue over expenses, and cash flows from operations for the year ended March 31, 2024, and 2023, current assets as at March 31, 2024, and 2023, and net assets as at March 31 for both the 2024, and 2023 years. Our audit opinion on the financial statements for the year ended March 31, 2024 was modified accordingly because of the possible effects of this limitation in scope.

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the *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 qualified audit.

**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 the 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.
- 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 Society Act (British Columbia), we report that, in our opinion, the accounting principles applied in preparing and presenting the financial statements in accordance with in the Canadian accounting standards for not-for-profit organizations have been applied on a consistent basis with that of preceding year.

Burnaby, B.C.  
September 25, 2024

  
**KANESTER JOHAL LLP**  
Chartered Professional Accountants



**THE WESTERN FRONT SOCIETY**

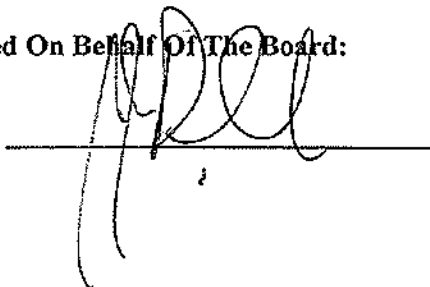
**STATEMENT OF FINANCIAL POSITION**

**As At March 31, 2024**

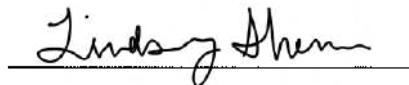
	General Fund 2024	Invested in Capital Assets 2024 (Note 2(b))	Internally Restricted Funds 2024 (Note 2(b))	Total 2024	Total 2023
<b>ASSETS</b>					
<b>CURRENT ASSETS</b>					
Cash and cash equivalents	\$ 183,615	\$ 166,447	\$ 85,588	\$ 435,650	\$ 759,076
Short-term deposits	-	-	277,412	277,412	363,000
Accounts receivable	16,014	-	-	16,014	16,935
GST receivable	7,352	-	-	7,352	2,099
Prepaid expenses	49,519	-	-	49,519	50,826
	256,500	166,447	363,000	785,947	1,191,936
Capital Assets (Note 3)	-	2,024,296	-	2,024,296	1,807,007
Intangible Assets (Note 4)	-	431,857	-	431,857	454,586
	\$ 256,500	\$ 2,622,600	\$ 363,000	\$ 3,242,100	\$ 3,453,529
<b>LIABILITIES</b>					
<b>CURRENT LIABILITIES</b>					
Accounts payable	\$ 57,908	\$ -	\$ -	\$ 57,908	\$ 71,222
Payroll liabilities	7,110	-	-	7,110	11,941
PST payable	221	-	-	221	257
Deferred contributions (Note 5)	165,000	-	-	165,000	328,274
Deferred contributions related to capital assets - current portion (Note 6)	-	60,383	-	60,383	57,232
	230,239	60,383	-	290,622	468,926
<b>LONG TERM LIABILITIES</b>					
Deferred Contributions Related to Capital Assets (Note 6)	-	1,268,286	-	1,268,286	1,306,448
	230,239	1,328,669	-	1,558,908	1,775,374
<b>Fund Balances (Note 2(b))</b>	26,261	1,293,931	363,000	1,683,192	1,678,155
	\$ 256,500	\$ 2,622,600	\$ 363,000	\$ 3,242,100	\$ 3,453,529

Approved On Behalf Of The Board:

Director:



Director:



*(The accompanying notes are an integral part of these financial statements.)*

# THE WESTERN FRONT SOCIETY

## Statement of Changes in Net Assets

For The Year Ended March 31, 2024

	General Fund 2024	Invested in Capital Assets 2024 (Note 2(b))	Internally Restricted Funds 2024 (Note 2(b))	Total 2024	Total 2023
<b>FUND BALANCES, beginning of year</b>	\$ 60,242	\$ 1,254,913	\$ 363,000	\$ 1,678,155	\$ 1,666,636
<b>EXCESS OF REVENUE OVER EXPENSES (EXPENSES OVER REVENUE)</b>	19,405	(14,368)	-	5,037	11,519
<b>TRANSFERS</b>	(53,386)	53,386	-	-	-
<b>FUND BALANCES, end of year</b>	\$ 26,261	\$ 1,293,931	\$ 363,000	\$ 1,683,192	\$ 1,678,155

