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Land Acknowledgement

Western Front is grateful to gather and create on the unceded territories of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and sə́lilwətaʔt (Tsleil-Waututh) Nations. We honour their care for this land since time immemorial and acknowledge our responsibility to uphold and learn from this stewardship. We also recognize the immense creative strength and knowledge that First Nations, Inuit, and Métis artists bring to our communities, and are committed to supporting their voices within the cultural life of these territories and beyond.

President's Report

This year marked the first year of Western Front's new Strategic Plan, which sets our direction through 2029. For the board, this has meant focusing on the foundations that support the organization's artistic ambitions: strong governance, financial stewardship, organizational resilience and the conditions that allow Western Front to thrive.

Governance and Stewardship

A key priority was strengthening the frameworks that support the board's oversight responsibilities. We advanced work in financial management, accountability, risk and long-term planning, ensuring that Western Front's governance practices continue to evolve with the organization.

The board's committees also played a vital role in this work, providing oversight and drawing on the expertise of directors across finance, facilities, governance, and organizational leadership. These efforts have strengthened the board's ability to support thoughtful decision-making and responsible stewardship.

We were pleased to welcome Kevin Beesley to the board. An accountant and long-time contributor to Vancouver's music community, Kevin brings valuable skills and perspectives to our work.

Planning for the Future

One of the board's most important responsibilities is to look beyond the immediate year and help ensure that Western Front remains strong and sustainable over the long term. This year, that included the renewal of a four-year Canada Council for the Arts commitment, with an increase in annual funding. This was welcome recognition of Western Front's work and a foundation for the next phase of our Strategic Plan.

We also continued to focus on financial resilience and maintaining a diverse and balanced revenue base. The growth of earned and private revenue remains an encouraging part of this work, helping strengthen the organization's capacity to pursue its artistic and institutional priorities.

Stewardship of a Historic Organization

Western Front carries a particular responsibility as one of Canada's longest-running artist-run centres. Our stewardship extends beyond the work presented today to include the history, knowledge, archives, relationships, and infrastructure that sustain the organization.

The board continued to engage in the planning and investment required to care for our historic building, recognizing its importance to Western Front's identity and the needs associated with its age and accessibility. This work ensures the building can continue to support artists, audiences, and the organization for years to come.

We also remain mindful that stewardship is not only about preservation, but also about creating the conditions for renewal and evolution. Our Strategic Plan asks us to build on more than fifty years of history while remaining responsive to the changing circumstances in which artists and arts organizations work. Balancing continuity with possibility is central to the board's role.

Looking Ahead

As we move into the next phase of the Strategic Plan, the board will continue to focus on the foundations that enable Western Front to fulfil its mission: strong governance, financial resilience, effective leadership, a healthy workplace, and responsible stewardship of our building and archives.

There is work ahead, and the pressures facing the arts sector remain significant. Meeting these challenges will require care and a commitment to long-term thinking. At the same time, this is an exciting period for Western Front. The clarity of our Strategic Plan, the strength of our leadership and staff, and the confidence of our funders provides a strong foundation for the future.

Thank You

On behalf of the board, I want to thank Susan Gibb and the Western Front staff for their dedication and leadership throughout the year. We are fortunate to have a team whose commitment to artists and Western Front's mission is evident in their work. We also thank the artists, audiences, members, donors, funders, partners, volunteers, and the Western Front Foundation whose commitment sustains the organization.

Serving on the board of Western Front is a privilege. We are entrusted with an organization of extraordinary history, artistic importance, and immense possibility. Our responsibility is to ensure this legacy remains strong, independent and evolving, so Western Front can continue to support artists, engage audiences, and contribute to the cultural life of our community for generations to come.

Lindsay Sherman
President

Executive & Artistic Director's Report

This year saw us bring together ambitious programming with a renewed focus on the organization's long-term future, as we embarked on the first year of our new Strategic Plan. The plan asks us to build on what has made Western Front distinctive for more than fifty years while preparing the organization for the years ahead: to strengthen our support for artists, deepen our connections with communities, build a more sustainable organization, and invest in the facilities and archives that provide a foundation for our work.

The work of this year can be understood through the four priorities of our Strategic Plan.

Support for Artists

Our first priority is, and will remain, our support for artists. Western Front's contribution is not simply to provide a place to present completed work; we support artists holistically and at critical stages of their practices, providing the time, resources, relationships, and professional support that allow ambitious ideas to develop, be produced, and presented. Our guiding value of "time" is central: time to experiment, reconsider, and take significant risks at a new scale, with a new medium, or in collaboration with others.

This year, new support from the Audain Foundation strengthened our visual arts residency and exhibition program, giving emerging artists from diverse backgrounds the resources to create and present major new commissions and first Canadian presentations. Irish Canadian filmmaker Holly Marie Parnell's *Cirrus* explored what it means to be an artist amid economic disparity, cultural malaise, and political impotence through video and live performance, later travelling to David Dale Gallery & Studios in Ireland. Archie Barry's *Try Keeping an Open Channel* used video, an artist book, and performance to reflect on death, disembodiment, and transness. Nina Davies's *Image Syncers* responded to the rise of AI-generated imagery and social media trends that imitate its aesthetics through video, sculpture, and live performance, subsequently travelling to Fotomuseum Winterthur in Switzerland; the Henry Moore Institute and Victoria and Albert Museum in the United Kingdom; and Aksioma in Slovenia. Together, these projects demonstrate Western Front's role in connecting artists and their work with audiences locally and internationally.

We also saw two projects from past residencies reach completion, each bringing community members directly into

the creation of new work. Rebecca La Marre's *Craft Parlour*, a six-part workshop series involving ten interdisciplinary artists, culminated in a publication and exhibition produced with Peripheral Review and co-presented by the Vancouver Art Book Fair. Viseu-based collective A Maior likewise completed its new novella, *Retail Vérité: Vancouverama*, emerging from writing workshops led by member Bruno Zhu with community members at Western Front. Co-published with Art Metropole and Bierre Verlag, the novella launched with events in Vancouver and Toronto.

Community Connection and Impact

Our second priority is to deepen connections between artists, audiences, communities, and peer organizations, growing Western Front's profile locally, nationally, and internationally while broadening who we reach. This year, we emphasized opportunities for youth and emerging practitioners to engage directly with artists, while strengthening partnerships and networks that extend our work beyond Western Front.

The New Improvisers Studio, presented with Coastal Jazz, brought emerging musicians together for daily workshops with Filipinx American composer and sound artist Susie Ibarra, exploring listening practices and field recording before culminating in a concert at the Vancouver International Jazz Festival. Through *Craftsmanship*, students and recent alumni from Emily Carr University of Art + Design worked with visiting artist Itziar Okariz in performance workshops, concluding with an open rehearsal. Together, these programs provided emerging artists with opportunities to develop their practices, gain hands-on experience in professional contexts, and engage directly with established international artists.

Our national and international partnerships also grew. With Arts in the Margins (Montréal), Debaser (Ottawa), The Music Gallery (Toronto), and send + receive (Winnipeg), we presented a cross-Canada tour of Sisso & Maiko and Violence Gratuite, artists from the Nyege Nyege Tapes label, a platform for East African music that emerged from a club night in Kampala. The Vancouver performance sold out, reflecting strong local interest in adventurous music and international connections. *Fugue Zones, ost*, a major new commission with Los Angeles collective Canary Test, brought together DeForrest Brown, Jr., Steve Goodman, and Jeremy Toussaint-Baptiste for a live performance and sound installation in the Grand Luxe Hall exploring the subversive potential of sonic technologies of control

and surveillance. The project was further strengthened by support from the Canada Council for the Arts International Co-Production grant and the Mike Kelley Foundation for the Arts Infinite Expansion Grant.

Locally, *Toque Craft Fair* nearly doubled in scale, bringing more than sixty BC-based makers and more than 5,000 visitors to Western Front, generating over one million Instagram views and raising more than \$80,000. The fair brought new audiences into the building while providing makers with income, visibility, and opportunities to connect. We also celebrated co-founder Glenn Lewis's ninetieth birthday through two community events, raising approximately \$35,000. The response to both initiatives demonstrated the breadth of Western Front's community across generations and the continuing relevance of its history to the organization today.

Excellence in Operations

Our third priority recognizes that ambitious artistic work depends on strong organizational foundations. This year, we strengthened the systems, resources, and capacity needed to support programmatic growth and deliver our plans sustainably.

Retaining talented staff and sustaining a strong work-place culture remained central. Our permanent staff remained stable throughout the year, providing continuity across programming and operations, while our internship program with Emily Carr University of Art + Design, Simon Fraser University, and University of British Columbia provided emerging cultural workers with practical experience in the sector.

We also strengthened financial resilience and diversified revenue, building on the momentum of the *Toque Craft Fair* and Glenn Lewis's birthday celebration described above. We moved forward with a multi-year records and rights management initiative with grunt gallery, Open Space, and the Morris and Helen Belkin Art Gallery, supported by the Canada Council for the Arts Sector Innovation and Development program and led by archivist Andy Resto. The initiative is strengthening our collective capacity to manage, preserve, and provide access to physical and digital records.

