

ANNUAL REPORT | 2013-2014
NEW BRUNSWICK ARTS BOARD



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NEW BRUNSWICK ARTS BOARD
SEPTEMBER 2014



Arts Board Executive	Chair	Pierre McGraw, Pokemouche
	1st Vice Chair	Gwyneth Wilbur, Elmsville
	2nd Vice Chair	Nathalie Cyr-Plourde, Edmundston
	Secretary Treasurer	Chet Wesley, Fredericton

Members	Denis Lanteigne, Caraquet
	Matthew Pearn, Quispamsis
	Monica Adair, Saint John
	Deborah McCormack, Saint John
	Tim Borlase, Pointe du Chêne
	Nisk Imbeault, Moncton
	Alex McGibbon, Gagetown
	Cynthia Sewell, Pabineau First Nation

Executive Director	Akoulina Connell (ex officio)
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Tourism, Heritage and Culture	Alain Basque, Assistant Deputy Minister (ex officio)
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Committees	Programs and Juries:
	Nisk Imbeault (Chairperson), Pierre McGraw (ex officio), Tim Borlase, Denis Lanteigne, Monica Adair, Alex McGibbon

	Communications:
	Matthew Pearn (Chairperson), Tim Borlase, Chet Wesley, Cynthia Sewell

	Education:
	Gwyneth Wilbur (Chairperson), Tim Borlase, Cynthia Sewell, Nathalie Cyr-Plourde, Deborah McCormack,

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Mandate

The New Brunswick Arts Board is an arm’s-length arts funding agency with a legislated mandate to:

- Facilitate and promote the creation of art;
- Facilitate enjoyment, awareness, and understanding of the arts;
- Advise the government on arts policy;
- Unify and speak for the arts community; and
- Administer funding programs for professional artists.

The New Brunswick Arts Board (NBAB) was established in 1989 as part of the New Brunswick government’s fine arts policy: The New Brunswick Arts Board Act was assented to on November 9, 1990, and came into force on June 13, 1991. This act was amended in 1999 (An Act to Amend the New Brunswick Arts Board Act) in order to extend the autonomy and areas of responsibilities of the New Brunswick Arts Board.

The New Brunswick Arts Board is composed of twelve members, balancing gender, the five regions of the province, the various linguistic and First Nations communities, as well as the various artistic disciplines.

Message from the Chair

I started in this great organization in 2011 as a regular board member from the Acadian Peninsula region, offering representation for classical music. A little intimidated at first, I quickly felt confident after my first meeting. People around the table had a common vision where the artist, without exception, was at the heart of every decision. More recently, I accepted the position of Chair of the New Brunswick Arts Board (**artsnb**) to contribute to the advancement of artists and our culture. I must thank the outgoing Chair, Tim Borlase, for the work that has been completed and the work that has begun. You have worked hard towards the advancement of culture in New Brunswick.

As the new Chair, I would like to think that our vision and mission are never far from our decisions. We must never forget that we are at the service of New Brunswick artists, regardless of language or ethnicity. Each artist must shine so that our province is seen as a model of cultural success in the eyes of our peers.

Visit to artsnb office

Last October, I went to meet the various employees who make up the **artsnb** team and was able to familiarize myself with the different projects being undertaken. I would like to thank Akoulina Connell and the employees for their patience and generosity during my visit. You make a great team.

Lieutenant-Governor’s Awards

My first official duty as Chair was to serve as Master of Ceremonies at the Lieutenant-Governor’s Awards ceremony last November. The ceremony took place at Old Government House. The winners this year were: Jenny Munday for High Achievement in Performing Arts, Janice Wright Cheney for High Achievement in Visual Arts, and Melvin Gallant for High Achievement in French Language Literary Arts. I want to congratulate the winners for the wonderful work they have accomplished, a great value bequeathed to artists to come. Also, I thank the Honourable Minister Trevor Holder for his presence and our host, the Honourable Lieutenant Governor Graydon Nicholas. The evening was a success.



First meeting for the working group on the status of the artist

I attended the first meeting on the status of the artist held by the Honourable Minister Trevor Holder. At this meeting, we received a report about the forum on the professional status of artists in New Brunswick and discussed the proposed procedure and roles of the various stakeholders present.

Meeting with the Honourable Trevor Holder and Greg Lutes

In January, I had a meeting with the Minister and his Deputy, Greg Lutes, to introduce myself as the new Chair. The meeting was very friendly and we discussed pending issues. I would like to thank the Minister and the Deputy for taking the time to see me.

Campaign to raise private funds for the year 2014–2015

The Board has decided to support a fundraising campaign to raise private funds. A positive first meeting was held with the firm KMA Consultants this spring. Since the province is facing fiscal challenges because of the deficit, and **artsnb** has had little to no growth in its budget, we must find a solution to address the problem of stasis given the rise in cost of living. As our mission is to promote culture and support artists, it is essential that our programs are consistent with economic realities. That is why we decided to meet our mission with this campaign for private funding.

Petapan: First Light Symposium for Indigenous Art

I had the honor of participating in the first Steering Committee for the symposium, which included indigenous representatives from across Atlantic Canada and the Chairs and Executive Directors of **artsnb**, NLAC, ArtsNS, PEIAC. The meeting was held in Dieppe in January. I am proud to announce that the symposium will be held August 15-17 at Millbrook First Nation near Truro, Nova Scotia. The realization of this symposium is made possible through the collaboration of the four independent arts boards in Atlantic Canada and the Canada Council for the

Arts. Special thanks go to the Department of Tourism, Heritage and Culture, who provided financial support to ensure New Brunswick’s participation. I would like to thank each member of the Steering Committee for their work. This symposium will provide a meeting place for Aboriginal artists from across Atlantic Canada. Our financial partners are: The Canada Council for the Arts for an amount of \$40,000; \$50,000 from the Newfoundland and Labrador Arts Council; \$50,000 from Arts Nova Scotia; \$20,000 from the Prince Edward Island Council of the Arts; and \$50,000 from the New Brunswick Arts Board (\$40,000 of which came from the Department of Tourism, Heritage and Culture’s Strategic Development Fund).

Pierre McGraw
Chair, **artsnb**
2013–2014

Message from the Executive Director

At a conference this year, someone remarked that we are not living in an age of change, but in a change of ages. This statement resonates deeply as I listen to the news, engage with the community, participate in collective work with peers, and observe the work we are doing at **artsnb** and how we are achieving it.

Buzzwords are everywhere. As much as we might dislike jargon, popular terms mark a change in the wind — and ultimately a changing narrative to valorize the role of arts and culture in society. We hear these words bandied about almost constantly: finite resources, sustainable practice, collaborative method, cross-sectorial development, capacity building, innovation, acceleration, cross-pollination, and hybridization.

There has always been tension between the raw experimental power of art for art’s sake and the pragmatic, sometimes harsh reality of making one’s living through one’s art practice. With a proliferation in new technologies, much is changing. As a public arts funder, traditionally the evolution in arts practice has moved at a fairly even pace. With the quickening pulse of change, **artsnb** finds itself stepping up its pace of response in programming. Our Programs and Juries Committee always has an overflowing agenda. We’re seeing change in practice due to technological shifts in every arts practice and we’re doing our best to respond accordingly.

The demography of our province is shifting, with a growing percentage of the population 65 and older. And we’re not exactly the cutting figure among Canadian provinces for attracting and retaining newcomers. The national average of immigrants to the general population is 1 in 5. In New Brunswick, it is 1 in 33, and we struggle to retain those we manage to attract. At **artsnb**, we believe that arts and cultural programming has a role to play in addressing quality of life and social engagement questions for our more experienced citizens. We are also confident that by initiating new partnerships and programming innovations we can open more expressive space for newcomers so that they see themselves reflected back. An expressive citizen is an engaged citizen, and once people are engaged they have every reason to stay.

Through the discipline-specific meetings we have held for Visual Arts, Theatre, and Fine Craft (other disciplines will be convened in the coming





months), we have heard loud and clear that one of the biggest hurdles artists face is accessing opportunities outside New Brunswick — be that professional development for a particular practice, networking opportunities, or developing new markets for work produced here. In order to get New Brunswick on the map, we need to find new ways to facilitate strategic globetrotting. We have been exploring who might be strategic partners: the Department of Economic Development; the Population Growth division of the Department of Post-Secondary Education, Training and Labour; the New Brunswick Council on Research and Innovation; the Deshpande Foundation; universities; the Atlantic Aging Institute; and the NB Innovation Foundation. If resources are tight in New Brunswick, then it is time for all to identify how we can partner to achieve common goals through new methods that valorize the role of the artist as a catalyst for change in our society.

The collaborative work done in the past year on roundtables for the renewed Cultural Policy, the Cultural Human Resources Development work group, and the New Brunswick Social Policy Research Network marks a shift in New Brunswick: arts and culture is coming into its own and is better understood by government and society at large as a key ingredient for building a healthy society and vibrant economy.

An age of change is a time of opportunity. In a world of competing narratives online and off, artists are experts in self-expression in every medium. Knowing our province’s creative force, I find myself feeling optimistic despite the fiscal challenges our province faces. I feel hopeful, too, that the momentum, awareness, capacity building, and programming our Circle of Elders and Aboriginal Outreach Officers have done is making headway.

And now for thanks. Thanks to the hardworking board members at **artsnb**, who dream collectively and plan pragmatically. Kudos for a job well done to departing Chair, Tim Borlase, and a warm welcome to incoming Chair, Pierre McGraw — it has been a seamless transition. Thanks, too, to the hardworking members of our standing committees:

our Circle of Elders and Youth Commission. And of course my deepest gratitude to the team of professionals and colleagues who keep our programs running, our outreach alive, our communications lines open, and the office motor running. It has been an exceptional year. Cheers!

Akoulina Connell
Executive Director, artsnb
2013–2014



Activities 2013-2014

Nominations

During the year, the composition of **artsnb** has remained fairly stable, with the sole addition of Alex McGibbon of Gagetown to the board. Tim Borlase finished his term as Chair and Pierre McGraw was elected as the new Chair. The current executive consists of Pierre McGraw, Chair; Gwyneth Wilbur, 1st Vice Chair; Nathalie Cyr-Plourde, 2nd Vice Chair; and Chet Wesley, Secretary Treasurer.

Board Activities

The Board held two business meetings and their Annual General Meeting during the last fiscal year (FY). One business meeting (June 2013) was graciously hosted in Tracadie-Sheila. The other business meetings, (January 2014) and a board meeting and Annual General Meeting (AGM, September 2013), were held in Fredericton.

Executive

The Executive Committee met several times during the year. The Executive Director and the Secretary Treasurer (on behalf of our Chair) participated in the national meeting of the Canadian Public Art Funders (CPAF), which was held in Banff in November.