*(The accompanying notes are an integral part of these financial statements.)*

# THE WESTERN FRONT SOCIETY

## STATEMENT OF OPERATIONS

For The Year Ended March 31, 2024	2024	2023
<b>REVENUES</b>		
<b>Earned Revenue</b>		
Admissions	\$ 9,049	\$ 9,195
Bank and endowment interest, and other	44,860	26,221
Co-production	111,387	2,078
Memberships	182	960
Rentals	78,881	80,107
Sales	20,055	18,591
	<hr/> 264,414	<hr/> 137,152
<b>Private Sector Revenue</b>		
Donations	33,602	39,033
Fundraising	57,391	69,656
<b>Private Sector Project Revenue</b>		
Foundations	33,393	9,692
Corporate sponsorships	4,000	4,000
	<hr/> 128,386	<hr/> 122,381
<b>Operating and Capital Grants</b>		
Amortization of deferred capital asset grants (Note 6)	56,430	50,970
British Columbia direct access to gaming	50,624	43,833
Canada Council	317,890	381,490
City of Vancouver	46,000	44,000
Department of Canadian Heritage	36,300	105,200
Province of British Columbia	219,410	91,710
Other	-	455
	<hr/> 726,654	<hr/> 717,658
<b>TOTAL REVENUE</b>	<hr/> 1,119,454	<hr/> 977,191
<b>EXPENSES - PER SCHEDULE OF EXPENSES</b>	<hr/> 1,114,417	<hr/> 965,672
<b>EXCESS OF REVENUE OVER EXPENSES</b>	<hr/> \$ 5,037	<hr/> \$ 11,519

*(The accompanying notes are an integral part of these financial statements.)*



# THE WESTERN FRONT SOCIETY

## SCHEDULE OF EXPENSES

For The Year Ended March 31, 2024	2024	2023
<b>PRODUCTION</b>		
Artists' fees and commissions	\$ 127,401	\$ 116,154
Production expenses	225,567	177,894
Publicity expenses	29,996	25,917
	<hr/> 382,964	<hr/> 319,965
<b>PERSONNEL</b>		
Administrative salaries and benefits	89,829	59,494
Artistic program salaries and benefits	312,684	281,352
	<hr/> 402,513	<hr/> 340,846
<b>PHYSICAL PLANT</b>		
Insurance	38,363	34,502
Maintenance expense	52,314	30,704
Occupancy	15,282	17,465
	<hr/> 105,959	<hr/> 82,671
<b>ADMINISTRATIVE</b>		
Administration and professional fees	59,595	34,654
Bank charges	1,492	2,035
Fundraising - cash expenses	70,712	98,251
Memberships	40	525
Miscellaneous	8,889	10,491
Postage and telecommunications	3,780	3,155
Supplies and equipment maintenance	5,982	5,901
	<hr/> 150,490	<hr/> 155,012
<b>EQUIPMENT</b>		
Studio equipment expenses	850	2,198
Studio equipment maintenance	843	161
	<hr/> 1,693	<hr/> 2,359
<b>AMORTIZATION - INTANGIBLE ASSETS</b>	<hr/> 22,729	<hr/> 23,926
<b>AMORTIZATION - TANGIBLE ASSET</b>	\$ 48,069	\$ 40,893
<b>TOTAL EXPENSES</b>	<hr/> \$ 1,114,417	<hr/> \$ 965,672

