

NEW BRUNSWICK
ARTS BOARD

2014-2015

ANNUAL REPORT



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

Monica Adair, Saint John	Denis Lanteigne, Caraquet	Matthew Pearn, Fredericton
Tim Borlase, Pointe-du-Chêne	Deborah McCormack, Saint John	Gary Sappier, Tobique First Nation
Nisk Imbeault, Moncton	Alex McGibbon, Gagetown	

EXECUTIVE DIRECTOR

Akoulina Connell (ex officio)

TOURISM, HERITAGE AND CULTURE

Stephen Smith, Executive Director (ex officio)

Robert Rioux, Deputy Minister (ex officio)

Kelly Cain, Deputy Minister (ex officio)

COMMITTEES**Programs and Juries**

Monica Adair, Tim Borlase, Akoulina Connell (ex officio), Nisk Imbeault (Chair), Denis Lanteigne, Deborah McCormack, Alex McGibbon, Pierre McGraw, Vanessa Moeller, Joss Richer, Gary Sappier, Gwyneth Wilbur

Nominations

Tim Borlase (Chair), Nathalie Cyr-Plourde, Pierre McGraw, Matthew Pearn

Fundraising

Akoulina Connell (ex officio), Pierre McGraw, Matt Pearn (Chair), Chet Wesley, Gwyneth Wilbur

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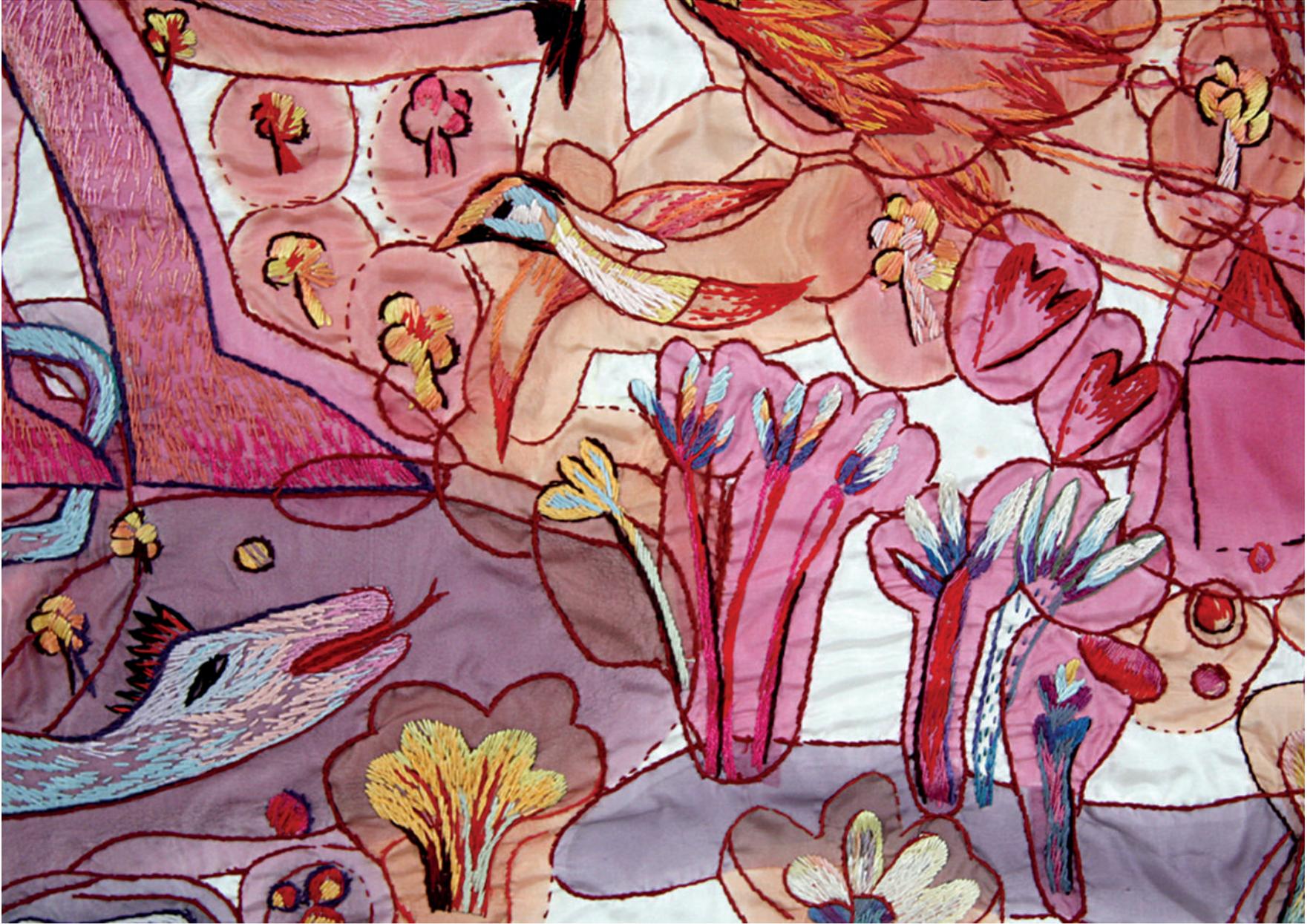
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MANDATE

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 the enjoyment, awareness, and understanding of the arts;
- advise the government on arts policy;
- unify and speak for the arts community;
- administer funding programs for professional artists.