Finance

FY 2013-2014 ended with a deficit of \$32,692. This deficit is due in part to expenses related to the 2013 fire and a foreseen investment in **artsnb**’s digital transition.

Programs

Funds for **artsnb**’s programs are awarded through juries of professional artists. During the past year, a total of 74 jurors from across the province and Canada took part in 13 juries at our board offices as well as across the province by teleconference. The Creation Program, Documentation Program and the Lieutenant-Governor’s Awards continue

to be juried in a by-discipline peer-review format, while **artsnb**’s remaining programs function with multidisciplinary juries. The board would like to thank all jurors for their dedication to the peer-review system.

The Program and Juries Committee has continued to work with the Program Officers to streamline the funding programs and to oversee the jury process. The goal is to make our programs as responsive and accessible to the needs of our clientele as possible.

Year One of Strategic Plan

This past year marked the first year of execution of **artsnb**’s new Strategic Plan. The Action Plan items accomplished in FY 2013–2014 include:

Partnership and Resources

Through an Aboriginal Youth Internship Program grant from the Joint Economic Development Initiative (JEDI), we hired two part-time Aboriginal Outreach Officers: Natalie Sappier and Katie Nicholas. They have visited 14 of 15 First Nations communities so far, delivering workshops on **artsnb**’s programs and on how to prepare a strong grant application to over 170 artists. Funding has also been secured and planning is well under way for Petapan: First Light Indigenous Arts Symposium, thanks to the Atlantic Public Art Funders (APAF), the Canada Council for the Arts, and strategic funding from the NB Department of Tourism, Heritage and Culture. This is a groundbreaking initiative for Atlantic Canada! The APAF Creative Residency program is also in place, facilitating networking and exchange between artists in Atlantic Canada.

Capacity Building

A new component for Professionalization and Promotion is ready to be added to the Career Development program in FY 2014-2015. Work has continued towards Status of the Artist Legislation and to secure stable funding for Aboriginal programming. Equity research has been com-



piled so that as an organization we have a clear sense of our province’s demography, improving our ability to be responsive to the future needs of the province’s population.

Relevant Programming

Discipline-specific meetings were held for stakeholders in Contemporary Visual Arts, Fine Craft, and Theatre, and next year more disciplines will be convened. These meetings are to discuss the opportunities and challenges facing each discipline and to identify a short list of tangible goals and strategies to achieve these goals. The digital transition is near completion. Workshops were delivered in Saint John to staff from Prude, Settlement Services, and the Saint John Multicultural and Newcomers Resource Centre. **artsnb** also participated in the province’s five Cultural Human Resources roundtable meetings.

Engagement

Tripartite meetings (which assembles public and private funders from the municipal, provincial, and national levels) were held in Bouctouche, Dieppe, and Saint John. Work wrapped up for the editorial committee of the Cultural Policy Renewal work group. To encourage further cross-sectorial engagement, **artsnb** partnered with Planet Hatch in Fredericton, a tech incubator, to deliver a marketing workshop that was open to professionals from the arts and technology sectors. **artsnb** is now active on 6 social media platforms, so workshops, opportunities, community events, etc. were publicized through these channels.

artsnb has also been working with the Department of Economic Development, the New Brunswick Council on Research and Innovation, the Pond-Deshpande Centre, UNB, and the NB Innovation Foundation to examine how the arts and culture sector can be better integrated into the province’s Innovation Agenda, which is based on that of Finland (a model that includes a strong arts and culture sector). **artsnb** also participated community consultations on arts and culture in Saint John and Fredericton, and in

work groups for Culture Days, Brilliant Labs/Labos Brilliant, and a Social Policy Development Weekend hosted by the New Brunswick Social Policy Research Network.

Several key conferences and symposia were attended over the past year as well, providing cross-sectorial awareness locally; insight into arts and cultural development best practices internationally; adaptive and innovative practices for leaders of cultural organizations and institutions; and a deeper knowledge of the underpinnings of cultural policy development in Canada:

- Engage 2013 in Saint John
- INNOV8: A Forum on Accelerating Innovation (Panelist: The Intersection of Art, Industrial Design, and Innovation) in Saint John
- Walter Gordon Symposium (reviewing the Massey Commission after 50 years) at U of T
- 6th World Summit on Arts and Culture IFACCA in Chile
- HEC Leadership Nouveau Conference in New York
- Maine International Conference on the Arts in Orono
- artsnb** hosted the CPAF professional development meeting for Visual Arts and Fine Craft in Fredericton
- CPAF Strategic Development Meeting for EDs: On Leadership and Vision
- CPAF AGM - Banff Centre for the Arts Leadership for Change: A New Value Proposition for Public Funding to the Arts
- National Forum on Literary Arts, Montreal
- CPAF discipline-specific meeting for program officers on Theatre in Winnipeg



Equity

The **artsnb** Youth Commission drafted a new strategic plan. The Circle of Elders convened twice, and three members are also active on the Steering Committee for Petapan: First Light Indigenous Art Symposium. A new member of the Circle of Elders was welcomed: Margaret Paul (Passamaquoddy). **artsnb**’s Aboriginal Outreach Officers met with our Circle of Elders to broaden and deepen our consultative network. The Department of Tourism, Heritage and Culture’s program officers also met with our Outreach Officers to provide orientation of the programming offered by the Department. A meeting was held with the Population Growth division of the Department of Post-Secondary Education, Training and Labour (PETL) to discuss potential partnership opportunities to improve the qualitative experience and retention rates for newcomers.

Lieutenant-Governor’s Awards for High Achievement in the Arts

The fifth year of the Lieutenant-Governor’s Awards for High Achievement in the Arts was a great success. Three \$20,000 prizes were awarded to Melvin Gallant of Grand-Barachois for French Language Literary Arts, Jenny Munday of Sackville for Performing Arts, and Janice Wright Cheney of Fredericton for Visual Arts. These awards honour professional artists who have achieved a high level of excellence in their professional artistic discipline in New Brunswick. **artsnb** would like to thank the Honourable Graydon Nicholas and his hard-working staff for helping make this a memorable event.

Operations

The staff of **artsnb** performed wonderfully in FY 2013–2014. Program Officers attended the CPAF discipline-specific meetings in Visual Arts/Craft that were hosted by **artsnb** in Fredericton and a meeting on Theatre in Winnipeg.

FY 2013–2014 saw a lot of changes in the office and staff at **artsnb**. We have also settled into our new offices located on the second floor of 649 Queen Street. Justine Koroscil was hired as our Director of Administration, Katie Nicholas and Natalie Sappier were hired as our Aboriginal Outreach Officers, and Joss Richer is our new Program Officer, who will be working in partnership with Vanessa Moeller to run **artsnb**’s programming. Marie-Claude Hébert joined us for half a year in Marketing/Communications/Translation, to replace Nathalie Rayne who was away on maternity leave. Gary Belding has joined the team on a part-time contract to do accounting for **artsnb**.

With considerable effort, **artsnb** staff produced the annual report, organized the Lieutenant-Governor’s Awards for High Achievement in the Arts, and have been very active in their everyday activities, providing constant support to the Executive Director as well as the board. The efforts and devotion of Vanessa Moeller, Deputy Director; Nathalie Rayne, Director of Communication, Marketing, and Translation; Justine Koroscil, Director of Administration; Joss Richer, Program Officer; Katie Nicholas and Natalie Sappier, Aboriginal Outreach Officers; and Gary Belding, Accounting are truly appreciated.



Pierre-Paul Savoie, PPS DANSE, DANCE

DansEncorps – Artist in Residence

After taking a break from creating pieces for young audiences in 2007, the company DansEncorps launches into work on a new piece with the choreographer Pierre-Paul Savoie, inspired by the tales of Jacques Prévert.

To have a French artist in residence here, in New Brunswick, is greatly appreciated by the permanent team. Chantal Cadieux, artistic director, notes: “The choreographer has chosen stories that performers put in motion. The interaction between the choreographer and the dancers all combine to compose a work of 50 minutes combining dance, speech and music.”

Since the project is aimed at school groups, there is an added educational element. “In addition to the concern for the literature, we will provide young people an artistic adventure that will stimulate their imagination.”

The artistic achievements of Pierre-Paul Savoie are a source of inspiration for the company which can only lead to future artistic contacts and allow greater visibility. “It’s like a breath of fresh air that allows us to discover new paths.”

< Facing Page:
Compagnie DansEncorps; *Allons-y*;
Dancers: Chantal Cadieux et Estelle Dupuis
Photographer: Gilles Landry



Photographer: Rolline Laporte

“It’s like a
breath of fresh
air that allows us
to discover new
paths.”



“My goal was never to achieve a technical feat. My goal has always been to evoke a time, a situation between people; an energy of a particular time in a particular place.”