*(The accompanying notes are an integral part of these financial statements.)*

# THE WESTERN FRONT SOCIETY

## STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED March 31, 2024

	General Fund 2024	Invested in Capital Assets 2024 (Note 2(b))	Internally Restricted Funds 2024 (Note 2(b))	Total 2024	Total 2023
<b>OPERATING ACTIVITIES</b>					
Excess of revenues over expenses, for the year	\$ 19,405	\$ (14,368)	\$ -	\$ 5,037	\$ 11,519
Items not affecting cash:					
Amortization of tangible assets	-	48,069	-	48,069	40,893
Amortization of intangible assets	-	22,729	-	22,729	23,926
Amortization of deferred capital asset grants	-	(56,430)	-	(56,430)	-
	-	14,368	-	14,368	64,819
Changes in non-cash working capital					
Accounts receivable	921	-	-	921	(3,537)
GST receivable	(5,253)	-	-	(5,253)	(1,070)
Prepaid expenses	1,307	-	-	1,307	(11,170)
Accounts payable	(13,315)	-	-	(13,315)	22,484
Payroll liabilities	(4,830)	-	-	(4,830)	1,060
PST payable	(36)	-	-	(36)	180
Cash provided by operating activities	(1,801)	-	-	(1,801)	84,285
<b>INVESTING ACTIVITIES</b>					
Development of intangible assets	-	-	-	-	(29,289)
Purchase of capital assets	-	(265,358)	-	(265,358)	(54,115)
Cash used in investing activities	-	(265,358)	-	(265,358)	(83,404)
<b>FINANCING ACTIVITIES</b>					
Deferred contributions (Note 5)	(163,274)	-	-	(163,274)	127,134
Deferred Contributions Related to Capital Assets (Note 6)	-	21,419	-	21,419	97,103
Transfer between funds	(53,386)	53,386	-	-	-
Cash provided by financing activities	(216,660)	74,805	-	(141,855)	224,237
<b>NET INCREASE (DECREASE) IN CASH</b>	(218,461)	(190,553)	-	(409,014)	225,118
<b>CASH AND CASH EQUIVALENTS, beginning of year</b>					
	402,076	357,000	363,000	1,122,076	896,958
<b>CASH AND CASH EQUIVALENTS, end of year</b>					
	\$ 183,615	\$ 166,447	\$ 363,000	\$ 713,062	\$ 1,122,076

(The accompanying notes are an integral part of these financial statements.)

**THE WESTERN FRONT SOCIETY**

**STATEMENT OF CASH FLOWS**

**FOR THE YEAR ENDED March 31, 2024**

<b>Cash and cash equivalents consists of:</b>	<b>2024</b>		<b>2023</b>	
Cash	\$	435,650	\$	759,076
Cash equivalents		277,412		363,000
	\$	713,062	\$	1,122,076

*(The accompanying notes are an integral part of these financial statements.)*

# THE WESTERN FRONT SOCIETY

## Notes to the Financial Statements

For the year ended March 31, 2024

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### 1. Nature of Organization

The Western Front Society (the "Society") was incorporated on January 17, 1974, under the Society Act of British Columbia to support the research, creation and presentation of new work by contemporary artists in all media. The Society promotes and encourages artists in the disciplines of media, exhibitions, new music, performance art, and publications. Under the terms of the Society's by-laws, should the Society cease to operate, all assets are to be distributed to other non-profit societies. The Society is a registered charity under the Income Tax Act, and as such is exempt from income taxes.

### 2. Significant Accounting Policies

#### (a) Basis of Accounting and Presentation

These financial statements have been prepared by management in accordance with Canadian CPA Handbook Part III Accounting Standards for Not-for-Profit organizations (ASNPO).

#### (b) Fund Accounting

The Society follows the restricted fund method of accounting for contributions.

The General Fund accounts for the Society's program delivery and administrative activities. This fund reports unrestricted resources and restricted operating grants.

The Invested in Capital Assets Fund consists of the Society's capital assets, net of amortization (see Note 3 for details) and funds restricted for capital assets. The assets are used in carrying out the general operations of the Society.

The Society's Internally Restricted Funds consist of the following:

The Board of Directors internally restricted \$363,000 (2023 - \$363,000) to be allocated as follows: \$25,000 to be used for development purposes, \$175,000 to be used for capital expenditures, \$75,000 to be used for contingency purpose, and \$88,000 to match funding for a capital grant received. These internally restricted amounts are not available for other purposes without the approval of the Board of Directors.

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		Development		Capital		Contingency		Match Funding		Total	
	2023	\$	25,000	\$	175,000	\$	75,000	\$	88,000	\$	363,000
	2024	\$	25,000	\$	175,000	\$	75,000	\$	88,000	\$	363,000

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# THE WESTERN FRONT SOCIETY

## Notes to the Financial Statements

For the year ended March 31, 2024

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### 2. Significant Accounting Policies (continued)

#### (c) Use of Estimates

The preparation of financial statements in accordance with Canadian accounting standards for not-for-profit organizations requires the Society to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements, and the reported amounts of revenues and expenses during the reporting period. Management reviews all significant estimates affecting its financial statements on a recurring basis and records the effect of any necessary adjustments. Actual results could differ from the Society's best estimates as additional information becomes available in the future.

#### (d) Cash and Cash Equivalents

Cash and cash equivalents are comprised of cash on hand, cash on deposit, and short-term interest bearing securities with maturity at the date of acquisition of 90 days or less, net of cheques issued and outstanding at the reporting date.