Access and Innovation with Facilities and Archives

Our fourth priority recognizes that Western Front's ability to support artists and audiences is inseparable from the spaces and technologies we steward. Our 1922

heritage building is one of our greatest assets and a significant responsibility. This year, we advanced planning for the next phase of building renewal to improve accessibility, safety, sustainability, and support innovative programming. This includes flat roof, emergency egress, and deck replacement planned for the first half of 2027, alongside electrical improvements that will eventually support HVAC and elevator installation, with support from the BC Arts Council, Heritage BC, and the City of Vancouver.

Our investment in technology extends beyond the building to our archives. Our archives, which document the work of more than 6,400 artists, increasingly depend on digital tools for preservation and use, and this year we advanced that work on several fronts. Support from Library and Archives Canada's Documentary Heritage Community Program and the Irving K. Barber Learning Centre's British Columbia History Digitization Program allowed us to digitize the recently acquired Hank Bull fonds and our collection of paper ephemera. This work was bolstered by Young Canada Works funding for an archives assistant Kezia Elaschuk and the commencement of Jess Stewart-Lee, an archives intern from Toronto Metropolitan University's Film + Photographic Preservation and Collections Management program, at the start of 2026.

Where Art Lives

One benefit of having a five-year Strategic Plan is that it allows us to think beyond the pressures of any one year. We can ask not only what we want to present next season, but what kind of organization we want Western Front to be in 2029. The answer is not a different kind of institution, but a stronger version of what Western Front has always been. We want to remain a place where artists can take risks and develop ideas over time. We want to connect artists and audiences across disciplines, communities, generations, and geographies. We want to create meaningful professional opportunities for people working in the arts. We want to care for our history while making it useful to the future. And we want to ensure that our building and infrastructure can support all of this for many years to come.

This year has given us reason to be optimistic. We have a clear direction, ambitious program, strong relationships with artists and partners, and a community that continues to support us. Together with our funders, partners, donors, members, audiences, staff, and board, we have a Strategic Plan that gives us a framework for bringing this together. There is substantial work ahead: our building requires significant investment, the costs of producing

artistic work continue to increase, and our archives presents increasingly complex preservation and access challenges. But our vision for the coming years remains beautifully simple: *Where art lives*. It describes an organization that makes room for art to develop, artists to take risks, audiences to encounter new ideas, and relationships and histories to remain alive over time.

Thank you to our staff and board for the expertise, care, and commitment they bring to this work; to the artists who trust us with their ideas and practices; and to the audiences, members, volunteers, partners, and wider community who continue to make Western Front what it is. I am deeply grateful to the Canada Council for the Arts, the Government of Canada, the BC Arts Council, the Province of British Columbia, and the City of Vancouver, as well as our supporting foundations, donors, partners, colleagues, and friends. Together, we are building on more than fifty years of experimentation and creating the conditions for Western Front's next chapter.

Susan Gibb
Executive & Artistic Director

Until Apr 5, 2025

A Maïor and Katayoon Yousefbigloo: Wishing on My Falsies

A two-person exhibition by the Viseu-based collective A Maïor and the Vancouver-based multidisciplinary artist Katayoon Yousefbigloo that explored the mythmaking potential of playing dress-up. Inspired by the superstition of wishing on fallen eyelashes, the exhibition title reinterpreted this ritual through a synthetic channel for desire, reflecting A Maïor and Yousefbigloo's interest in the aspirations and delusions that drive modes of self-fashioning. The exhibition was accompanied by a text by curator and writer Kiel Torres.

Presented with support from the Audain Foundation.

Apr 5, 2025

Liquidation World and Katayoon Yousefbigloo: Blowout Sale

To celebrate the closing day of the exhibition *Wishing on My Falsies*, Western Front worked with Vancouver-based collective Liquidation World to present a sidewalk sale of limited-edition screen printed garments and accessories featured in Katayoon Yousefbigloo's installation *Kiosk* (2025), as well as P.L.U.R.O.M.A. branded merchandise.

Presented in partnership with Liquidation World.

Apr 17, 2025

Holly Márie Parnell: Cabbage and Hole in the Stone

Irish Canadian artist Holly Márie Parnell presented a screening at The Cinematheque, including her films *Cabbage* (2023) and *Hole in the Stone* (2025). Both films share a contemplative tone, exploring defiance and resistance in personal and communal contexts shaped by systemic inequalities, delivering a potent critique of the structures that have failed these individuals and communities. The screening concluded with a conversation between Holly Márie Parnell and Vancouver-based artist Christine D'Onofrio.

Presented in partnership with The Cinematheque.

A solo exhibition by Holly Márie Parnell featuring *Cirrus* (2025), a two-channel video work. Named after the slender sensory appendage found on various animals—used to grasp, feed, anchor, or navigate without sight—*Cirrus* traversed an interior landscape shaped by the perspectives of two subjects, artists Min Kim and Mia Wennerstrand. Set between two European capitals hollowed out by late capitalism, *Cirrus* immersed viewers in the affective atmosphere of today. It asked: what does it mean to be an artist in a time of economic disparity, cultural malaise, and political impotence? The exhibition was accompanied by a text by Lotte L.S.

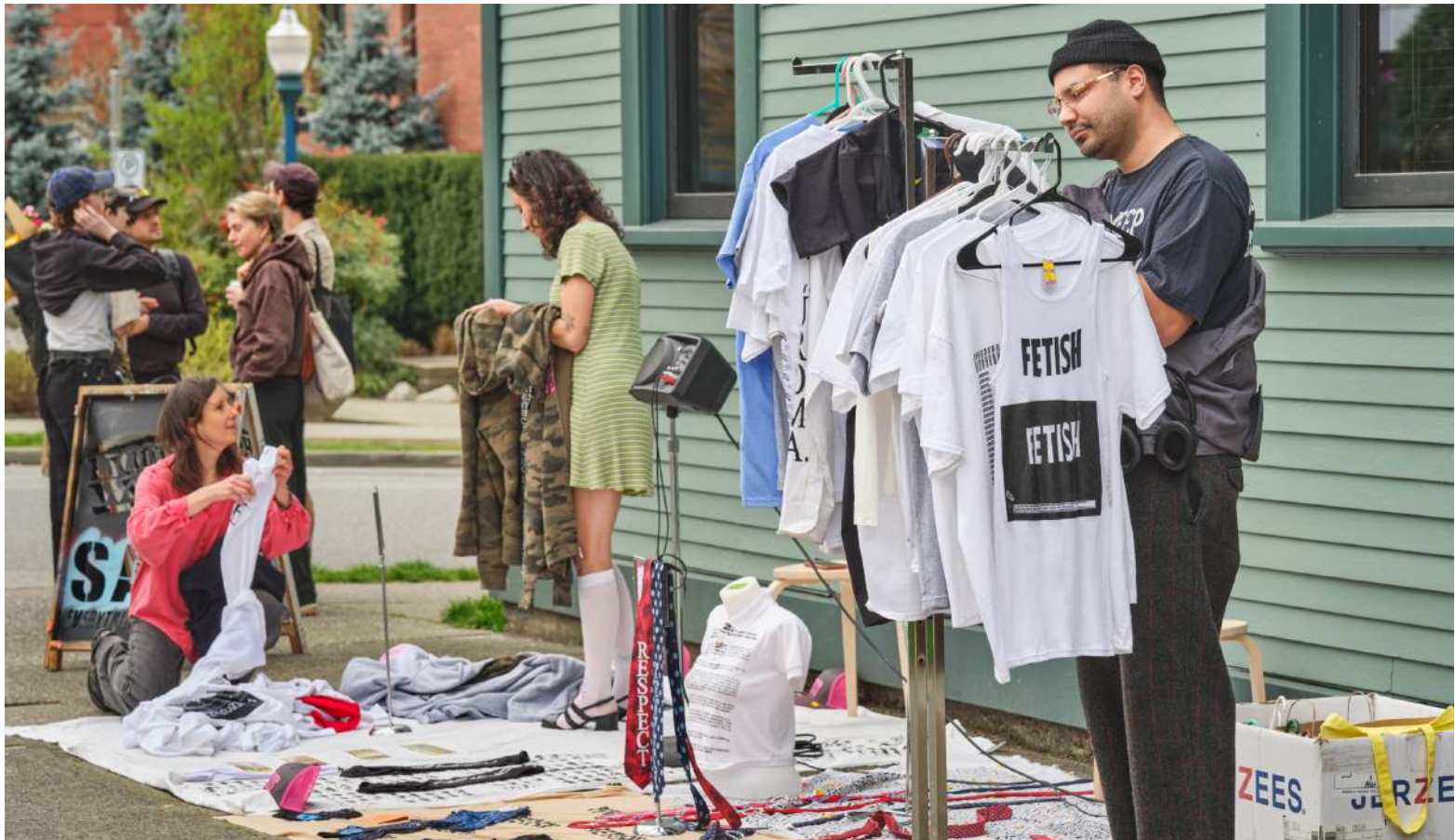
Presented with support from the Audain Foundation, Canada Council for the Arts, and Arts Council Ireland.