Élisabeth Marier, CRAFT

CREATION — Category A
La couleur du lieu

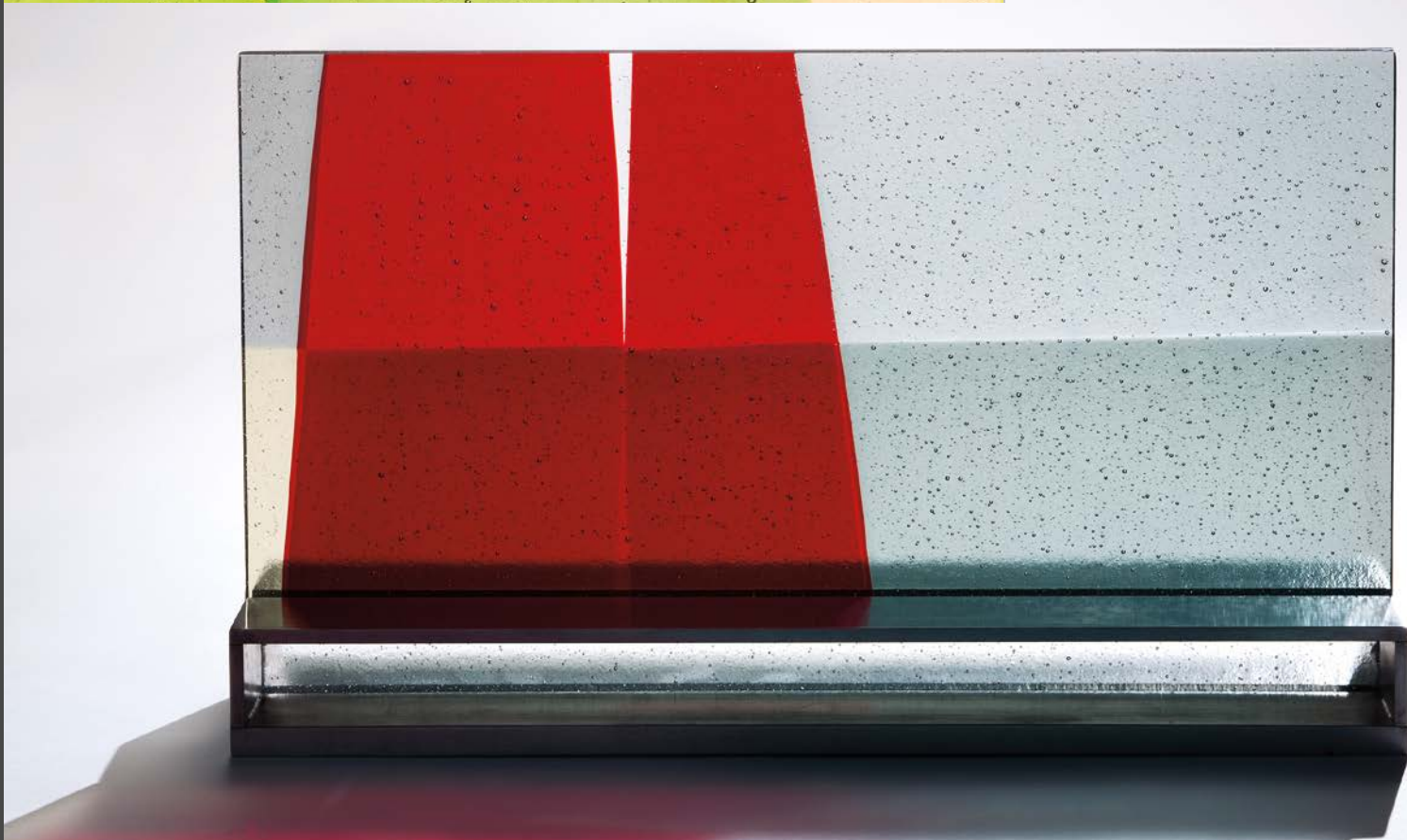
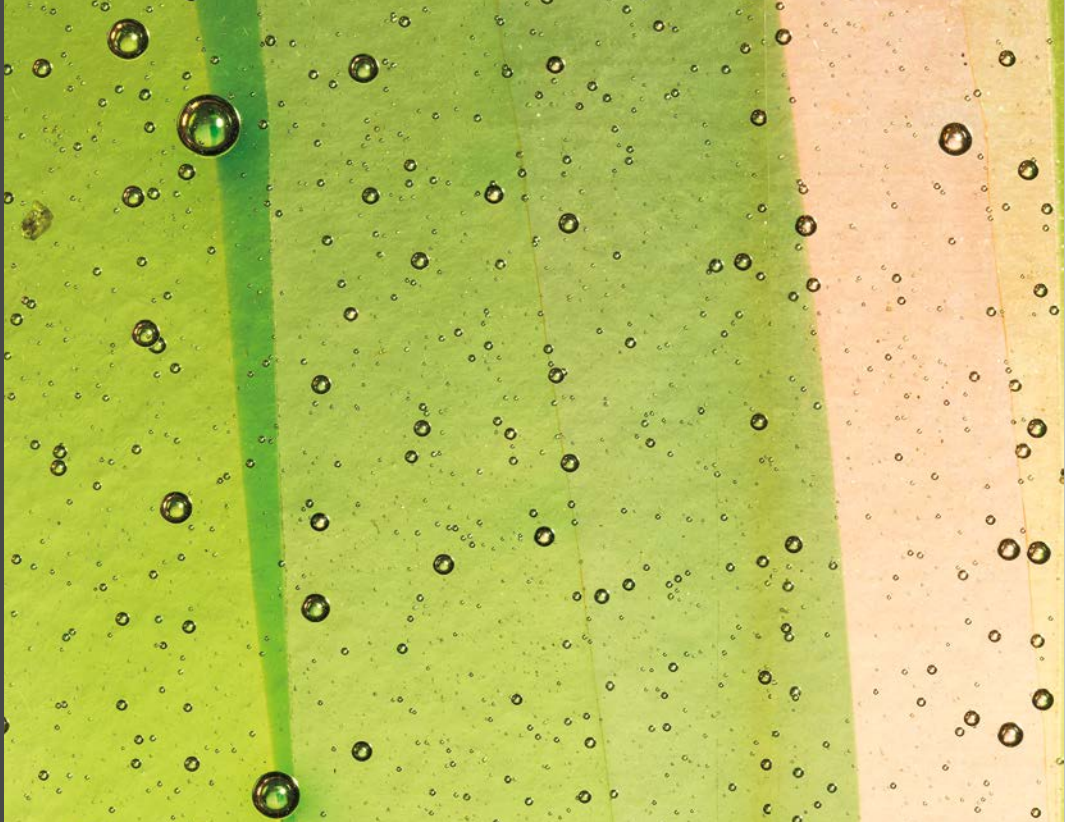
Several of Élisabeth Marier’s past works were created without colour, just glass — where the work is connected to the form in a given space. In recent years, she began to develop a parallel series in which she wanted to explore her composition work in relation with colour. *La couleur du lieu* (*The Colour of the Location*) is research of similar composition to a painting, a different approach to the relationship between form and space.

Her artistic creations are also related to her love of the community, Caraquet, where she has lived for seven years. “For me to live somewhere it means to live with people. It’s part of me, my relationship with my community. This is not just a landscape, but a relationship with the people who live there.”

Her vegetable garden is part of her relationship within her community and where she sometimes finds inspiration for *La couleur du lieu*. This project consists of three works, including *Asperge au jardin d’octobre* (*Asparagus in the October Garden*), *Lumière de septembre* (*September Light*) and *Pokeshaw en décembre avant la neige* (*Pokeshaw in December before the Snow*). Her compositions are not representations of reality. “My goal, even though I work with glass, and I know very well my materials, my goal was never to achieve a technical feat. My goal has always been to evoke a time, a situation between people; an energy of a particular time in a particular place.”

Facing Page (Top) >
Lumière de septembre (Detail), 2014
Glass and steel, 44.7 x 26 x 35.5 cm
Photographer: Michel Dubreuil

Facing Page (Bottom) >
Pokeshaw en décembre avant la neige, 2014
Glass and steel, 28 x 11.5 x 48 cm
Photographer: Michel Dubreuil



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Strategic Plan 2013-2018

artsnb strives for a New Brunswick in which excellence and innovation in the arts is fostered and artistic expression is cherished by its citizens.

Mission

artsnb is an arm’s-length provincial crown agency with a mandate to facilitate and promote the creation, enjoyment, and understanding of the arts; to advise the government on arts policy; to unify and speak for the arts community; and to administer funding programs for professional artists.

Values

artsnb is committed to the following values:

- **Engagement**
Maintaining partnerships and open exchange with various stakeholders, including all levels of government, the arts community, and the general public.
- **Relevance**
Providing relevant programs and services of high quality and consistent standards, while ensuring that Board decision-making processes are based on the principle of peer review, fair representation, and consensus.
- **Transparency**
Ensuring that the public is provided with accurate and thorough information regarding the Board’s processes, funding programs, and operations.
- **Innovation**
Recognizing and supporting groundbreaking arts practice by remaining responsive to ongoing developments in the arts.

- **Equity**
Promoting fair conditions for professional artists from emerging or minority cultural groups, the disabled, and other such groups to build capacity in artsnb programming. While all people have the right to be treated equally, not all experience equal access to resources, opportunities, or benefits. Achieving equality does not necessarily mean treating individuals or groups in the same way, but may require the use of specific measures to ensure equity.

Strategic Directions

Through its policies and programs, **artsnb** strives to foster artistic excellence in New Brunswick. To this end, the Board must balance an increasing demand for funding and services against its allotted funding. The following goals have been identified:

- **Goal A: Partnership and Resources**
artsnb’s secures more funding and greater financial security for the arts and artists in New Brunswick and ensures that the funds currently available are deployed strategically.
- **Goal B: Capacity Building**
artsnb enables artists to realize their potential by offering grants, increasing opportunities for professional development, supporting exchange, and fostering vibrant arts practice in New Brunswick.
- **Goal C: Relevant Programming**
artsnb’s programs respond and adapt over time to meet the needs of artists. **artsnb**’s effectiveness relies on the delivery of relevant, efficient, and strategically supportive programs for its artist clientele. An examination of national and international trends, developments, and challenges ensures that New Brunswick artists are supported at home and abroad.



Janice Wright Cheney
Coy Wolves, detail, 2010-2011
Textile over taxidermy forms, found fur
and accessories, variable dimensions
Photo: Jeff Crawford

• Goal D: Engagement

artsnb fosters public engagement in the arts. While staying true to its ongoing focus on professional arts practice, it articulates publicly the contribution that art and artists make to everyday life and how its mandate relates to enhancing quality of life in New Brunswick. **artsnb** develops a public strategy. It clarifies how **artsnb**'s work in the professional arts sector benefits all New Brunswickers.

• Goal E: Equity

artsnb maintains that equity is a principle and process that promotes fair conditions for all persons to fully participate in society. It recognizes that while all people have the right to be treated equally, not all experience equal access to resources, opportunities, or benefits. Achieving equality does not necessarily mean treating individuals or groups in the same way, but may require the use of specific measures to ensure fairness (First Nations artists, Black Loyalists artists, newly emerging or existing minority ethno-cultural groups, the deaf and disabled, LGBTQ, etc.).

Action Plan

To achieve the goals outlined, **artsnb** will undertake the following actions and strategies for the FY 2014–2015:

• Goal A: Partnership and Resources

- Continue outreach through the work of an Aboriginal Outreach Officer hired through a JEDI grant
- Explore Atlantic Public Art Funders (APAF) initiatives.
- Bring to fruition Petapan: First Light Symposium for Indigenous Art, and complete reports relating to it.
- Continue administering an APAF Creative Residency program to strengthen exchange in arts practice and a strengthening of regional ties between artists in all four Atlantic Canadian provinces, and to conduct a review with partner provinces of the program once the first cycle is complete.

• Goal B: Capacity Building

- Add a professional development component to Career Development where artists can apply to document their work and create promotional platforms such as websites.
- Continue to work towards Status of the Artist legislation.
- Pursue equity funding.
- Pursue funding for stable First Nations programming.

• Goal C: Relevant Programming

- Continue discipline-specific stakeholder meetings to ensure that **artsnb**'s programs address the needs of practitioners in each discipline.
- Create online application forms to facilitate the application process for artists applying **artsnb** programs.
- Work towards establishing stable First Nations outreach and programming.
- Provide equity outreach initiatives and workshops.
- Participate in Cultural Human Resources round-tables for New Brunswick.