#### (e) Capital Assets

Property and equipment are stated at cost, less accumulated amortization, less impairment. Amortization is recorded on the declining balance basis at rates designed to amortize the cost of the capital asset over its estimated useful service life. See Note 3. Amortization rates are as follows:

Equipment	20%	declining balance
Building	39 years	straight line method
Computers	50%	declining balance
Network Equipment	30%	declining balance

Contributed property and equipment are recorded at fair market value at the date of contribution.

#### (f) Intangible Assets

Internally developed intangible assets are stated at their development cost, less accumulated amortization, less impairment. Amortization is recorded on a declining balance basis over the expected useful service life. The Society's sole intangible asset is amortized at a rate of 5% per year.

#### (g) Impairment of Long-Lived Assets

The carrying value of long-lived assets including property and equipment and certain other long-lived assets is periodically reviewed for impairment. The Society reviews for impairment of long-lived assets (or asset groups) to be held and used whenever events or changes in circumstances indicate that the carrying amount of the assets may not be recoverable or is of no further service value. If the sum of the undiscounted expected future cash flows expected to result from the use and eventual disposition of an asset is less than its carrying amount, it is considered to be impaired. An impairment loss is measured at the amount by which the carrying amount of the asset exceeds its fair value. When quoted market prices are not available, the Society uses the expected future cash flows discounted at a rate commensurate with the risks associated with the recovery of the asset as an estimate of fair value.

# THE WESTERN FRONT SOCIETY

## Notes to the Financial Statements

For the year ended March 31, 2024

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### 2. Significant Accounting Policies (continued)

#### (h) Revenue Recognition

The Society follows the deferral method of accounting for contributions, which include private sector revenue, private sector project revenue and operating and capital grants. The accounting methodology for the different types of contributions the Society receives is as follows:

Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured. Externally restricted contributions are recognized as revenue in the period in which the related expenses are incurred, i.e. if they relate to a future period they are deferred and recorded as a liability on the statement of financial position until recognition as revenue is appropriate.

Restricted contributions for the purchase of capital assets that will be amortized are recognized as revenues at the same rate at which the assets purchased are amortized (see Note 6). Restricted contributions for the purchase of capital assets that will not be amortized are recognized as a direct increase to net assets on the statement of fund balances.

Admissions, rentals, sales, tape rentals and royalties, and other earned revenue are recognized as revenue when the services have been provided, when the amount can be reasonably estimated and when amounts have been paid or collection is reasonably assured.

#### (i) Asset and Service Contributions

Volunteers contribute a significant amount of time each year to assist the Society in carrying out its programs and services. Due to the difficulty in determining their fair value, contributed services are not recognized in these financial statements.

Contributions of assets, supplies and services that would otherwise have been purchased are recorded at fair value at the date of contribution, provided a fair value can be reasonably determined.

The Society's contributions consist of individual and corporate donations of items for the Society's art auction and dinner fundraising events.

#### (j) Government Assistance

The Society recognizes government assistance received for the current year's revenues or expenses in the Statement of Operations. Government assistance related to future periods is deferred and amortized to income when the expenses are incurred.

#### (k) Financial Instruments

Financial instruments are recorded at fair value when acquired or issued. In subsequent periods, equities traded in an active market and derivatives are reported at fair value, with any change in fair value reported in income. All other financial instruments are reported at cost or amortized cost less impairment. Transaction costs on the acquisition, sale, or issue of financial instruments are expensed for those items measured at fair value and charged to the financial instrument for those measured at amortized cost.

# THE WESTERN FRONT SOCIETY

## Notes to the Financial Statements

For the year ended March 31, 2024

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### 2. Significant Accounting Policies (continued)

#### (k) Financial Instruments continued)

Financial assets are tested for impairment when indicators of impairment exist. When a significant change in the expected timing or amount of the future cash flows of the financial asset occurs, the asset is written down, and the amount of the write-down is recognized in the change of net assets. A previously recognized impairment loss may be reversed to the extent of the improvement, provided it is not greater than the amount that would have been reported at the date of reversal had the impairment not been recognized previously, and the amount of the reversal is recognized in net assets

They are initially recorded at fair value and subsequently measured at amortized cost using the effective interest method.

#### Fair Market Values of Financial Instruments

The fair market values of the Society's financial instruments approximate their carrying value due to the short-term to maturity or capacity for prompt liquidation of the instruments.