A live video performance by Holly Márie Parnell that unfolded through the interface of a computer desktop, drawing from over a decade of her personal archives and collected internet detritus. The performance included samplings of pop songs by Mia Wennerstrand (as Kim Kaino Vieno), alongside fragments and sound samples from Graeme Arnfield and Frank Sweeney. The live performance also included contributions from Vancouver-based drummer Phoebe Telfar and bass player Lucas Newhook, and ASL interpretation by Lisz Keallen. A recorded version of Parnell's performance was staged as an installation in the Grand Luxe Hall from May 7 — 31, 2025.

Presented with support from the Audain Foundation, Canada Council for the Arts, the Government of Canada, and Arts Council Ireland.

An evening of archival excerpts, conversation, and a screening of *Tulip(s), Footstool, Painting* (2025), a short film by Vancouver-based artist Darragh Amelia. In *Tulip(s), Footstool, Painting*, Darragh Amelia reflects on her mother's informal archival practice and bears witness to her enduring friendship with June Katz—a beloved Vancouver-based jazz singer and regular figure in Western Front's social world during the 1980s and '90s, who in later life is living with dementia. To frame the screening, the evening began with an introduction by Western Front's executive and artistic director, Susan Gibb, who shared a selection of images of June Katz from Western Front's archive. This was followed by a conversation between Darragh Amelia and poet, filmmaker, and cultural organizer Rebecca Yeong Ae Mzengi Corey. Longtime friends and collaborators, they spoke about the resonance of music and memory, the sacred bonds forged between women, and the beauty of lived experience shared among friends.

Presented with support from the Hamber Foundation.



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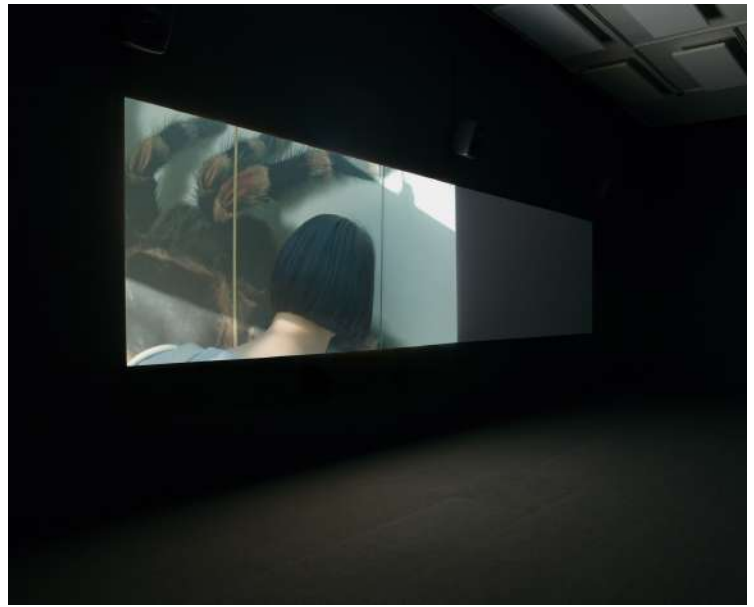
1: *Blowout Sale at Western Front, Apr 5, 2025.*

2: As above.

Photos by Dennis Ha.



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- 1: Holly Márie Parnell and Christine D'Onofrio at The Cinematheque, Apr 17, 2025. Photo by Rachel Topham Photography.
- 2: *Holly Márie Parnell: Cirrus*, installation view, May 3 – Jul 26, 2025. Photo by Dennis Ha.
- 3: *Holly Márie Parnell: Desktop Compositions* (2014–), May 3, 2025. Photo by Dennis Ha.



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- 1: Darragh Amelia and Rebecca Corey at Western Front, Jun 12, 2025.
 - 2: Concert by Immanuel Wilkins and Lutosławski Quartet, Jun 20, 2025.
- Photos by Rachel Topham Photography.

Jun 20, 2025

Concert by Immanuel Wilkins and Lutosławski Quartet

Two concerts by American saxophonist and composer Immanuel Wilkins with the Polish classical string ensemble Lutosławski Quartet. The evening marked the Canadian premiere of Wilkins's work, *Ethnic Cleansing — An American Tradition* (2025). Inspired by architect and researcher Sandi Hilal's concept of *al masha* (a form of the commons) and the struggle for land and identity, the piece explores themes of survival and shifting voices, both musically and socially. Each concert began with a solo by Wilkins before the performance of *Ethnic Cleansing*.

Presented in partnership with Coastal Jazz, with support from the Polish Cultural Institute New York, the National Forum of Music, the Government of Canada, and SOCAN Foundation.

Jun 24 — 28, 2025

The New Improvisers Studio with Susie Ibarra

A free week-long educational initiative for ten young musicians. *The New Improvisers Studio* supported exploration in musical improvisation guided by acclaimed Filipinx American composer, percussionist, and sound artist Susie Ibarra, with invited local guests Giorgio Magnanensi and Jen Yakamovich. The *Studio* members were Dae-Lillee Baillie, Ben Cai, Jaiden Christie, Olivier Hart, Sadie Koshan, Allison Lee, Jack Lee, Milan Stanga, Cindy Xu, and Annie Zeng. Through daily three-hour workshops focused on listening practices, field recording, spatial mapping, ensemble playing, and alternative forms of musical notation, Ibarra led participants on a creative journey rooted in the rhythms and patterns of the natural world. In addition to workshop sessions hosted in the Grand Luxe Hall, participants also conducted research in Stanley Park to collect field recordings of water, plant life, and animal calls. The workshop culminated in a free public performance in the Grand Luxe Hall on June 28, 2025.

Presented in partnership with Coastal Jazz with the support of Creative BC, the Deux Mille Foundation, the Government of Canada, and SOCAN Foundation.

Jun 25 — 26, 2025

Vancouver International Jazz Festival Talks

Western Front returned to being a hub for free talks featuring Vancouver International Jazz Festival artists. Participating artists included Susie Ibarra, François Houle, Eve Risser, and Dylan van der Schyff.

Presented in partnership with Coastal Jazz with support from the Government of Canada and SOCAN Foundation.

Jul 3 — 26, 2025

Rebecca La Marre: Craft Parlour

A solo exhibition bringing together a series of woodfired stoneware ceramic tablets by artist Rebecca La Marre, and



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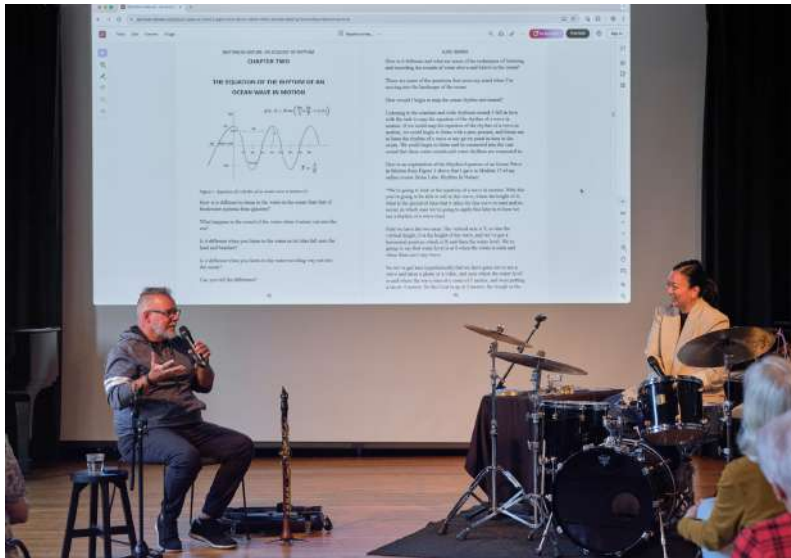
1: *The New Improvisers Studio* at Stanley Park,
Jun 25, 2025.

2: Concert by *The New Improvisers Studio*,
Jun 28, 2025.

Photos by Rachel Topham Photography.



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- 1: Eve Risser at Western Front, Jun 25, 2025. Photo by Rachel Topham Photography.
- 2: François Houle and Susie Ibarra at Western Front, Jun 26, 2025. Photo by Rachel Topham Photography.
- 3: *Rebecca La Marre: Craft Parlour*, installation view, Jul 3 – 26, 2025. Photo by Dennis Ha.

an accompanying publication documenting a six-part workshop series that brought together fourteen interdisciplinary artists—Rosamunde Bordo, Amelia Butcher, Xinwei Che, Hannah Crosson, Sun Forest, Rob Froese, Amy Gogarty, Sharon Kivland, Danny Kostyshin, A Jamali Rad, Chloë p.f. Lalonde, Christian Newby, Emiliano Sepulveda, and Julia Wong—to explore craft, contemporary art, and art writing. An opening reception and publication launch was held on July 3, 2025, and a free public workshop was held at the Vancouver Art Book Fair on July 6, 2025.

Presented in partnership with Peripheral Review and Vancouver Art Book Fair, with support from the Canada Council for the Arts and SK Arts.