• Goal D: Engagement

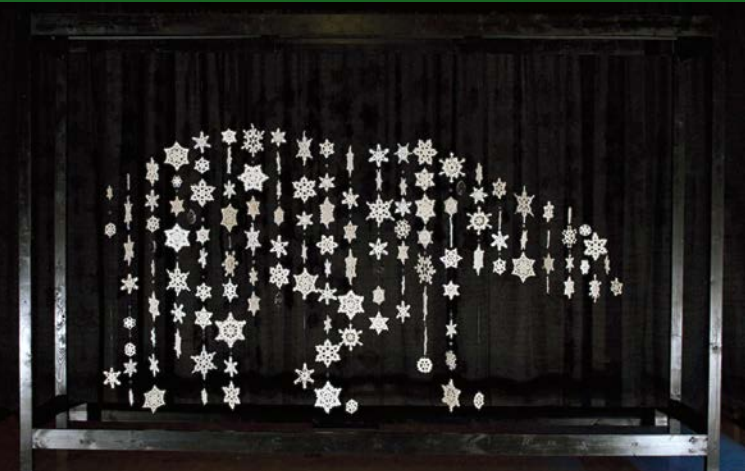
- Continue Tripartite meetings.
- Conduct discipline-specific stakeholder meetings.
- Continue work with the Youth Commission.
- Continue to meet with the Circle of Elders, multi-cultural societies, settlement services, Atlantic Aging Institute, government, NBIF, and organizations representing other groups not presently engaged with **artsnb**.
- Continue to elevate public awareness through social media platforms and strategic PR initiatives.
- Conduct surveys and workshops with professional artists throughout New Brunswick.
- Continue to collaborate with ArtsLink and AAAPNB on Arts Day at Legislature.

- Collaborate with professional arts organizations, stakeholder groups, private arts funders, and the Department of Tourism, Heritage and Culture.

• Goal E: Equity

- Initiate Aboriginal programming and capacity development.
- Provide outreach workshops to First Nations communities, multicultural groups, LGBTQ, and the deaf and disabled.
- Study best practices in equity programming elsewhere in the country.

Janice Wright Cheney
Spectre, 2014
Site specific installation at Banff Park Museum
Crocheted wool, crystals, wooden armature
Photographer: Sarah Fullerton





Gina Hyunmin Lee, CLASSICAL MUSIC
Arts Scholarships

Gina Hyunmin Lee was six years old when she started playing the piano. “It was a natural instrument for me to choose. I have three aunts and two of them are pianists.” Because of its limitless qualities, she decided she wanted to pursue music at the university level. “There is so much I can learn and so much I can improve all the time. I never get bored.”

Gina is currently in her third year of a four-year undergraduate program at the University of Toronto. It has opened her eyes to the music industry outside of New Brunswick. “Toronto is such a big place with such diversity in music genres and types of musicians.” Gina has also grown as a musician since beginning the program at the University of Toronto. “On a more personal level, I’m starting to get to know myself better and the type of sound and the type of music that I want to make. Undergraduate degrees are very explorative and formative.”

Gina’s arts scholarship was a crucial part in her receiving this education. “Without this grant I would have been required to get a job or more loans, which eventually would have cost more time. Time is the most important thing because you can use it to practice your instrument or just develop yourself more as a musician.”

Whether she’s playing classical or contemporary music, working with composers, or performing outreach concerts, Gina is grateful for the opportunity. “I really appreciate the scholarship; it’s a crucial part of the whole picture of my continuing a career in the arts.”

< Facing Page, Top
Photographer: Hyungjoo Ahn



Photographie : Darrell Theriault

“I’m starting to get to know myself better and the type of sound and the type of music that I want to make. Undergraduate degrees are very explorative and formative.”

Photographer: Niles Parus



“A film takes a long time for me to make because I handcraft them and am invested in all aspects of production.”

Louise Bourque, MEDIA ARTS

CAREER DEVELOPMENT — Artist in Residence, Banff
Au revoir / Bye Bye Now

Au revoir / Bye Bye Now is a film piece that will be composed of various clips taken from the home movies of Louise Bourque’s family, spanning over a decade from the early fifties to the mid-sixties, in which people wave directly to the camera. These images will be manipulated and transformed through a variety of experimental processes.

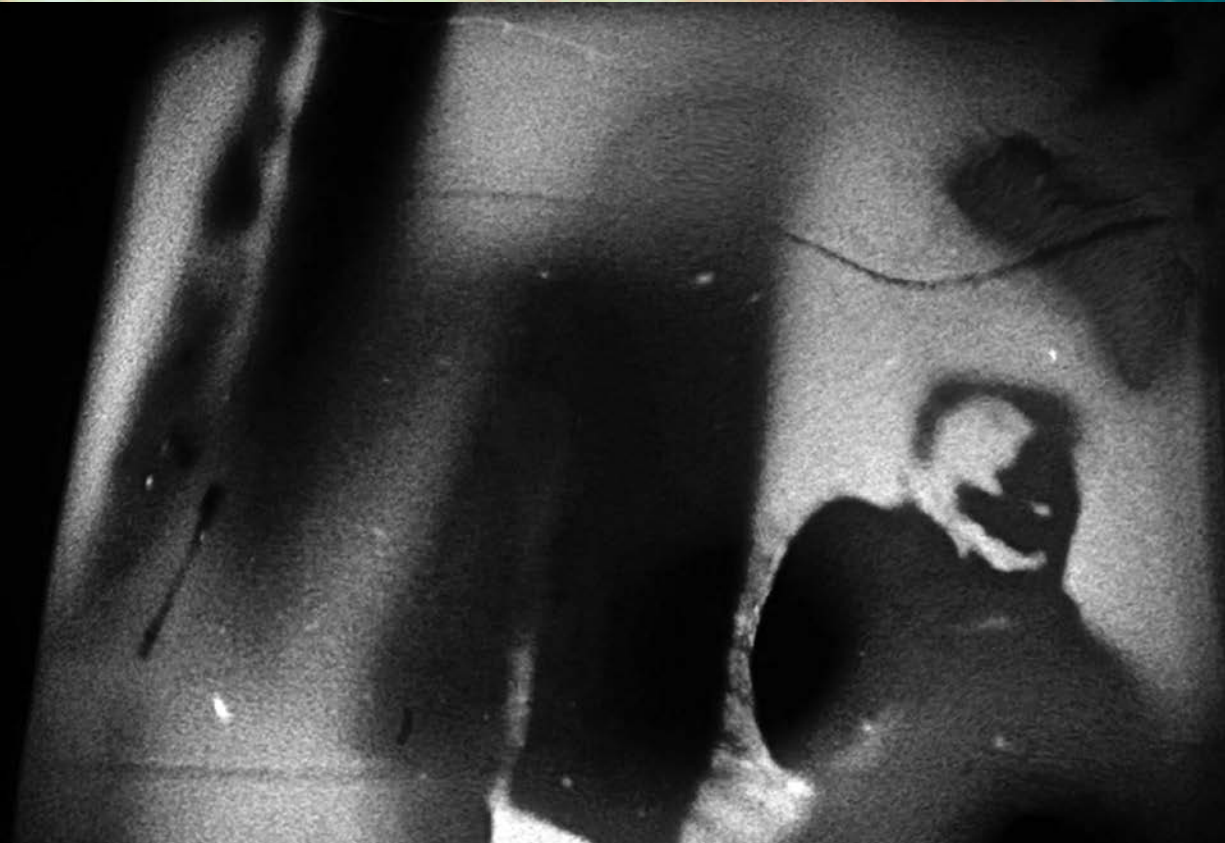
For this project, Louise has experimented with new methods of modifying the image directly, with emulsion and with colour hand processing. Hand processing has become her signature. “An essential part of my film-making process involves chemical interventions on celluloid. Two of the photochemical techniques I use are tinting and toning, processes by which pre-developed black and white film can be monochromatically colorized.”

Louise travelled to Banff for a residency opportunity. “During my residency, I explored a variety of unorthodox, multi-step tinting/toning processes on rolls of black and white 16mm resulting in richly textured multi-hued footage.” When she realized that the Banff Centre’s Photography Department offered large format digital printing services, she seized the opportunity to experiment and printed large-scale test prints of single frames which were generated during the research phase of *Au revoir / Bye Bye Now*.

Louise’s approach to film is like poetry. She likes to be evocative and uses archetypal imagery instead of anecdotal details from her personal circumstances. She hopes for a chance to connect to people through her films, both at home and away. “I seek to speak of the human experience. What touches me most is when my films cross cultural boundaries.”

While film in the traditional sense is a collaborative medium, Louise’s work is experimental, and each project takes years of work. “A film takes a long time for me to make because I handcraft them and am invested in all aspects of production.”

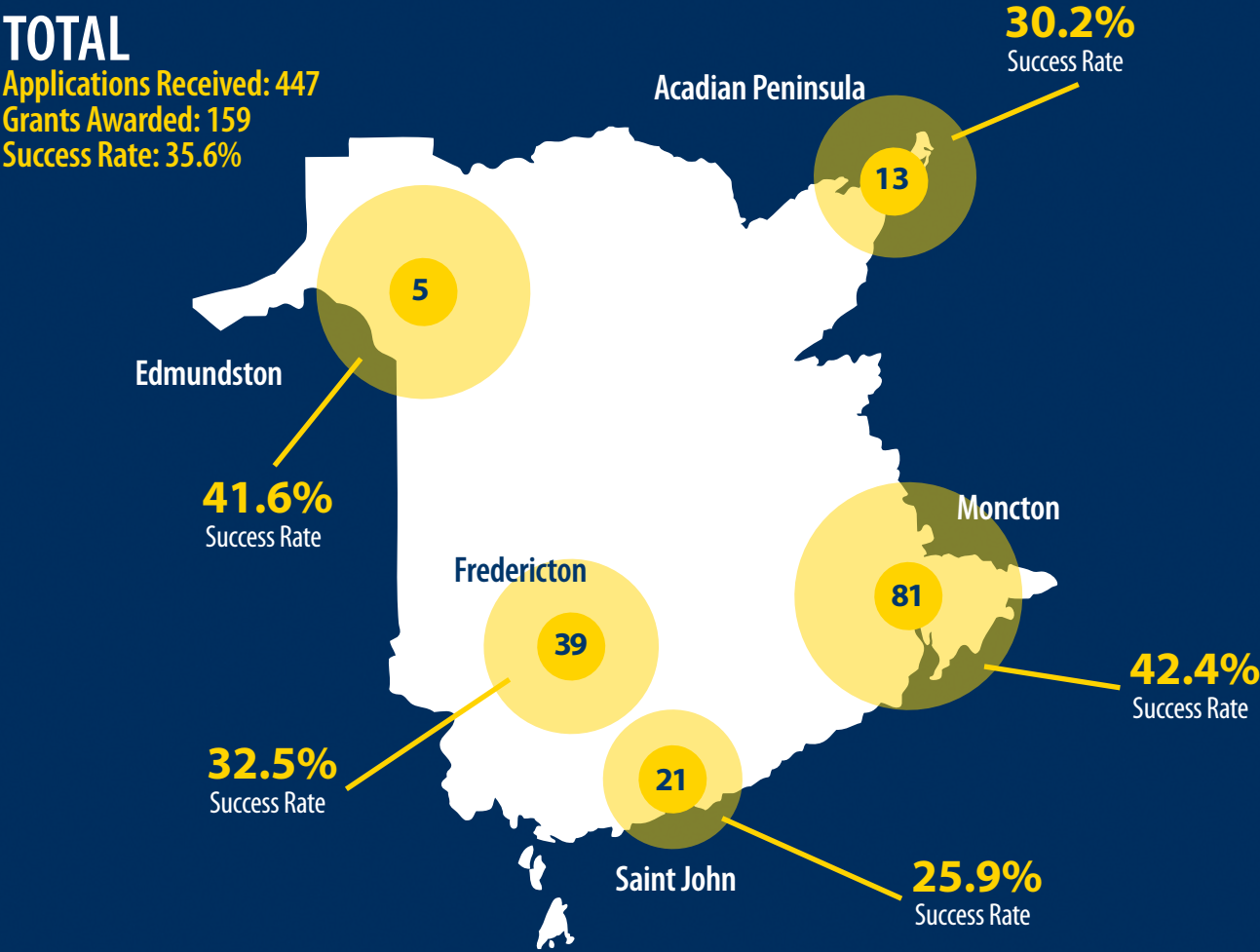
Facing Page >
Work-in-progress: *Au revoir / Bye Bye Now*
Photographer: Louise Bourque with
assistance of Joe Gibbons