# THE WESTERN FRONT SOCIETY

## Notes to the Financial Statements

For the year ended March 31, 2024

### 3. Capital Assets

Capital assets are recorded at cost, less accumulated amortization, less impairment. See Note 2(e) for amortization rates applied to the capital assets. The Society's capital assets are as follows:

Cost	Opening Balance, March 31, 2022	Additions	Balance, as at March 31, 2023	Additions	Balance, as at March 31, 2024
Building	\$ 531,251	\$ 15,627	\$ 546,878	\$ 207,030	\$ 753,908
Land	1,239,052	-	1,239,052	-	1,239,052
Equipment	422,390	23,944	446,334	56,570	502,904
Computers	28,411	14,544	42,955	1,758	44,713
Network Equipment	28,986	-	28,986	-	28,986
<b>Total</b>	<b>\$ 2,250,090</b>	<b>\$ 54,115</b>	<b>\$ 2,304,205</b>	<b>\$ 265,358</b>	<b>\$ 2,569,563</b>

Accumulated amortization	Opening Balance, March 31, 2022	Additions	Balance, as at March 31, 2023	Additions	Balance, as at March 31, 2024
Building	\$ 64,169	\$ 13,477	\$ 77,646	\$ 15,402	\$ 93,048
Equipment	353,339	16,205	369,544	22,861	392,405
Computers	21,885	7,588	29,473	7,270	36,743
Network Equipment	16,913	3,622	20,535	2,536	23,071
<b>Total</b>	<b>\$ 456,306</b>	<b>\$ 40,892</b>	<b>\$ 497,198</b>	<b>\$ 48,069</b>	<b>\$ 545,267</b>

Net	Opening Balance, March 31, 2022	Balance, as at March 31, 2023	Balance, as at March 31, 2024
Building	\$ 467,082	\$ 469,232	\$ 660,860
Land	1,239,052	1,239,052	1,239,052
Equipment	69,051	76,790	110,499
Computers	13,054	13,482	7,970
Network Equipment	28,986	12,073	5,915
<b>Total</b>	<b>\$ 1,817,225</b>	<b>\$ 1,810,629</b>	<b>\$ 2,024,296</b>



# THE WESTERN FRONT SOCIETY

## Notes to the Financial Statements

For the year ended March 31, 2024

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### 4. Intangible Assets

Intangible assets consist of costs incurred for an internally developed archive database.

	Cost	Accumulated Amortization	2024	2023
Archive Database	\$ 478,512	\$ 46,655	\$ 431,857	\$ 454,586

### 5. Deferred Contributions

The Society has received funds in advance of their year-end which are designated for expenditures with specific restrictions to be incurred during the forthcoming fiscal year.

Deferred contributions are recorded on the statement of financial position, as follows:

	Total 2024	Total 2023
Deferred contributions, beginning of year	\$ 328,274	\$ 201,140
Less: amounts recognized as revenue in the year	(341,985)	(182,020)
Add: amounts received during the year:		
BC Arts Council	67,710	189,410
BC Gaming Branch	45,000	16,784
BC - Early Career	-	30,000
City of Vancouver - operating & projects	46,000	17,600
Other	20,000	55,360
Deferred contributions, end of year	\$ 164,999	\$ 328,274

Deferred contributions, end of year consists of the following

	Total 2024	Total 2023
BC Arts Council	67,710	187,410
BC Gaming Branch	11,160	16,784
BC - Early Career	-	30,000
Foundation	4,607	-
City of Vancouver - operating & projects	46,000	72,960
Other	35,522	19,120

# THE WESTERN FRONT SOCIETY

## Notes to the Financial Statements

For the year ended March 31, 2024

### 6. Deferred Contributions Related to Property and Equipment

Deferred contributions related to property and equipment represent contributed equipment, restricted contributions with which equipment was originally purchased, amounts expended on building betterment, and unspent restricted contributions. The changes in the deferred contributions balance for the year are as follows:

	<b>Total 2024</b>	<b>Total 2023</b>
Beginning balance	\$ 1,363,680	\$ 1,266,576
Add: Contributions		
BC Gaming	-	100,000
Heritage BC	-	12,500
BC Arts Council	-	19,408
Canada Council	21,419	13,164
Other contributions	-	3,000
	1,385,099	1,414,648
Less: Amounts amortized to revenue	(56,430)	(50,968)
	1,328,669	1,363,680
Less: Current portion	(60,383)	(57,232)
Long-term portion of deferred contributions related to capital assets, end of year	\$ 1,268,286	\$ 1,306,448
Unspent capital grants	(166,448)	(383,702)

Deferred revenue in relation to equipment purchase is amortized to revenue on the same basis as amortization expense, being on a 20% declining balance. See Note 2(e).