Sep 6 — Nov 22, 2025

Archie Barry: Try Keeping an Open Channel

Featuring three video works and an artist's book, this solo exhibition by Australian artist Archie Barry reflected themes of death, disembodiment, and transness to consider modes of perception and connection that exceed rationalism. *Second Line Work* (2025) revisited Barry's childhood within The School of Practical Philosophy; the two-channel video *Dream for Reed* (2025) reflected on the inner life of pioneering trans philanthropist Reed Erickson through his archives held at the Transgender Archives at the University of Victoria; and *Water Builds Bridges* (2025) drew on Barry's own memories of loss and near-death experience. The exhibition was accompanied by a text by Susan Stryker.

Presented with support from Creative Australia, the Jim Marks and Norman Macgeorge Travelling Scholarships (University of Melbourne), the Audain Foundation, and the Transgender Archives at the University of Victoria.

Sep 10, 2025

Talk by Archie Barry

Archie Barry gave a free public artist talk at Emily Carr University of Art + Design, reflecting on past and recent performances and video artworks, as well as their involvement with community-based organizations that nourish their practice.

Presented in partnership with Emily Carr University of Art + Design with support from the Government of Canada and the Audain Foundation.

Sep 12, 2025

Archie Barry: Wall Drawing (Vesica Pisces)

Performance by Archie Barry that transformed the gallery into a site of resonance and inscription. Through lyrical hand movements, vocalizations, and the act of drawing directly onto the gallery wall with custom pencil press-on fingernails, Barry created a choreographed interplay of sound and gesture that privileged sensing over explanation. Two pre-recorded vocal tracks reverberated upward from speakers placed under the



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- 1: Archie Barry: *Try Keeping an Open Channel*, installation view, Sep 6 – Nov 22, 2025. Photo by Dennis Ha.
- 2: As above.
- 3 Archie Barry, *Wall Drawing (Vesica Pisces)*, Sep 13, 2025. Photo by Rachel Topham Photography.

gallery floor, merging with Barry's voice above to envelop the space in vibration.

Presented with support from Creative Australia, the Audain Foundation, and the Government of Canada.

Sep 9, 11 & 25,
Oct 2 & 4, 2025

Erín Moure: Theophylline – A Poetic Migration

A workshop series and reading by Erín Moure centred around *Theophylline: A Poetic Migration* (2023), a book in which Moure crosses a border as a translator to engage with the poetry of three American modernists—Muriel Rukeyser, Elizabeth Bishop, and Angelina Weld Grimké. The series of events began with a reading group for community participants; followed by a free reading by Erín Moure, including a conversation with scholar Alessandra Capperdoni; and a concluding workshop exploring translation as embodiment and performance.

Presented in partnership with The Capilano Review.

Oct 19, 2025

Nyege Nyege Tapes

A performance of music from the internationally celebrated Nyege Nyege Tapes label, as part of a cross-Canada tour. The evening featured live performances by Tanzanian Singeli pioneers Sisso & Maiko alongside genre-defying French-Cameroonian artist Violence Gratuite.

Presented in partnership with Arts in the Margins, Montréal; Debaser, Ottawa; send + receive festival, Winnipeg; The Music Gallery, Toronto; and Western Front, Vancouver, with the support of the Canada Council for the Arts, the Government of Canada, and SOCAN Foundation.

Oct 24, 2025

Nine Cakes for Nine Decades

A celebration was held in honour of artist and Western Front co-founder Glenn Lewis's ninetieth birthday, recognizing his extraordinary contributions to our creative community. The milestone occasion featured nine birthday cakes, a toast by Michael Dang, and a special piano performance by Lewis and Hank Bull. The event also included a screening of a twenty-minute video by Zoran Dragelj, which documented key works from Lewis's artistic career, set to music by Lewis and Bull.

Presented with support from Cadeaux Bakery.

Oct 30, 2025

Itziar Okariz: Dream Diary and Ocean Breath

A live performance by Basque artist Itziar Okariz featuring two works exploring language, sound, and the body. In *Dream Diary*, Okariz continued her practice of recording dreams;



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- 1: Erín Moure and Alessandra Capperdoni at Western Front, Oct 2, 2025.
2: Erín Moure at Western Front, Oct 2, 2025.
Photos by Rachel Topham Photography.



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1: Violence Gratuite at Western Front, Oct 19, 2025.
2: Sisso & Maiko at Western Front, Oct 19, 2025.
Photos by Dennis Ha.



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- 1: *Nine Cakes for Nine Decades* at Western Front, Oct 24, 2025.
 2: Michael Dang and Glenn Lewis.
 3: Glenn Lewis and Sophie Slater.
 4: Glenn Lewis.
 Photos by Rachel Topham Photography.



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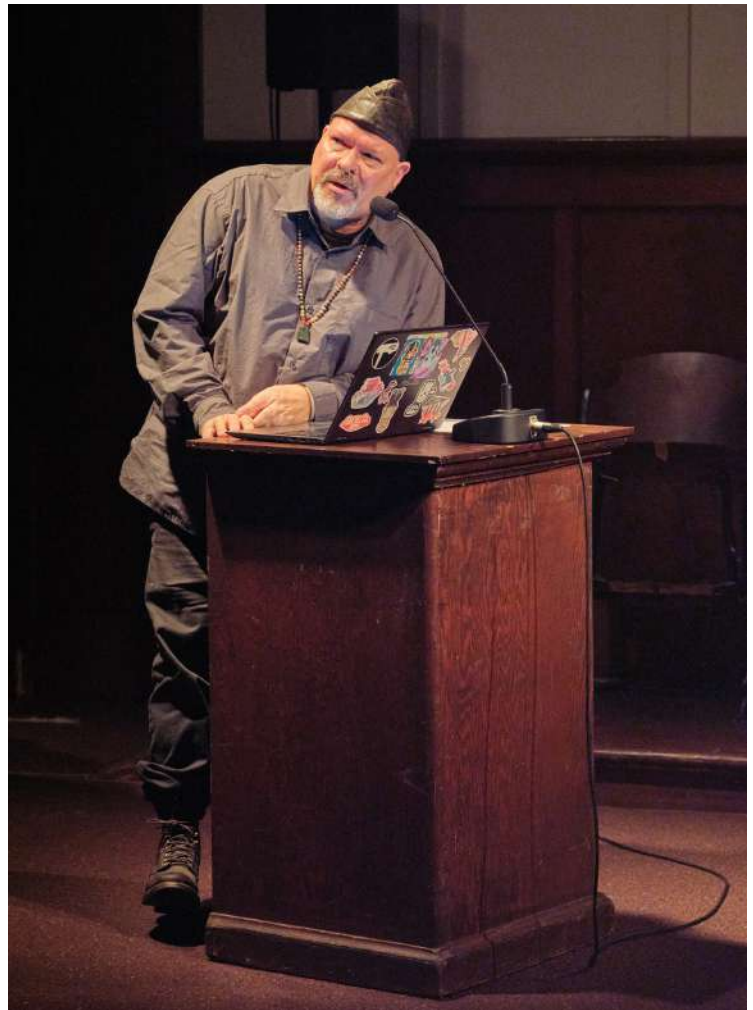


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- 1: Itziar Okariz performing *Dream Diary*, Oct 30, 2025.
 2: Izar Okariz and Itziar Okariz performing *Ocean Breath*, Oct 30, 2025.
 Photo by Rachel Topham Photography.



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- 1: *Archives Access: Warren Arcand*, Nov 13, 2025. Photo by Rachel Topham Photography.
- 2: Aaron Rice at *Archives Access: Warren Arcand*, Nov 13, 2025. Photo by Rachel Topham Photography.
- 3: *Craftsmanship*, Nov 20, 2025. Photo by Dennis Ha.

brief impressions often taking the form of vivid narratives or fleeting images. During the performance, these texts were transformed through fragmented, cyclical readings: phrases were multiplied, inverted, and connected, with each reading carrying the last word into the next. The program concluded with *Ocean Breath*, a collaboration with daughter Izar Okariz. Drawing on *ujjayi* breathing—a yogic technique reminiscent of ocean waves—the work amplified breath through microphones as two performers inhaled and exhaled, sometimes in sync, sometimes not. This accumulative chorus of breaths shifted between abstraction and figuration, evoking the rhythm of the sea.

Presented in partnership with Libby Leshgold Gallery and Emily Carr University of Art + Design, and funded in part by the Government of Canada.

Oct 31 & Nov 19, 2025

Itziar Okariz: Craftsmanship

A series of performance art workshops with participating students and recent alumni from Emily Carr University of Art + Design. Drawing from Okariz's performance *Dream Diary*, the workshops combined practical exercises that explored the body as a sign and language in its positional and performative dimensions, alongside new proposals developed collaboratively. The participants were Parnian Anaa, Carol Diaz, Shelly Kositsky, Hyein Lee, Erin McCluskey, Luigi Puido, Jude Zuniga Rodgers, Mathilde Rohr, and Kristy Zhou. The free open rehearsal publicly revealed experiments, fragments, and performative sketches that offered a glimpse into the ideas and processes emerging from the workshops.

Presented in partnership with Libby Leshgold Gallery and Emily Carr University of Art + Design, and funded in part by the Government of Canada.