Janice Wright Cheney
Coy Wolves, 2010
Gold wolf at Odell Park
Textile over taxidermy forms,
found fur and accessories
Photographer: Tom Cheney

Application and Success Rates
per Region 2013-2014*

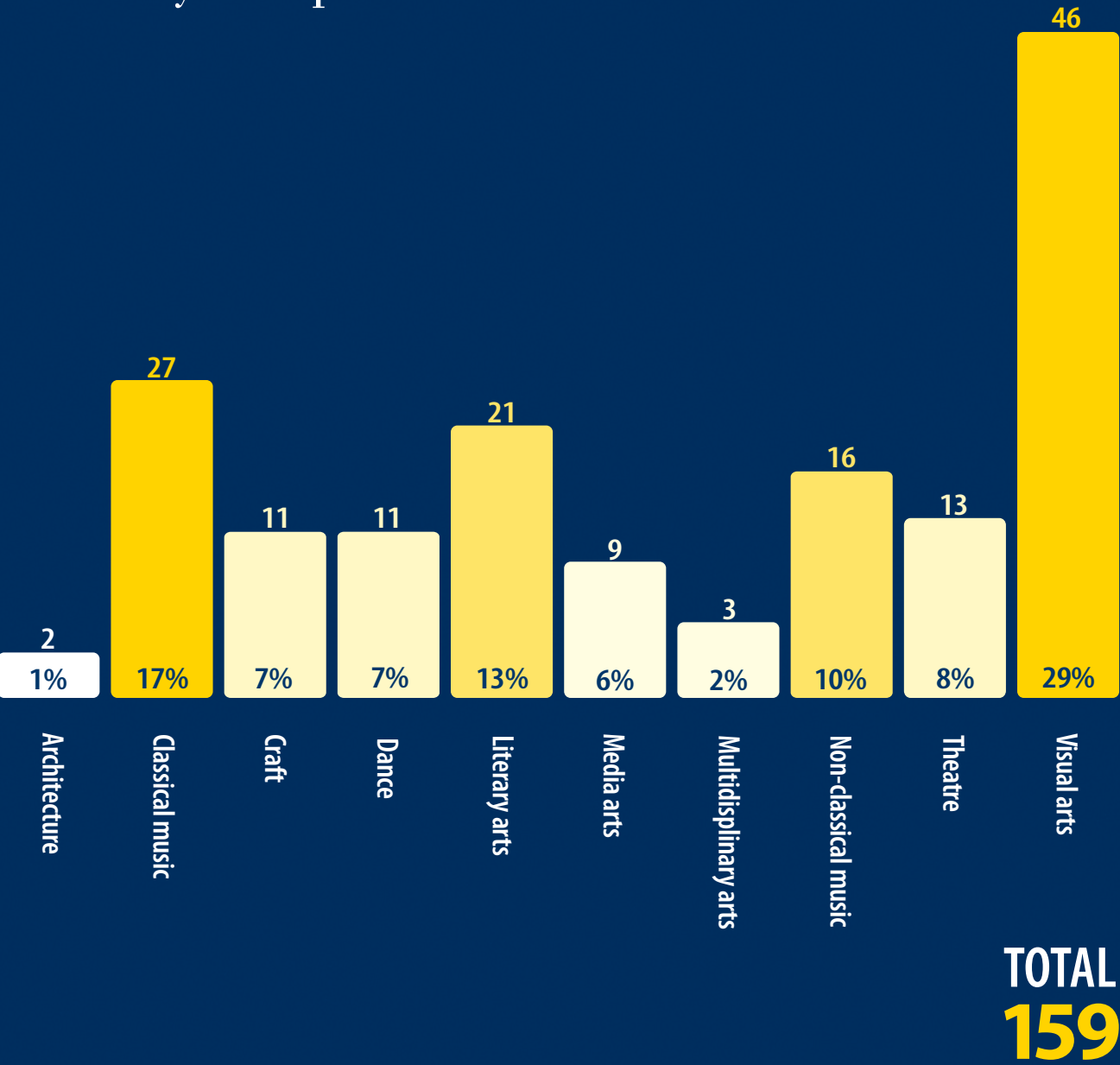


Acadian Peninsula	Edmundston	Fredericton	Moncton	Saint John
Applications Received: 43	Applications Received: 12	Applications Received: 120	Applications Received: 191	Applications Received: 81
Grants Awarded: 13	Grants Awarded: 5	Grants Awarded: 39	Grants Awarded: 81	Grants Awarded: 21
Success Rate: 30.2%	Success Rate: 41.6%	Success Rate: 32.5%	Success Rate: 42.4%	Success Rate: 25.9%

* Percentages are averaged

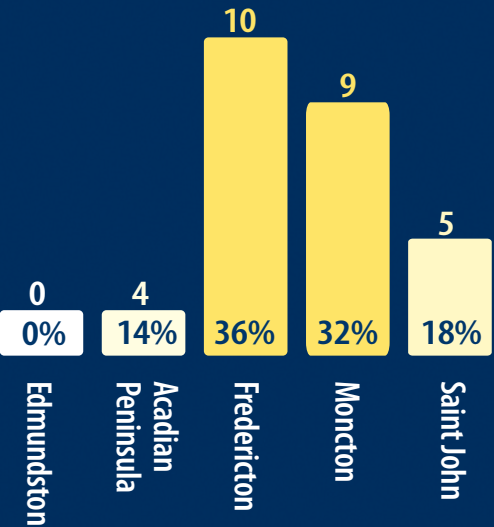
Report on Performance Indicators

Grants by Discipline 2013-2014*



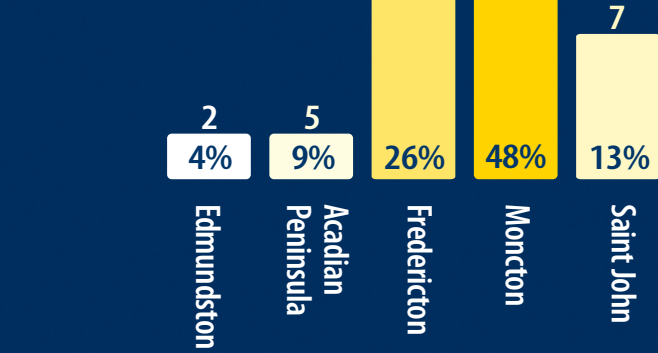
Arts Scholarships

2013-2014*



Creation and Documentation Grants

2013-2014 per region*



Artist in Residence 2013-2014*



Grants per Region

Acadian Peninsula 14%
Fredericton 43%
Moncton 29%
Saint John 14%

Career Development
by Region 2013-2014*



Grants to Artists

YEAR	APPLICATIONS RECEIVED	TOTAL GRANTS	TOTAL FUNDS
2013-2014	447	155	\$650,000 **
2012-2013	417	157	\$671,000
2011-2012	430	154	\$763,562
2010-2011	364	172	\$777,258
2009-2010	472	220	\$923,675
2008-2009	363	185	\$648,080
2007-2008	393	197	\$831,377
2006-2007	418	181	\$702,528
2005-2006	428	190	\$706,350
2004-2005	397	168	\$708,971

* Percentages are averaged

* * In addition to total funds of \$650,000 (2013-2014 grants and scholarships payable per budget), grant monies expensed in previous years but awarded this year in Career Development, totalling \$18,104, and grants recovered and reawarded, totalling \$10,650, were awarded according to artsnb policy.



Janice Wright Cheney
Encroach, detail, 2011
30 cockroaches: felted wool,
copper wire, onionskins, shellac
and horsehair; found bucket
Photographer: Jeff Crawford



Stephen Kopp, ARCHITECTURE

Documentation
En Sushi – Experiments in Installation and Architecture

Documentation in architecture is something that Stephen Kopp, co-founding member of Acre Architects, has recently realized is important to his company’s practice. “We realized that without photographs of your work, it’s hardly worth doing the work itself in the first place. Without photos, in the public’s mind we have done nothing.” Harnessing and integrating the medium of photography as an art form in itself to convey the art of architecture is the basis of this project.

The idea for the Acre Collective started when a group of artists, writers, thinkers, and designers realized that by working together they could contribute more significantly than any one of them working alone. Now based in Saint John, NB, they realize the importance of grants in their practice. “The ability to research, document, and take artistic risks rarely happens on its own.”

This type of documentation is critical in order to showcase the work they are doing as art, particularly in a relatively rural setting like New Brunswick. “In New Brunswick, architecture does not end up in galleries, as it would in bigger cities. It’s important, and I’m glad it’s part of **artsnb** programming.”

Stephen partnered with photographer Mark Hemmings to document a local restaurant, En Sushi. “He has a sense and an understanding of light, materials, and people, and how they all work together. He has a good sense of depth and an attention to which details are important to convey. The work is layered: in itself, it is a beautiful photograph — art, but through it is a second perceptual experience. When other people see it from anywhere in the world, they ponder the art of the subject. They see the quality of the architecture through the quality of the photograph.”