# THE WESTERN FRONT SOCIETY

## Notes to the Financial Statements

For the year ended March 31, 2024

### 6. Deferred Contributions Related to Property and Equipment (continued)

Deferred contributions related to building represents restricted contribution with which a building was originally purchased, and contribution for building betterments. The changes in the deferred contributions balance for the year are as follows:

		<b>Total 2024</b>		<b>Total 2023</b>
Deferred building capital fund, beginning of year	\$	93,503	\$	96,344
Less: Amounts amortized to revenue		(2,841)		(2,841)
Deferred building capital fund, end of year		90,662		93,503
Less: current portion		(2,841)		(2,841)
Deferred building capital fund, end of year - long-term portion	\$	87,821	\$	90,662

Deferred revenue in relation to the building purchase is amortized to revenue on the same basis as amortization expense, being on a 40-year straight line basis.

### 7. Western Front Endowment Fund and DJ Brown Memorial Fund

The Western Front Endowment Fund, which includes the DJ Brown Memorial Fund, is maintained at the Vancouver Foundation and is not reflected in these financial statements. The contributed capital and estimated market values are as follows:

		<b>Total 2024</b>		<b>Total 2023</b>
Contributed Capital	\$	464,158	\$	436,432
Market Value	\$	538,094	\$	481,540

The interest earned is payable to the Western Front Society for general operations. During the year the Society contributed \$NIL (2023 - \$15,000) to the Fund. In addition, other entities contributed \$27,976 (2023 - \$207,466) to the fund during the year.

# THE WESTERN FRONT SOCIETY

## Notes to the Financial Statements

For the year ended March 31, 2024

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### 8. Financial instrument risk management

The Society's risk exposure and the impact on the Society's financial instruments are summarized as below:

#### Credit Risk

Credit risk is the risk of economic loss arising from a party's failure to repay or service debt according to contractual terms. The Society is exposed to credit risk related to its accounts receivable. It is management's opinion that the related risk is not significant due to the nature and creditworthiness of the counterparties. The Society further limits its credit risk by holding its cash with federally regulated financial institutions.

#### Liquidity Risk

Liquidity risk is the risk that the Society will not be able to meet its financial obligations as they come due or can do so only at excessive cost. The Society manages its liquidity risk by monitoring its operating requirements and makes adjustments based on available government funding and economic conditions.

#### Market Risk

Market risk is the risk that changes in market prices due to foreign exchange rate changes, interest rates and equity prices will affect the Society's income or the value of its financial instruments.

##### i) Other Price Risk

Other price risk is the risk that the fair value of future cash flows of a financial instrument will fluctuate because in market prices, whether caused by factors specific to the financial instruments or its issuer, or of factors affecting all similar financial instruments traded in the market.

The Society maintains its excess cash in savings accounts and guaranteed investment certificates. The fair market value of its accounts receivable and accounts payable approximate their cost. It is management's opinion that the Society is thus not exposed to significant other price risks in relation to these financial instruments.

##### ii) Interest Rate Risk

Interest rate risk is the risk that the value of a financial instrument will fluctuate due to changes in market interest rates. The Society does not have any loans or investments, which have variable interest rates, and therefore is not exposed to interest rate risk.

# THE WESTERN FRONT SOCIETY

## Notes to the Financial Statements

**For the year ended March 31, 2024**

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### **9. Director, Employee, and Subcontractor Remuneration**

During the year, no amounts was paid to directors of the Society, and there was one (2023 - NIL) employees paid in excess of \$75,000.

### **10. Economic Dependence**

The Society is dependent on funding from government organizations for its continued operations as 67% of its operating funds in the year ended March 31, 2024 (2023 - 73%) were received in the form of various government grants. Consequently, any significant decline in government funding would have a serious impact on the continued operations of the Society.

Management has made its assessment and concluded that there is no issue regarding the Society's ability to continue as a going concern based on the assumption that the current funding levels are maintained, and any committed additional future funding is received. If there are declines in funding, expenditures will be adjusted to match committed funding.