Nov 13, 2025

Archives Access: Warren Arcand

A screening and talk featuring archival excerpts showcasing the performance-based works of artist, writer, and educator Warren Arcand. This event honoured Arcand's life and contributions as an active member of Vancouver's thriving Indigenous arts community between the 1980s and 2000s. Selections from the archives of Western Front and grunt gallery offered a glimpse into a specific period of his creative output, highlighting the quirky, cerebral, and playful qualities that defined his practice. Curator Aaron Rice spoke alongside the excerpts, offering insights and context. The evening opened with a welcome by T'uy't'ananat Cease Wyss, and featured tea and bannock service by Raven and Hummingbird Tea Co.

Presented in partnership with grunt gallery with support from the Hamber Foundation.



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- 1: Cloth Tone at *Toque Craft Fair*, Dec 6, 2025.
 2: LUPA Ceramics at *Toque Craft Fair*, Dec 6, 2025.
 3: Ami Sangha at *Toque Craft Fair*, Dec 6, 2025.
 Photos by Rachel Topham Photography.

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, prints, accessories, apothecary, and homeware. Shopping at Toque supports both the artists and Western Front. Vendors keep 70% of their sales and generously donate 30% to fund Western Front's artistic programs and the conservation of its heritage building. This year marked the biggest fair yet, with tables extending into the ground floor EDAM dance studio of Western Front's building.

Participating artists included Ami Sangha, AxeWood Inc., Boy Forge, Cathy Terepocki Ceramics, Chips Collective, Cloth Tone, Cora Hall, Corbie Fieldwalker, Cracher Dans La Soupe Parfum, Daryn Wright, Domestic Intervention Co., Dunbar Pottery, DW Leatherworks, Erin Templeton, Eudaimonic, Excelsior Handmade Books, fancypop, Fortiv, Glass Glass, Gratitude Wrap, Hannah Victoria Locker, Hazel Meyer, Heike Royer, Jordan Lypkie, Julia Chirka, Kajola Morewood, Karabaza, Kerria Gray, Knitbone Ceramics, LACAR, Laleh Javaheri Jewelry, Lisa Beading, Loree Lane, Louise Reimer, LUPA Ceramics, Made by Elliot, Mahsa Farzi, Maiku Brando, Maria Ida Designs, MDW Jewelry, Mona Lisa Ali Ceramics, Moniker Press, Moonseed Herbals, Mother Snake, OHCE-ECHO, Olive Rose Studio, Paige Jung, Paperbacknote, reassembly, Routine Studio, Sibel Slakov, SINUN, softserve, Sonja Ahlers, Taylor Moon Ceramics, The Woods Spirit Co., Tony Dubroy, tuk + milo, Valérie d. Walker, WarmAndDrift, We Are Stories, Willow Ave., Yarn Advisor, and Yeniyeni.kr.

Presented with the support of Mount Pleasant BIA, The Woods Spirit Co., Oddity Kombucha, Tona Bakery & Café, 33 Acres Brewing Co, Tacofino, Please! Beverage Co, Super Thai, and Subo Bakes.

DeForrest Brown, Jr. and Angel Bat Dawid Alkebulan: Beyond Drexciya

Chicago-based musician and composer Angel Bat Dawid collaborated with Vancouver-based artist DeForrest Brown, Jr. on the presentation of a concert. Together, the musicians presented a mythic voyage, guiding audiences into a cosmic gateway rooted in Black mythos and ancestral memory. Improvising on electronics and clarinet, Dawid and Brown traversed sonically across multidimensional realities, to reclaim Alkebulan as the true cradle of Black civilization.

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



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1: Angel Bat Dawid and DeForrest Brown, Jr.
at Western Front, Dec 12, 2025.
Photo by Simone Chnarakis.

Jan 10 — Apr 4, 2026

Nina Davies: Image Syncers

A solo exhibition by London-based Canadian artist, Nina Davies. The exhibition responded to contemporary TikTok trends in which people mimic artificially-generated videos, with Davies reimagining this choreographic phenomenon as a tool to disrupt visual economies and open up alternative modes of meaning-making. The exhibition was accompanied by a text by Ruby Justice Thelot, and a conversation between Davies and Thelot at the opening, in which they discussed AI-generated imagery, choreography, the dissolution of reality, and the appeal of fakeness.

Presented with support from the Audain Foundation and Canada Council for the Arts.

Jan 19, 2026

Talk by Nina Davies

A public talk at Emily Carr University of Art + Design in which artist Nina Davies discussed the themes and questions guiding her practice across dance and video. She also shared a selection of past video works that led to the development of her exhibition *Image Syncers*.

Presented in partnership with Emily Carr University of Art + Design with support from the Canada Council for the Arts, the Government of Canada, and the Audain Foundation.

Jan 16, 17, 23 & 24, 2026

Nina Davies: Contacting Image Worlds

The performance extended Davies's exhibition, which centred on a video narrated through an episode of an invented podcast, *What's Sizzlin'*. In the episode, investigative journalist Teagan Carroll recounts her first encounter with an Image Syncer community at the Trio Comms Hall. The performance restaged this moment, with local performers Torien Cafferata, Kevyn Hu, Rebecca Margolick, and Simran Sachar acting as a group of Image Syncers rehearsing choreography that mimicked AI-generated renderings of human movement.

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

Feb 7 — Mar 7, 2026

DeForrest Brown, Jr., Steve Goodman (Kode9), and Jeremy Toussaint-Baptiste: Fugue Zones, ost

While in residence, artists DeForrest Brown, Jr., Steve Goodman (Kode9), and Jeremy Toussaint-Baptiste presented a live performance to open their audiovisual installation *Fugue Zones, ost*. The evening began with a performative lecture by Toussaint-Baptiste, delivered through a long-range acoustic



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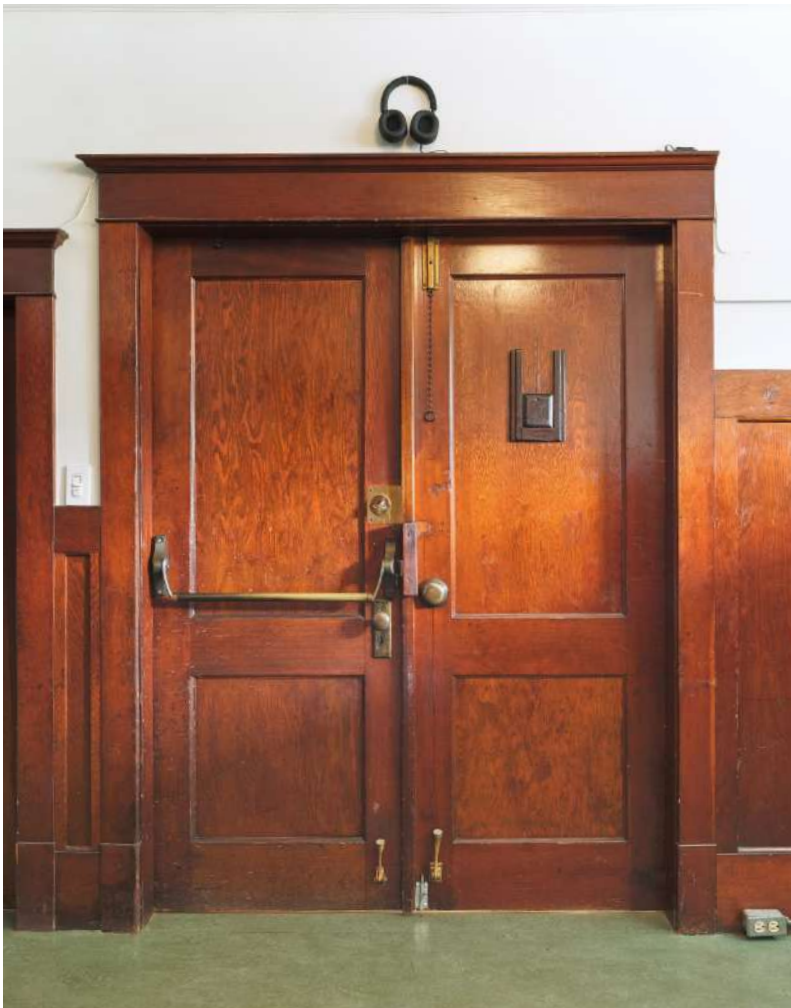
3

1: *Nina Davies: Contacting Image Worlds*, Jan 16, 2026. Photo by Rachel Topham Photography.

2: As above.

3: Nina Davies and Ruby Justice Thelot at Western Front, Jan 10, 2026.

Photo by Dennis Ha.



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3



4



2

1: DeForrest Brown, Jr., Steve Goodman (Kode9), and Jeremy Toussaint-Baptiste: *Fugue Zones*, ost, Feb 12 – Mar 7, 2026. Photo by Dennis Ha.
2-4: As above.



1



2



3

- 1: Bruno Zhu at Sweet Cereal Mountain, Mar 21, 2026. Photo by Rachel Topham Photography.
- 2: *Designing Human-Generated Gameplay for the Playbox™ v.0.1*, Apr 4, 2026. Photo by Dennis Ha.
- 3: As above.

device (LRAD), followed by new electronic compositions by Brown Jr. and Goodman, amplified into the space from adjoining rooms. Audiences were invited to move through the space, experiencing the spatial diffusion of sound and interacting with an ambisonic microphone at its centre.