Photographer: Kelly Lawson

“In New Brunswick, architecture does not end up in galleries, as it would in bigger cities. It’s important, and I’m glad it’s part of **artsnb** programming.”

< Facing Page
Photographer: Mark Hemmings

Photographer: Sean McGrath



“I felt that traditional representations of landscapes were not effectively communicating what I had to say, so I wanted to do something non-representational to confront this idea.”

Sarah Jones, VISUAL ARTS

CREATION GRANT — Category B
Urban Spaces

Sarah Jones has found success as a commercial landscape artist through her storefront gallery, Jones Studio and Gallery, located in Saint John. It was not until she received a creation grant from **artsnb** in 2013 that she thought it possible to pursue conceptual work. “I never considered doing installation work. I thought I was only going to do commercial landscapes. Since getting the grant, I am interested in pushing myself to do more challenging conceptual work. Hopefully my work is strong enough to be able to function in both spheres.”

Sarah is interested in imagery associated with the urban landscape, like graffiti, cranes, and fire escapes. With her project *Urban Spaces*, she is pushing herself to look at things in a less representational way. “We tend to think of the urban landscape as fixed, as opposed to organic. The urban landscape is actually in a constant state of flux. I felt that traditional representations of landscapes were not effectively communicating what I had to say, so I wanted to do something non-representational to confront this idea.” She started to look at planimetric maps and is structuring her new work based on these maps, building up and taking away mixed media elements like copper, plaster, and cardboard.

This **artsnb** grant is the first for Jones, who is enjoying the freedom that it has allowed her. “I find other artists in the region have a wonderful balance between having a commercial studio and having amazing installations — work that is challenging and interesting. Now I feel like I can devote some time, that I can rely on commercial work but still have time to push myself in works I am doing for galleries.”



Top
No. 23, 2014
Mixed media on canvas
91.4 x 152.4 cm
Photographer: Sarah Jones



Bottom
No. 54, 2014
Mixed media on canvas
152.4 x 91.4 cm
Photographer: Sarah Jones



Janice Wright Cheney
Cellar, detail, 2012
Recycled fur, felted wool, found materials
Photographer: Tom Cheney

Results of Competitions 2013-2014

CREATION GRANTS — A Category
(April 1, 2013)

\$45,000

CRAFT
Élisabeth Marier, Caraquet | \$15,000

THEATRE
Jenny Munday, Sackville | \$15,000

VISUAL ARTS
Jean-Denis Boudreau, Moncton | \$15,000

CREATION GRANTS — B Category
(April 1, 2013)

\$96,000

CLASSICAL MUSIC
Bruno J. Pelletier, Edmundston | \$5,500*

CRAFT
Paula Keppie, Fredericton | \$7,000

DANCE
Julie Duguay, Bathurst | \$6,000

LITERARY ARTS
Rose Després, St. Marcel | \$6,000
Michael Pacey, Fredericton | \$5,000

MEDIA ARTS
Louise Bourque, Edmundston | \$6,000
Ryan Suter, Sackville | \$7,000

NON-CLASSICAL MUSIC
Nina Khosla, Riverside-Albert | \$5,500

THEATRE
Anika Lirette, Moncton | \$6,000

VISUAL ARTS
Jennifer Bélanger, Moncton | \$7,000
Marjolaine Bourgeois, Moncton | \$7,000
Erik Edson, Sackville | \$7,000
Tamara Henderson, Sackville, | \$7,000
Mathieu Léger, Moncton | \$7,000
Kim Vose Jones, Fredericton, | \$7,000

CREATION GRANTS — C Category
(April 1, 2013)

\$23,000

LITERARY ARTS
Laurie Glenn Norris, Lower Kingsclear | \$3,500
Emily Skov-Nielson, Quispamsis | \$3,000

NON -CLASSICAL MUSIC
Serge Brideau, Moncton | \$3,000
Cédric Vieno, Caraquet | \$3,000

THEATRE
Erin Keating, Fredericton | \$3,500

VISUAL ARTS
Alisa Arsenault, Moncton | \$3,500
Carole Deveau, Moncton | \$3,500

DOCUMENTATION GRANTS

(April 1, 2013)

\$14,000

CLASSICAL MUSIC

D. Linda Pearse, Midgic | \$7,000

VISUAL ARTS

Roslyn Rosenfeld, Fredericton | \$7,000

APAF CREATIVE RESIDENCY

(NOVA SCOTIA)

(May 15, 2013)

\$10,000

THEATRE

Anika Lirette, Moncton | \$4,000

VISUAL ARTS

Alisa Arseneault, Moncton | \$3,000

Mathieu Léger, Moncton | \$3,000

THE LIEUTENANT-GOVERNOR'S

AWARD FOR HIGH ACHIEVEMENT

IN THE ARTS (July 15, 2013)

\$60,000

FRENCH-LANGUAGE LITERARY ARTS

Melvin Gallant, Grand-Barachois | \$20,000

PERFORMING ARTS

Jenny Munday, Sackville | \$20,000

VISUAL ARTS

Janice Wright Cheney, Fredericton | \$20,000

CREATION AND

DOCUMENTATION — A Category

(October 1, 2013)

\$70,000

CRAFT

Jake Powning, Markhamville | \$15,000

LITERARY ARTS

Gracia Couturier, Moncton | \$15,000

M.T. (Jean) Dohaney, Fredericton | \$15,000

THEATRE

Emma Haché, Sainte-Marie-Saint-Raphaël | \$15,000

VISUAL ARTS

Suzanne Hill, Rothesay | \$10,000

CREATION AND

DOCUMENTATION — B Category

(October 1, 2013)

\$77,000

CLASSICAL MUSIC

André Cormier, Moncton | \$7,000

Richard Gibson, Moncton | \$7,000

Kevin Morse, Westcock | \$7,000

LITERARY ARTS

Robert Gray, Fredericton | \$7,000

Dominic Langlois, Moncton | \$7,000

NON -CLASSICAL MUSIC

Joel LeBlanc, Fredericton | \$7,000

VISUAL ARTS

Jared Betts, Moncton | \$7,000

Mario Doucette, Moncton | \$7,000

Sarah Jones, Saint John | \$7,000

Robert MacInnis, Riverview | \$7,000

Karen Stentafor, Sackville | \$7,000

CREATION AND DOCUMENTATION

— C Category

(October 1, 2013)

\$31,100

CRAFT

Christian Demmings, Fredericton | \$3,500

Mélissa LeBlanc, Fredericton | \$3,500

Alexandra Keely MacLean, New Maryland | \$3,500

LITERARY ARTS

Riel Nason, Quispamsis | \$3,500*

Jane Tims, Rusagonis | \$3,500

NON-CLASSICAL MUSIC

Shaun Ferguson, Caraquet | \$3,500

THEATRE

Ludger Beaulieu, Moncton | \$3,500

VISUAL ARTS

Mario LeBlanc, Saint-Antoine | \$3,500

Emily LeMesurier, Rothesay | \$3,100

DOCUMENTATION

\$9,375

ARCHITECTURE

Stephen Kopp, Saint John | \$2,375

John Leroux, Fredericton | \$7,000

ARTS SCHOLARSHIPS

(February 1, 2014)

\$67,000

CLASSICAL MUSIC

Mélanie Cosman, Moncton | \$2,500

Juliane Gallant, Riverview | \$1,000

Keelin Howe, Fredericton | \$2,500

Emily Kennedy, Pessekeag | \$2,500

Gina Hyunmin Lee, Fredericton | \$2,500

Thomas Nicholson, Lincoln | \$2,500

Phoebe Robertson, Sackville | \$2,500

Ariane Saulnier, Beresford | \$2,500

CRAFT

Jade Ansley, Fredericton | \$2,500

DANCE

Brighton Collins, Moncton | \$2,500

Roxanne Dupuis, Moncton | \$2,500

Catherine Parlee, Dieppe | \$2,500

Hannah Young, Bathurst | \$1,000

LITERARY ARTS

Miriam Farhloul, Dieppe | \$2,500

Sarah Higgins, Fredericton | \$2,500

MEDIA ARTS

Jesse Giffin, Roachville | \$2,500

NON-CLASSICAL MUSIC

Myriam Arseneau, Saint-Laurent | \$2,500

Kathleen Gorey-McSorley, Fredericton | \$2,500

THEATRE

Jessika Aubé, Beresford | \$2,500

VISUAL ARTS

Patrick Allaby, Fredericton | \$2,500

Alexandra Beckwith, Grand Bay-Westfield | \$2,500

Amy Colpitts, Riverview | \$2,500

Catherine Constable, West Quaco | \$2,500

Christopher Donovan, Hampton | \$2,500

Kerry Lawlor, Fredericton | \$2,500

Sarah Rollins, Dieppe | \$2,500

Alison Willms, Fredericton | \$2,500

Sara Wormell, Burtts Corner | \$2,500

ARTIST IN RESIDENCE

\$56,720

CLASSICAL MUSIC

University of New Brunswick, Saint John | \$10,000

DANCE

Les Productions DansEncorps Inc., Moncton | \$5,000

LITERARY ARTS

University of New Brunswick, Fredericton | \$10,000

MULTIDISCIPLINARY ARTS

St. Thomas University, Fine Arts, Fredericton | \$6,720

THEATRE

NotaBle Acts Theatre Company, Fredericton | \$5,000

Théâtre populaire d'Acadie, Caraquet | \$10,000

VISUAL ARTS

Mathieu Léger, Moncton | \$10,000

APAF CREATIVE RESIDENCY
(NEWFOUNDLAND)

\$10,000

THEATRE

Tim Borlase, Moncton | \$3,000
Louise Poirier, Dieppe | \$7,000

CAREER DEVELOPMENT

Arts by Invitation

\$56,546.64

CLASSICAL MUSIC

Karin Aurell, Sackville | \$1,643
Tim Blackmore, Saint John | \$2,000
Michel Cardin, Riverview | \$2,000
André Cormier, Moncton | \$2,000*
Deantha Edmunds, Quispamsis | \$1,350.68
Nadia Francavilla, Fredericton | \$1,000
François Godère, Sackville | \$1850*
Yvonne Kershaw, Hanwell | \$1,210
Roger Lord, Moncton | \$2,000
Gayle Martin, Sackville | \$1,850
D. Linda Pearse, Midgic | \$1,850
Helen Pridmore, Sackville | \$560

CRAFT

Maegen Black, Fredericton | \$500
Judy Blake, Lincoln | \$1,659
Jake Powning, Markhamville | \$2,000

DANCE

Julie Duguay, Bathurst | \$800

LITERARY ARTS

Joe Blades, Fredericton | \$2,000
Edith Bourget, Saint-Jacques | \$1,900
Mark Anthony Jarman, Fredericton | \$2,000
Krista V. Johansen, Sackville | \$2,000
Corey Redekop, Fredericton | \$1,295