Following this, the free multi-channel installation *Fugue Zones, ost* explored the fugue as musical form, psychological state, and literary strategy, using repetition, displacement, and transformation to bring sound, image, architecture, and the artists' contributions into circulation across the Grand Luxe Hall, adjoining rooms, and surrounding streets. Signals were delayed, rerouted, and imitated, while visual and sonic materials returned in altered forms.

Co-commissioned by Canary Test, Los Angeles with support from the Mike Kelley Foundation and Canada Council for the Arts.

Mar 17, 24 & 31, 2026

Torien Cafferata and A: Designing Human-Generated Gameplay for the Playbox™ v.0.1

A free workshop series led by multidisciplinary artists Torien Cafferata and A. Together with eight community participants—Inès Allegra, Neal Moignard, Angelo Moroni, Manuel Muñoz, Haruki Takeuchi, Zion Wang, Rafael Zen & Khalil Alomar (Why Whisper Studio)—the workshops explored input-output game poetics, or “controllography.” Rotating between roles as designers and human avatars, the participants used everyday materials to invent controllers, game mechanics, and avatar identities to create human-generated mini-games.

Mar 15, 2026

A Maior: Retail Vérité – Vancouverama

A free book launch and reading of *Retail Vérité: Vancouverama*, A Maior's second novella and the outcome of writing workshops at Western Front in February 2025. Through a blend of improvisation, LARPing, and speed dating, the workshop participants sketched the fictional characters, narrative, and setting for a supernatural mystery in real time. As a result, the collective writing process generated its own distinctive logic that navigates thoughts on commerce, fashion, and popular culture to draw a portrait of contemporary retail phenomena. The participants were James Albers, Kathy Feng, Manon Fraser, Fiona Glen, Tiziana La Melia, Ben Lickerman, Trey Le, August Mesic, Nina Ortiz, Paige Smid, Kiel Torres, and Yasmine Whaley-Kalaora.

Presented in partnership with Sweet Cereal Mountain.

Mar 26, 2026

Karen Ng: Backwards Blue

A concert by Toronto-based improviser Karen Ng, featuring music from her album *Backwards Blue* (2025), a collection of saxophone and electronics-centred compositions shaped by electroacoustic interpolation and exuberant sonics. For her performance at Western Front, Ng was joined by four local musicians Ruthie Ha, Gordy Li, Liam Murphy, and Tyson Naylor. Following the performance, Ng presented a talkback.

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



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- 1: Karen Ng at Western Front, Mar 26, 2026.
 2: As above.

Photos 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 2025 — 2026.

\$20,000+
The Audain Foundation
Western Front Foundation

Maria Ida Design
MDW Jewelry
Mona Lisa Ali Ceramics
Bruce Munro Wright

Valérie d. Walker &
Maya Soleil Lubell
Daryn Wright

Gailan Ngan
Melanie O'Brian
Carol Ptolemy
Sylvia Roberts
Carey Schaefer
Sibel Slakov
Tona Bakery & Cafe
Terrence & Lisa Turner
Ian Wallace &
Cindy Richmond
Francine Santos Wilson
Jason Wroblewski
Cornelia Wyngaarden
Gerri York

\$5,000+
Jane Irwin & Ross Hill
SOCAN Foundation

Jim Poole
reassembly
The Woods Spirit Co.
Nada Vuksic
Lisa Walker
WarmAndDrift

\$250+
Anonymous (2)
Grant Arnold
Gary Bell
Hank Bull
Lisa Cinar
Chips Collective
Brian DeBeck
Made By Elliot
Mahsa Farzi
Jane Henry
Yelyzaveta Karabaza

\$50+
Lea Allen
Randy Gledhill
Angeline Harkema
Judith Penner
John Martin Peters
Nancy Pollak
Carol Sawyer
Shyla Seller
Debra Sloan
Al McWilliams

\$3,000+
Ron Francis Regan

\$2,000+
Cloth Tone
Nicola Flossbach
Maiku Brando
Kajola Morewood
Ami Sangha

\$500+
Anonymous (1)
Maryon Adelaar
John Atkin
AxeWood Inc.
Claudia Beck
Laing Brown
Cathy Terepocki Ceramics
Christos Dikeakos
Tony Dubroy
Jane Ellison
erin templeton accessories
Corbie Fieldwalker
Stephanie French
Catriona Jeffries
Lupa Ceramics
Loree Lane
Justine Leavers
Jordan Lypkie
Hazel Meyer
Moniker Press
Moonseed Herbals
Mount Pleasant BIA
John & Helen O'Brian
Paperbacknote
Judy Radul
Louise Reimer
Sophie Slater
Michael Tims
Taylor Moon Ceramics
We Are Stories

LACAR
Amy Nugent
OHCE-ECHO
Heike Royer
Keith Wallace

\$1,000+
Anonymous (4)
Beem Credit Union
Sonja Ahlers
Jon Barton
Julia Chirka
Yeeun Choi
Dana Claxton
DW Leatherworks
Dunbar Pottery
Eudamonic
fancypop
Glass Glass
Tom Graff
Cora Hall
Corrina Hammond
Megan Hepburn
Laleh Javaheri
Paige Jung
Matt Kennedy
Kerria Gray Ceramics
Knitbone Ceramics
Glenn Lewis
Olivia Rose Mansveld

\$100+
Anonymous (1)
Glenn Alteen
Sonja Arntzen
Cathy Busby
Randy Cutler
Alan & Kitty Davies
Fortiv
Karen Henry
Michael Henry
Bill Jeffries
Caitlin Jones
Robert Kleyn
Kooky Koffee Ltd
Genevieve Lemarchand
Sarah Lightbody
Hannah Victoria Locker
Carol Mayer
Suzanne McMurray
Bryan Newsom

We also appreciate the gift of time from our volunteers:
Ciara Arnott
Emma Campbell
Carol Diaz
Catherine Fraser
Léonor Martinez
Aliza Nazir
Sascha Allie O'Neill
Rianna Richards
Alena Russell
Jasmina Simsone
Jess Stewart-Lee

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Vice President

Emma Lindquist
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Paul Bernhard
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Dennis Ha, Rachel Topham
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Quili Wu, Will Fitzsimmons
Videographers

Devin Chambers, Dave Hirst, Csaba Laszlo,
Fedor Mikhaily, Daniel Pickering, Hannah Rickards
Technicians

Treasurer's Report

I am pleased to present the annual financial report as treasurer of Western Front. This overview of financial results for 2025 — 2026 should be read alongside the audited financial statements, which include a qualified audit opinion and provide a full summary of Western Front's financial position as of March 31, 2026.

Statement of Financial Position

Western Front's statement of financial position continued to strengthen this past year. The organization ended the year with an unrestricted cash balance of \$18,347, in addition to \$393,995 in restricted cash earmarked for specific capital improvements and contingency.

Statement of Operations

Western Front's revenue continued to exceed \$1 million, reflecting the organization's growing operational health, innovative programming, and community relevance. Earned revenue from ticket sales, venue rentals, digitization services, and merchandise remained strong, with significant growth in donations and fundraising. Pivotal to this year's revenue growth was our annual community fundraiser, *Toque Craft Fair*, which continues to grow in both size and income generation. In addition, the Western Front Foundation's campaign to grow the endowment fund to \$500,000 is now reflected in stronger bank and endowment interest.

Alongside this revenue growth came an increase in expenses over the previous year, largely attributable to the cost of running *Toque Craft Fair* at a larger scale. Expenses were closely managed to maintain efficient operations while exercising financial caution.

Primary expense categories were:

1. Production: Artist fees, production and publicity expenses related to our programs accounted for 28.50% of expenditures.
2. Personnel: Staff salaries, wages, and benefits accounted for 28% of expenditures.
3. Physical Plant: Facility maintenance and operating costs, including repairs, utilities, property taxes, and insurance, accounted for 8% of expenditures.
4. Administrative: Fundraising, professional services, office supplies, and other administrative costs accounted for 26.5% of expenditures.

Western Front ended the fiscal year with a surplus of \$34,781, reflecting continued financial discipline and effective resource management.

Financial Sustainability and Governance

Western Front remains committed to financial sustainability, transparency, and accountability, following best practices in financial management, budgeting, reporting, and compliance and ensuring responsible stewardship of resources and the trust of our stakeholders and communities.

I thank the board for its fiduciary oversight, and executive and artistic director Susan Gibb and bookkeeper Maura Doherty for their diligence and attention to financial accounting and reporting.

Emma Lindquist
Treasurer

THE WESTERN FRONT SOCIETY
FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2026

INDEPENDENT AUDITORS' 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, 2026, and the statements of revenues and expenditures, changes in net assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, except for the 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, 2026, and the results of its operations and 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, our verification of these revenues was limited to the amounts recorded in the records of the Society, and we were unable to determine whether any adjustments might be necessary to fundraising revenue, excess of revenue over expenses, and cash flows from operations for the years ended March 31, 2026 and 2025, total assets as at March 31, 2026 and 2025, and net assets at the beginning and end of March 31, 2026 and 2025. Our audit opinion on the financial statements for the year ended March 31, 2025 was modified accordingly because of the possible effects of this limitation of scope.

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

Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of the financial statements in accordance with Canadian accounting standards for not-for-profit organizations, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the Society's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Society or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Society's financial reporting process.

INDEPENDENT AUDITORS' REPORT

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

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

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Society's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Society's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditors' 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 auditors' 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.

INDEPENDENT AUDITORS' REPORT

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.

- Significant deficiencies in internal control;
- Identified fraud or suspected fraud; and
- Other matters related to fraud that are, in our judgment, relevant to the responsibilities of those charged with governance.

Report on Other Legal and Regulatory Requirements

As required by the Societies Act of British Columbia, we report that, in our opinion, the accounting policies applied in preparing and presenting the financial statements in accordance with Canadian accounting standards for not-for-profit organizations have been applied on a basis consistent with that of the preceding year.

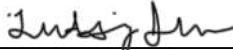
Manning Elliott LLP

Chartered Professional Accountants
Burnaby, British Columbia
September 19, 2026

THE WESTERN FRONT SOCIETY
STATEMENT OF FINANCIAL POSITION
AS AT MARCH 31, 2026

	General	Invested in Capital Assets	Internally Restricted	Total 2026	Total 2025
Assets					
Current					
Cash	\$ 239,620	\$ 303,389	\$ 62,067	\$ 605,076	\$ 573,166
Term deposits (Note 3)	-	-	331,928	331,928	281,077
Accounts receivable	11,779	-	-	11,779	51
Government remittances recoverable	165	-	-	165	9,784
Prepaid expenses and deposits	45,493	-	-	45,493	45,009
	297,057	303,389	393,995	994,441	909,087
CAPITAL ASSETS (Note 4)	-	2,179,525	-	2,179,525	2,225,316
INTANGIBLE ASSETS (Note 5)	-	389,751	-	389,751	410,264
	\$ 297,057	\$ 2,872,665	\$ 393,995	\$ 3,563,717	\$ 3,544,667
Liabilities					
CURRENT					
Accounts payable and accrued liabilities	\$ 49,199	\$ -	\$ -	\$ 49,199	\$ 36,540
Government remittances payable	9,545	-	-	9,545	7,021
Deferred contributions (Note 6)	219,966	-	-	219,966	210,518
Deferred contributions related to capital assets - current portion (Note 7)	-	63,420	-	63,420	61,533
	278,710	63,420	-	342,130	315,612
DEFERRED CONTRIBUTIONS RELATED TO CAPITAL ASSETS (Note 7)	-	1,462,378	-	1,462,378	1,504,627
	278,710	1,525,798	-	1,804,508	1,820,239
NET ASSETS	18,347	1,346,867	393,995	1,759,209	1,724,428
	\$ 297,057	\$ 2,872,665	\$ 393,995	\$ 3,563,717	\$ 3,544,667

ON BEHALF OF THE BOARD

 Director
 Director

THE WESTERN FRONT SOCIETY
STATEMENT OF REVENUES AND EXPENDITURES
FOR THE YEAR ENDED MARCH 31, 2026

	2026	2025
REVENUES		
Earned Revenues		
Admissions	\$ 5,694	\$ 6,225
Bank and endowment interest, and other	59,762	46,313
Co-production	39,374	107,412
Membership	107	130
Rentals	94,513	100,239
Sales	27,651	23,865
	227,101	284,184
Private Sector Revenue		
Donations	105,377	58,339
Fundraising	197,907	106,076
Private Sector Project Revenue		
Corporate sponsorship	5,826	500
Foundations	37,500	106,607
	346,610	271,522
Operating and Capital Grants		
Amortization of deferred contributions related to capital assets (<i>Note 7</i>)	60,362	60,509
BC Arts Council	67,710	67,710
British Columbia Direct Access Gaming	37,470	56,160
Canada Council	359,424	331,371
City of Vancouver	46,000	46,000
Department of Canadian Heritage	78,660	33,000
	649,626	594,750
	1,223,337	1,150,456

THE WESTERN FRONT SOCIETY
STATEMENT OF REVENUES AND EXPENDITURES *(continued)*
FOR THE YEAR ENDED MARCH 31, 2026

	2026	2025
EXPENSES		
Production		
Artists' fees and commissions	106,868	123,879
Production	179,273	205,911
Publicity	52,297	39,619
	338,438	369,409
Personnel		
Administrative salaries and benefits <i>(Note 9)</i>	102,432	103,570
Artistic program salaries and benefits <i>(Note 9)</i>	264,362	255,341
	366,794	358,911
Physical Plant		
Insurance	40,393	39,997
Maintenance	39,751	57,363
Occupancy	17,179	16,923
	97,323	114,283
Administrative		
Administration and professional fees	55,190	34,687
Bank charges	6,522	1,677
Fundraising	234,900	131,477
Memberships	185	488
Miscellaneous	5,655	11,090
Postage and telecommunications	3,029	2,896
Supplies and equipment maintenance	8,194	5,748
	313,675	188,063
Equipment		
Studio equipment expenses	865	2,683
Studio equipment maintenance	339	1,891
	1,204	4,574
Amortization - capital assets	50,609	52,387
Amortization - intangible assets	20,513	21,593
	1,188,556	1,109,220
EXCESS OF REVENUES OVER EXPENSES FOR THE YEAR	\$ 34,781	\$ 41,236

THE WESTERN FRONT SOCIETY
STATEMENT OF CHANGES IN NET ASSETS
FOR THE YEAR ENDED MARCH 31, 2026

	General	Invested in capital assets	Internally Restricted	Total 2026	Total 2025
NET ASSETS - BEGINNING OF YEAR	\$ 77,624	\$ 1,352,809	\$ 293,995	\$ 1,724,428	\$ 1,683,192
Excess of revenues over expenses	34,781	-	-	34,781	41,236
Transfer (Note 2(a))	(100,000)	-	100,000	-	-
Amortization of tangible capital assets	50,609	(50,609)	-	-	-
Amortization of intangible capital assets	20,513	(20,513)	-	-	-
Amortization of deferred contributions related to capital assets	(60,362)	60,362	-	-	-
Purchase of capital assets	(4,818)	4,818	-	-	-
NET ASSETS - END OF YEAR	\$ 18,347	\$ 1,346,867	\$ 393,995	\$ 1,759,209	\$ 1,724,428

THE WESTERN FRONT SOCIETY
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED MARCH 31, 2026

	2026	2025
OPERATING ACTIVITIES		
Excess of revenues over expenses for the year	\$ 34,781	\$ 41,236
Items not affecting cash:		
Amortization of capital assets	50,609	52,387
Amortization of intangible assets	20,513	21,593
Amortization of deferred contributions related to capital assets	(60,362)	(60,508)
	45,541	54,708
Changes in non-cash working capital:		
Accounts receivable	(11,728)	15,963
Government remittances recoverable	9,619	(2,432)
Government remittances payable	2,524	(310)
Prepaid expenses and deposits	(484)	4,510
Accounts payable and accrued liabilities	12,659	(21,369)
Deferred contributions	9,448	45,518
	22,038	41,880
Cash flows from operating activities	67,579	96,588
INVESTING ACTIVITIES		
Purchase of capital assets	(4,818)	(250,407)
Net change in term deposits	(50,851)	(3,665)
	(55,669)	(254,072)
FINANCING ACTIVITY		
Deferred contributions related to capital assets received	20,000	295,000
INCREASE IN CASH FLOW DURING THE YEAR	31,910	137,516
Cash, beginning of year	573,166	435,650
CASH, END OF YEAR	\$ 605,076	\$ 573,166

THE WESTERN FRONT SOCIETY
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2026

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. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

The financial statements were prepared in accordance with Canadian accounting standards for not-for-profit organizations (ASNPO) and, in management's opinion, with consideration of materiality and within the framework of the following accounting policies:

(a) Fund Balances

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 accumulated amortization and funds restricted for capital assets. The assets are used in carrying out of the general operations of the Society.

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

The Board of Directors internally restricted \$393,995 (2025 - \$293,995) to be allocated as follows: \$275,000 to be used for capital expenditures, \$100,000 to be used for contingency purpose, and \$18,995 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.

During the year, \$100,000 (2025: \$3,308) was transferred from the general fund to the internally restricted fund for capital asset purchases for future years.

(b) 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. Significant areas requiring the use of management estimates relate to the determination of useful life of capital assets and intangible assets used for computing amortization, the measurement of deferred contributions, deferred contributions related to capital assets and the amounts recorded as accrued liabilities.

THE WESTERN FRONT SOCIETY
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2026

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (*continued*)

(c) Capital assets

Capital assets are stated at cost or deemed cost less accumulated amortization and are amortized over their estimated useful lives on a declining balance basis at the following rates and methods:

Building	39 years	straight-line method
Equipment	20%	declining balance method
Computer hardware	50%	declining balance method
Network equipment	30%	declining balance method

The Society's policy is to record a write-down to a capital asset's fair value or replacement cost when conditions indicate that a capital asset is impaired. Such conditions include when the capital asset no longer contributes to the Society's ability to provide goods and services or when the value of future economic benefits or service potential associated with the capital asset is less than its net carrying amount. Write-downs are recognized as an expense in the statement of revenue and expenditures and are not reversed.