MEDIA ARTS

Jaret Belliveau, Moncton | \$2,000
Daniel Dugas, Moncton | \$820.50
Valerie LeBlanc, Moncton | \$820.50

MULTI-DISCIPLINARY ARTS

Mélanie LeBlanc, Dieppe | \$1,000
Mathieu Léger, Moncton | \$1,300

NON-CLASSICAL MUSIC

Julie Aubé, Moncton | \$2,000
Kendra Gale, St. Andrews | \$1,484
Brent Mason, Saint John | \$2,000
Lucy Niles, Sackville | \$886.19
Nic Wilson, Sackville | \$1,548.80
Dariush Zarbafian, Moncton | \$1,200

VISUAL ARTS

sophia bartholomew, Fredericton | \$393.97
Graham Ereaux, Moncton | \$2,000
Tamara Henderson, Sackville | \$2,000
Christian Michaud, Edmundston | \$800
Gisèle L. Ouellette, Grand-Barachois | \$2,000
Janice Wright Cheney, Fredericton | \$825

Artist in Residence

\$56,862.36

DANCE

Julie Duguay, Bathurst | \$4,000

LITERARY ARTS

Jean Babineau, Grand-Barachois | \$3,383
Lee Thompson, Moncton | \$2,950

MEDIA ARTS

Louise Bourque, Edmundston | \$4,000
Daniel Dugas, Moncton | \$3,164.68
Valerie LeBlanc, Moncton | \$3,164.68

THEATRE

Jenny Munday, Sackville | \$2,200

VISUAL ARTS

Jennifer Bélanger, Moncton | \$3,500
Whitefeather Hunter, Fredericton | \$10,000
Anne Koval, Sackville | \$4,000
Mathieu Léger, Moncton | \$7,500
Jerry Ropson, Sackville | \$5,000
Karen Stentafor, Sackville | \$4,000

Professional Development

\$10,000

CLASSICAL MUSIC

Carol Léger, Moncton | \$1,000

CRAFT

Alison Gayton, Saint John | \$1,000

DANCE

Julie Duguay, Bathurst | \$1,000
Sarah Johnson Power, Saint John | \$1,000
Jane Alison McKinney, Rothesay | \$1,000

NON-CLASSICAL MUSIC

Ross Neilsen, Fredericton | \$1,000
Caroline Savoie, Dieppe | \$1,000

VISUAL ARTS

Jennifer Bélanger, Moncton | \$1,000*
Mario Doucette, Moncton | \$1,000
Raymonde Fortin, Notre-Dame | \$1,000

*Grant request retracted by client.
Funds reallocated.

2013-2014 JURORS

Marcia Babineau
Jean Babineau
Gerard Beirne
Jennifer Bélanger
Judy Blake
Jean-Denis Boudreau
Richard Boulanger
Édith Bourget
Anik Bouvrette
Andrea Butler
Chantal Cadieux
Diana Carle
Herménégilde Chiasson
Amanda Dawn Christie
Janet Clark
Brigitte Clavette
Philip André Collette
Anne Compton
Kelly Cooper
Mbaye Diouf
Lesandra Dodson
Linda Rae Dornan
Mario Doucette
Dominique Dupuis
Darren Emenau
François Émond
Len Falkenstein
Susan Fitzgerald
Alexandra Flood
Éveline Gallant-Fournier
Phyllis Grant
Peter Gross
Elliott Hearte
Thomas Hodd
Mark Igloliorte
Yvonne Kershaw
Nina Khosla
André Lapointe

Valerie LeBlanc

Diane Carmen Léger
Vicky Lentz
Ian Letourneau
Chris Lloyd
David Lonergan
Roger Lord
Diane Losier
Elisabeth Marier
Sandy McKay
Robert Moore
Natalie Morin
John Murchie
Tony Murray
David Myles
Jacques Ouellet
Danielle Ouellette
Ginette Pellerin
René Poirier
Jake Powning
Denise Richard
Lucille Robichaud
Georgia Rondos
Lisa Ann Ross
Isabelle Roy
Allan Saulis
Michel Savard
Isabel Savoie
Andrea Scott
Ann Scovil
Brent Sherrard
Christiane St. Pierre
Lynne Surette
Marcel-Romain Thériault
David Umholtz
James Wilson
Janice Wright Cheney



Anika Lirette, THEATRE

ATLANTIC PUBLIC ART FUNDERS — Creative Residency
Théâtre Alacenne in residence at Mermaid Theatre of Nova Scotia

It was love at first sight between the founders of the Théâtre Alacenne group and the director of Mermaid Theatre of Nova Scotia, Jim Morrow. According to Anika Lirette, “Jim Morrow has many things to teach us. He is a master of puppetry, and he took us under his wing.”

Anika Lirette received the first ever creative residency, an initiative of the Atlantic Public Arts Funders (APAF). This year, the New Brunswick artists exchanged with artists from Nova Scotia. Lirette and her working partner, Mélanie Léger, spent two weeks at the Mermaid Theatre, which is internationally renowned for its work and puppet performances aimed towards early childhood. “Puppetry is an art in itself, and we now understand what we have to learn. Our entire process has changed.”

Although Anika Lirette and Mélanie Léger have worked together with the Théâtre Alacenne for 10 years, they find that they complement each other as artists. This residency was another way to reinforce their working relationship. “The object manipulation, it is only the beginning. We have a lot more things to develop and learn. It’s exciting because it feels like a renewal.”

The residency was so successful they have already returned to the Mermaid Theatre of Nova Scotia for another three weeks for an intensive course. “We have developed a long-term Anglophone/Francophone collaboration.”



Photographer: Louis Philippe Chasson

“Puppetry is an art in itself, and we now understand what we have to learn. Our entire process has changed.”

< Facing Page (Top):
Photo of Anika
Photo credit: Jackson Fowlow

< Facing Page (Bottom):
Photo of two puppets in the plant
(Ally and Malaria)
Photo credit: Anika Lirette



Janice Wright Cheney
Cellar, 2012
Recycled fur, felted wool, wood,
and found materials
Installation view at Beaverbrook Art Gallery
Photographer: Jeff Crawford

FINANCIAL REPORT

2013-2014

INDEPENDENT AUDITOR'S REPORT

TO THE NEW BRUNSWICK ARTS BOARD:

I have audited the accompanying financial statements of New Brunswick Arts Board, which comprise the Statement of Financial Position as at March 31, 2014, and the Statement of Operations and Changes in Net Assets and Statement of Cash Flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

MANAGEMENT'S RESPONSIBILITY FOR THE FINANCIAL STATEMENTS

Management is responsible for the preparation and fair presentation of these 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.

AUDITOR'S RESPONSIBILITY

My responsibility is to express an opinion on these financial statements based on my audit. I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assess-

ments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements 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 entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

OPINION

In my opinion, these financial statements present fairly, in all material respects, the financial position of the Board as at March 31, 2014 and its financial performance and its cash flows for the year then ended in accordance with Canadian Accounting Standards for Not-for-Profit Organizations.

W. Jeff Standing
Chartered Accountant
June 17, 2014

STATEMENT OF FINANCIAL POSITION
MARCH 31, 2014

	2014	2013
ASSETS		
Current assets		
Cash and temporary investments	\$ 338,631	\$ 403,047
Receivables	61,249	31,265
Prepaid expenses	<u>3,200</u>	<u>0</u>
	<u>\$ 403,080</u>	<u>\$ 434,312</u>
LIABILITIES		
Current liabilities		
Trade payables and accrued liabilities	22,068	23,669
Employee deductions	8,172	697
Grants and scholarships payable	273,826	309,714
Deferred revenue (Note 9)	<u>31,474</u>	<u>0</u>
	335,540	334,080
NET ASSETS		
Unrestricted net assets	<u>67,540</u>	<u>100,232</u>
	<u>\$ 403,080</u>	<u>\$ 434,312</u>
Commitments (Note 3)		

STATEMENT OF OPERATIONS AND CHANGES IN NET ASSETS
YEAR ENDED MARCH 31, 2014

	2014	2013
Revenue		
Annual allocation	\$ 700,000	\$ 700,000
Special initiatives	0	4,500
Tourism, Heritage and Culture	480,325	480,325
Book policy	45,000	45,000
Other grants and contributions	268	22,739
Grants recovered	0	1,110
Interest earned	5,204	6,440
Joint Economic Development Initiative (JEDI) (Note 9)	31,154	0
Atlantic Public Art Funders (APAF) (Note 9)	<u>27,371</u>	<u>0</u>
	<u>1,289,322</u>	<u>1,260,114</u>
Expenditures		
Administration (Note 5)	202,991	160,483
Chairperson (Note 6)	4,418	5,558
Board and committee (Note 7)	25,716	30,106
Lieutenant-Governor's Awards gala	7,333	12,520
Grants and scholarships	650,000	671,000
Services (Note 8)	35,700	42,879
Other	19,987	3,278
Salaries and benefits	314,830	326,872
Special initiatives	2,514	21,026
JEDI (Note 9)	31,154	0
APAF (Note 9)	<u>27,371</u>	<u>0</u>
	<u>1,322,014</u>	<u>1,273,722</u>
Excess of Revenue (Expenditures)	(32,692)	(13,608)
Net assets, beginning of year	<u>100,232</u>	<u>113,840</u>
Net assets, end of year	<u>\$ 67,540</u>	<u>\$ 100,232</u>

STATEMENT OF CASH FLOWS
YEAR ENDED MARCH 31, 2014

	2014	2013
Cash provided by (used in)		
Operations		
Excess of revenue (expenditures)	\$ (32,692)	\$ (13,608)
Change in non-cash working capital balances:		
Decrease (increase) in receivables	(29,984)	(8,286)
Decrease (increase) in prepaid expenses	(3,200)	2,841
Increase (decrease) in payables	5,874	7,586
Increase (decrease) in grants and scholarships payable	(35,888)	(13,866)
Increase (decrease) in deferred revenue	31,474	(22,000)
Decrease in capital assets	<u>0</u>	<u>3,739</u>
Increase (decrease) in cash	(64,416)	(43,594)
Cash and temporary investments beginning of year	<u>403,047</u>	<u>446,641</u>
Cash and temporary investments end of year	<u>\$ 338,631</u>	<u>\$ 403,047</u>

NOTES TO FINANCIAL STATEMENTS
MARCH 31, 2014

1. Nature of Operations The New Brunswick Arts Board was a branch of the New Brunswick government until January 2000. At this time, the Board became an arm's length agency . The purpose of the Board is to provide grants and scholarships to qualifying individuals and organizations to enable them to perform various art functions. It is exempt from corporate taxes under paragraph 149(1)(1) of the Income Tax Act.
2. Summary of Significant Accounting Policies The financial statements were prepared in accordance with Canadian accounting standards for not-for profit organizations in Part III of the CICA Handbook and include the following significant accounting policies:
Capital assets Capital assets are recorded as expenses in the year they are acquired.
Revenue recognition and expenditures The Board follows the deferral method of accounting for contributions . Restricted contributions are recognized as revenue in the year in which the related expenditures are incurred. 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.
Unrestricted investment income is recognized as revenue when earned.
Expenditures are recorded using the accrual basis of accounting.
Use of estimates Under Canadian Generally Accepted Accounting Principles management is required to make estimates and assumptions to prepare financial statements. These estimates are based on management's best knowledge of current events and actions that the Board may undertake in the future. These estimates and assumptions may affect the amount of assets and liabilities presented as at the reporting date and the reported amount of revenue and expenses during the fiscal period. Actual results may be different from the estimates and assumptions used.