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

(d) Intangible assets

Intangible assets are recorded at cost. The Society's intangible assets consist of a database archive.

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 at a rate of 5% per year.

The Society reviews the carrying value of intangible assets at each reporting date for indicators of impairment. When such indicators exist, the asset is written down to the lesser of its carrying amount and its fair value or replacement cost, as applicable.

(e) 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. 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 received for the acquisition of capital assets are deferred and amortized to revenue on the same basis that the related property and equipment are amortized.

Admissions, rentals, sales, co-production, membership and other earned revenue are recognized as revenue when the services have been provided and when significant risks and rewards of ownership for the goods sold have transferred to the purchaser, when the amount can be reasonably estimated and when amounts have been paid or collection is reasonably assured.

THE WESTERN FRONT SOCIETY
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2026

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (*continued*)

(f) Contributed Services and Materials

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.

(g) Financial Instruments

Measurement of financial instruments

The Society measures its financial assets and financial liabilities at fair value at the acquisition date, except for financial assets and financial liabilities acquired in related party transactions. Transaction costs related to the acquisition of financial instruments subsequently measured at fair value are recognized in the statement of revenues and expenditures. The carrying amounts of financial instruments not subsequently measured at fair value are adjusted by the amount of the transaction costs directly attributable to the acquisition of the instrument. The Society's financial instruments consist of cash, accounts receivable, term deposits and accounts payable.

The Society subsequently measures all of its financial assets and financial liabilities at amortized cost.

Impairment

Financial assets measured at amortized cost are assessed for indications of impairment at the end of each reporting period. If impairment is identified, the amount of the write-down is recognized as an impairment loss in excess of revenue over expenditures. Previously recognized impairment losses are reversed when the extent of the impairment decreases, provided that the adjusted carrying amount is no greater than the amount that would have been reported at the date of the reversal had the impairment not been recognized previously. The amount of the reversal is recognized in the statement of revenue and expenditures.

Transaction costs

The Society recognizes its transaction costs in deficiency of revenues over expenditures in the period incurred. However, financial instruments that will not be subsequently measured at fair value are adjusted by the transaction costs that are directly attributable to their origination, issuance or assumption.

3. TERM DEPOSITS

The Society holds term deposits with Canadian chartered banks. These deposits bear interest at rates ranging from 2.75% to 3.15% and maturing on July 1, 2026. The term deposits are recorded at cost plus accrued interest, which approximates fair value.

At March 31, 2026, the carrying value of the term deposits was \$331,928 (2025 – \$281,077). Interest income of \$11,867 (2025 – \$12,564) was recognized in the statement of revenues and expenditures.

THE WESTERN FRONT SOCIETY
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2026

4. CAPITAL ASSETS

	Cost	Accumulated amortization	2026 Net book value	2025 Net book value
Land	\$ 1,239,052	\$ -	\$ 1,239,052	\$ 1,239,052
Building	983,416	139,229	844,187	863,894
Equipment	531,621	440,226	91,395	114,244
Computer hardware	44,714	42,721	1,993	3,985
Network equipment	28,986	26,087	2,898	4,141
	\$ 2,827,789	\$ 648,263	\$ 2,179,525	\$ 2,225,316

5. INTANGIBLE ASSETS

	2026	2025
Archive database	\$ 478,512	\$ 478,512
Accumulated amortization	(88,761)	(68,248)
	\$ 389,751	\$ 410,264

THE WESTERN FRONT SOCIETY
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2026

6. 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:

	2026	2025
Deferred contributions, beginning of year	\$ 210,518	\$ 165,000
Add: amounts received during the year:		
Audain Foundation	-	24,000
BC Arts Council	67,710	67,710
BC Gaming Branch	45,000	45,000
Canada Council	343,460	398,230
Canadian Heritage	46,750	-
City of Vancouver	46,000	46,000
Library and Archives Canada	23,660	-
Anonymous	-	100,000
Other	63,633	45,250
Less: amounts recognized as revenue in the year	(626,765)	(680,672)
	\$ 219,966	\$ 210,518
Deferred contributions consist of the following		
	2026	2025
Audain Foundation	\$ -	\$ 24,000
BC Arts Council	67,710	67,710
BC Gaming Branch	7,530	-
Canada Council	17,894	33,858
City of Vancouver	46,000	46,000
Other	80,832	38,950
	\$ 219,966	\$ 210,518

THE WESTERN FRONT SOCIETY
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2026

7. DEFERRED CONTRIBUTIONS RELATED TO CAPITAL ASSETS

Deferred contributions related to capital assets for the year are as follows:

	2026	2025
Beginning balance	\$ 1,566,160	\$ 1,328,669
Add: Contributions		
Canada Council	-	17,000
City of Vancouver	20,000	31,000
BC Arts Council	-	250,000
Less: Amounts amortized to revenue	(60,362)	(60,509)
	1,525,798	1,566,160
Less: Current portion	(63,420)	(61,533)
	\$ 1,462,378	\$ 1,504,627

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

	2026	2025
Balance, beginning of year	\$ 87,821	\$ 90,662
Less: Amounts amortized to revenue	(2,841)	(2,841)
Balance, end of year	84,980	87,821
Less: current portion	(2,841)	(2,841)
Long-term portion	\$ 82,139	\$ 84,980

8. WESTERN FRONT ENDOWMENT FUND AND DJ BROWN MEMORIAL FUND

The Western Front Endowment Fund, which includes the DJ Brown Memorial Fund, is held and administered by the Vancouver Foundation. Under the terms of the agreement with the Foundation, amounts contributed to the Fund become the property of the Foundation and, accordingly, are not recognized as assets in these financial statements. The contributed capital and estimated market values of the Fund are as follows:

	2026	2025
Contributed Capital	\$ 501,591	\$ 482,208
Market Value	\$ 589,830	\$ 571,567

The interest earned is payable to the Western Front Society for general operations. During the year the Society contributed \$6,000 (2025 - \$10,200) to the Fund. In addition, other entities contributed \$13,383 (2025 - \$6,350) to the fund during the year.

THE WESTERN FRONT SOCIETY
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2026

9. DIRECTOR, EMPLOYEE, AND SUBCONTRACTOR REMUNERATION

The B.C. Societies Act requires the Society to disclose the remuneration paid to directors during the year and the remuneration paid to all employees and contractors whose remuneration during the year was at least \$75,000.

During the year, one employee was paid \$101,000 (2025: one employee for \$83,692). No remuneration was paid to directors in the years ended March 31, 2026 and 2025.

10. FINANCIAL INSTRUMENTS

The Society is exposed to various risks through its financial instruments and has a comprehensive risk management framework to monitor, evaluate and manage these risks. The following analysis provides information about the Society's risk exposure and concentration as at March 31, 2026. The Society is not exposed to any material concentration of risk and there has been no significant change in the risk exposures from the prior year.

Credit risk

Credit risk arises from the potential that a counter party will fail to perform its obligations. The Society is exposed to its accounts receivable. The Society maintains, if deemed necessary, provision for potential credit losses, and any such losses to date have been within management's expectations, as the majority of receivables are from government sources. No allowance for doubtful accounts was deemed necessary at March 31, 2026 and March 31, 2025.

Liquidity risk

Liquidity risk is the risk that an entity will encounter difficulty in meeting obligations associated with financial liabilities. The Society is exposed to this risk mainly in respect to its accounts payable. The Society reduces its exposure to liquidity risk by ensuring that it documents when authorized payments become due and monitors its cash balances and cash flows generated from operations against its anticipated, committed, and contemplated outflows. The Society has anticipated that its cash reserves and investments will adequately minimize liquidity risk.

Market risk

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices. Market risk comprises three types of risk: currency risk, interest rate risk and other price risk.

Currency risk

Currency risk is the risk to the Society's earnings that arise from fluctuations of foreign exchange rates and the degree of volatility of these rates. The Society is not exposed to foreign currency exchange risk on its financial instruments.

Interest rate risk

Interest rate risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market interest rates. The Society is exposed to interest rate risk primarily on its term deposits. The fair market value and related investment income stream from these investments will fluctuate according to changes in interest rates, among other factors. In seeking to minimize the risks from interest rate fluctuations, the Society manages exposure through its normal operating and financing activities and by being conscious of market rates when investing.

THE WESTERN FRONT SOCIETY
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2026

10. FINANCIAL INSTRUMENTS *(continued)*

Other price risk

Other price risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices (other than those arising from interest rate risk or currency risk), whether those changes are caused by factors specific to the individual financial instrument or its issuer, or factors affecting all similar financial instruments traded in the market. The Society is not exposed to other price risk.

11. ECONOMIC DEPENDENCE

The Society is economically dependent on funding from government organizations. For the year ended March 31, 2026, approximately 51% (2025 – 57%) of the Society's operating revenues were derived from various government grants. A significant reduction in government funding could adversely affect the Society's ability to maintain its current level of operations.

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.