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NOTES TO FINANCIAL STATEMENTS
MARCH 31, 2014 (cont.)

Cash and temporary investments

Included in cash and temporary investments is cash on hand, balances with banks and short-term investments in cashable Canadian money market funds.

3. Commitments

a)The Board leases premises located at 649 Queen Street, Fredericton. The lease, which is being accounted for as an operating lease, has future minimum payments over the next five years approximately as follows:

Fiscal year ending:	
2015	\$36,000
2016	38,000
2017	38,000
2018	40,000
2019	40,000

b)The Board has a rented photocopier with a minimum annual rental of \$3,400.

4. Financial Instruments

The Board’s financial instruments consist of cash, temporary investments, receivables, trade and grants payable .

The Board initially measures its financial assets and financial liabilities at fair value. The fair value of these financial instruments approximates carrying value due to their liquidity and short-term maturities. It subsequently measures all its financial assets and financial liabilities at amortized cost.

The financial assets subsequently measured at amortized cost include cash, temporary investments and receivables. The financial liabilities measured at amortized cost include trade and grants payable.

It is management’s opinion that the Board is not exposed to significant interest or credit risk arising from these financial instruments because of their liquidity and HST receivable.

5. Administrative Expenses	2014	2013
Accounting	\$ 10,327	\$ 0
Communications	48,075	39,866
General expenses	92,120	82,114
Interest and bank charges	1,108	1,128
Professional fees	17,488	14,000
Translation and interpretation	484	1,722
Travel	<u>33,389</u>	<u>21,653</u>

	\$ <u>202,991</u>	\$ <u>160,483</u>
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6. Chairperson Expenses	2014	2013
Honorarium	\$ 1,350	\$ 1,346
Other	153	317
Travel	<u>2,915</u>	<u>3,895</u>

	\$ <u>4,418</u>	\$ <u>5,558</u>
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7. Board and Committee Expenses	2014	2013
Honorarium	\$ 5,530	5,980
Other	3,382	1,646
Translation and interpretation	5,800	4,735
Travel	<u>11,004</u>	<u>17,745</u>

	\$ <u>25,716</u>	\$ <u>30,106</u>
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8. Services	2014	2013
Juries	\$ 30,811	37,549
Circle of Elders	3,821	5,330
Youth Commission	<u>1,068</u>	<u>0</u>

	\$ <u>35,700</u>	\$ <u>42,879</u>
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9. JEDI and APAF Projects

Funding of \$45,000 was received for each project. After expenditures of \$31,154 for JEDI and \$27,371 for APAF, the balance of \$31,474 is deferred to 2015.

10. Economic Dependence

The Board derives a significant portion of its revenue under funding arrangements with the Province of New Brunswick.

11. Comparative Figures

Certain prior year figures have been reclassified to conform to current year presentation.



Janice Wright Cheney
Widow, 2012
Wool, cochineal dye, velvet,
taxidermy form, pins and wood
239 x 91.5 x 76 cm
Photographer: Jeff Crawford



Janice Wright Cheney
Widow, detail, 2012
Wool, cochineal dye, velvet,
taxidermy form, pins and wood
Photographer: Jeff Crawford

New Brunswick Arts Board Members 2013-2014

Bass-baritone **Pierre McGraw** is a native of Pokemouche NB. McGraw studied voice at the Universities of Montreal and Moncton. He is often heard as a soloist with the Louisbourg Choir and la Mission St-Charles Choir as well as during the Sackville Early Music Festival and the Lamèque International Baroque Music Festival. In addition, Pierre is also a contractual music teacher in public schools and singing teacher. Two years ago, Pierre became choir-master for the Sormany Choir. He is an advisor on the board of the Lamèque International Festival of Baroque Music. McGraw also has some opera roles to his credit.

Currently a resident of Charlotte County, **Gwyneth Wilbur** has lived in Fredericton, Caraquet, and Montreal. It was in Montreal that she discovered her love of music and musical instrument making, and she proceeded to study violin making in Salt Lake City, Utah. She eventually returned to New Brunswick to attend the NB Craft School's Fretted Instrument Making Course. She rounded out her studies with a one year apprenticeship with an Italian trained luthier in Montreal. She returned to New Brunswick in 1985 to start her own business, where she still lives and works today as a luthier, working for musicians across Canada and the United States.

Nathalie Cyr-Plourde lives in Edmundston, where she teaches third grade at the Carrefour de la Jeunesse. Having a father who is both a musician and school principal who supports the arts in the school system, she was exposed at an early age to different elements of art. At age 16, she became particularly interested in dance. When still in university, Nathalie integrated into the competitive dance

group "The Main Street Dancers" in which she has been a member for the past 21 years. Today, she teaches and studies the styles "hip hop, jazz, contemporary and lyrical". She is very implicated in the arts in schools and is involved in the production of community shows. Furthermore, she has the opportunity to represent her region at conventions and international level competitions.

Chet Wesley is the Director of Marketing & Communications for the New Brunswick Innovation Foundation. There, Chet develops the creative and market strategy for NBIF and some of its portfolio companies and connects researchers with industry. Before joining the NBIF in 2007, Chet worked for Atlantic Mediaworks, where he had co-produced the documentary Success Is a Journey on the worldwide history of McCain Foods, winner of the 2006 Canadian Public Relations Society's Award of Excellence. He has also worked as a writer for CBC Television, *Report on Business Television*, *Canadian Business Magazine* and *Progress* and has lectured in finance and business communications at the University of New Brunswick.

Tim Borlase is currently the Director of the Capitol School of Performing Arts in Moncton, a bilingual Theatre school for students of all ages. He serves on the Canadian Conference of the Arts Board in Ottawa as Education Chairperson. Borlase lived in Labrador for 30 years before he moved here, during which time he was Provincial President of the Association of Cultural Industries for several years. He was honoured to receive the Order of Newfoundland and Labrador and an Honorary Doctorate from Memorial University for his work in Arts Education. Tim is also the vice-chair of the Greater Moncton Music Festival.

Since 2010, **Nisk Imbeault** has been the director-curator of the Galerie D’art Louise et Reuben-Cohen de l’Université de Moncton. A 1996 graduate of the Bachelor of Fine Arts program at l’Université de Moncton, she then went on to study History and Philosophy and Art Studies at l’Université du Québec à Montréal. During her studies she worked with l’Atelier d’estampe Imago, and for several years was with the Festival international du cinéma francophone en Acadie as a promotion and communications agent, an activities coordinator, then deputy director in charge of programming. She was the director of the Galerie Sans Nom from 2001 to 2011. She spends much of her time with various boards and committees helping to sustain artistic practices including l’Association des groupes en arts visuels francophones, the New Brunswick Arts Board, the Aberdeen Cultural Centre and the public Art committee for the City of Moncton.

Cynthia Sewell is the First Nations representative on the board. She is a recent bachelor of social work graduate, and she has worked as an education co-ordinator of GED training and human resource development for youth in her community. Between 2008 and 2010, she worked with the board as a First Nations art consultant; she has broad experience building awareness about Mi’gmaq culture within diverse communities.

Denis Lanteigne is from Caraquet. He obtained his BA in psychology from l’Université de Moncton and began college in Bathurst in 1973 where he pursued courses in graphic arts, sculpture and photography. After several years in Caraquet in the field of advertising and pursuing art projects, Denis Lanteigne moved to Montreal in 1982. He worked in the field of headwear, in collaboration with his partner. Styles, colors and fabrics lead him to create three-dimensional objects and he continued his approach towards art objects. In 2003 the artist opened a studio in Caraquet and he continues to work on various sculptural and photography projects. He is the Chair of the Existe

Group, a collective of artists who run the Bernard-Jean Art Gallery, and is involved in the Atlantic Visual Arts Festival (or, Festival des arts visuels en Atlantique). He serves on the board of l’Association des artistes Acadiens professionnels du Nouveau-Brunswick and la Commission des infrastructures culturels de Caraquet.

Matthew Pearn is a recent graduate of the University of New Brunswick law school. He has extensive media experience, working as an arts and culture reporter for national news media and community newspapers and radio in New Brunswick. He has also worked in media production and documentary film.

A Master of Architecture graduate from the University of Toronto, **Monica Adair** is partner of Acre Architects and co-founder of the art & design group The Acre Collective, both of which have been selected as one of Canada’s top emerging firms for *Twenty + Change*. She has worked for Plant Architect, Toronto; Skidmore Owings & Merrill, New York; and Murdock & Boyd Architects in Saint John where she was project architect for two projects which were awarded the Lieutenant Governor’s Award for Excellence in Architecture in New Brunswick. Monica and her partner Stephen Kopp won a National Public Art Competition for their work *in transit* for a Public Transit Terminal and were recipients of the Sheff Visiting Chair at McGill University School of Architecture in Montreal, where they were awarded the Sheff award for part-time teaching. Selected to be part of “Team Canada,” Monica participated in the 2012 Architecture Venice Biennale.

Deborah McCormack is a long-time community volunteer with experience as a board member for several national and provincial health-care organizations. Her commitment to the arts and culture has been as a nurturer and supporter of her children who are exceptional musicians with outstanding careers in the arts.

Alex McGibbon studied Art and Design from Ted Campbell and Fred Ross for two years where he learned many of his portrait drawing skills. He taught Art in the public schools of Fredericton for most of his 34 year teaching career with 25 of those years being at Fredericton High School. Alex was instrumental in shaping the High School Visual Arts Curriculum and helped design the Fine Arts Course now used for High Schools. Much of his artwork during the period from 1998 to 2011 has been for the New Brunswick Sports Hall of Fame where he has completed over eighty portraits of inductees and team composites. Alex’s drawings and paintings are in collections at the University of New Brunswick and the New Brunswick Art Bank, as well as in various parts of Canada, the USA and Great Britain and as far away as Japan. He now resides in the historic village of Gagetown.