The New Brunswick Arts Board 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.

ANNA TORMA
Bagatelles 1, detail / *Bagatelles 1-6*
6 silk pieces, 210 x 140 cm each
Installation, NB Museum, Saint John, NB, 2011, 2012
[FACING PAGE, DETAILS PP. 3 & 4]

MESSAGE FROM THE CHAIR



It has been another year full of great achievements and interesting challenges for the New Brunswick Arts Board (**artsnb**). Several changes took place in both the organization and the provincial government. Each time, these changes have allowed us to revisit our mandate, which is to facilitate and promote artistic creation in New Brunswick. In this effort, we work closely with the Minister of Tourism, Heritage and Culture, providing counsel as a leading adviser in decision-making for the arts ecosystem in New Brunswick.

We participated in the launch of the renewed Cultural Policy at the Centre des arts et de la culture de Dieppe and look forward to partnering with government in bringing its goals to fruition. In July, we met with government to discuss funding to develop new programs for Aboriginal artists. The government announced an ongoing increase of \$200,000 for **artsnb** programs.

We increased the number of “A” level grants; reestablished creative exchange residencies with Manitoba, Quebec, and Maine; and restored the Arts Scholarships and Artist in Residence program to their original budgets. We managed to establish two new programs as well: the Aboriginal Arts Capacity Building program and Arts Infrastructure Grants for New and Emerging Artists.

Due to unforeseen circumstances the September board meeting was deferred to October. In November, we presented our organization and the annual report to the Minister. First, Executive Director Akoulina Connell presented the annual report. Subsequently, Secretary Treasurer Chet Wesley presented a comparative analysis of departmental and arts board programs, illustrating potential administrative savings for government. We asked the Minister for a transition plan to fulfill the original mandate of **artsnb**. Tabling a first budget has been a primary focus of the government’s first few months. Now that everything has been put on the table, I expect a meeting with our Minister in the near future.

Last November, I co-hosted the Lieutenant-Governor’s Awards Gala for excellence in the arts with our Secretary Treasurer, Chet Wesley. I would like to express our deep gratitude for the generosity of our new Lieutenant-Governor, the Honourable Jocelyne Roy Vienneau, who hosted the event shortly after her induction. The event served to highlight the depth of great talent in our province. **artsnb** lived up to expectations with superb laureate artists for the year 2014-2015: Anne Compton, Igor Dobrovolskiy, and Anna Torma. Hats off to the **artsnb** administration and Government House staff for a smoothly run event.

In February, we met with the New Brunswick Foundation for the Arts to discuss our shared vision for the future of provincial arts funding. I also attended an Atlantic Public Arts Funders meeting in Halifax in March. Although funding for the arts in the Atlantic region remains a challenge, this strategic partnership offers artists and arts organizations a strong voice at the national level and serves as a key strategic alliance in tackling common regional objectives.

I have accepted another term as Chair, and in February 2015 we launched our fundraising campaign to expand the funding envelope in the private sector to better support our artists. Our goal is to raise \$180,000 in the next fiscal year. A committee has been formed for this purpose, and Matthew Pearn has been appointed Chair.

In June 2014, the government announced \$2.5 million in new funds with the unveiling of the renewed Cultural Policy. More good news followed with the announcement of a new investment of \$2.5 million in arts, cultural industries, and heritage, along with another \$2.5 million dedicated to the Film and Media Arts initiative: a bold move towards a vision to diversify our provincial economy and build our creative sector.

Pierre McGraw
Chair, **artsnb**
2014-2015



ANNA TORMA
Transverbal 2
Hand embroidery on silk, 150 x 135 cm, 2010
NB Art Bank, Fredericton, NB

MESSAGE FROM THE EXECUTIVE DIRECTOR



Partnership, outreach, and innovation: these are the hallmarks of public engagement, and they have been the banner themes for **artsnb** in 2014-2015. We're grateful for the new investment of \$200,000 in **artsnb**—the first significant sustained boost in more than two decades to increase the impact and reach of our programs.

In August 2014 at Millbrook First Nation, Petapan: First Light Indigenous Arts Symposium was hosted by the Atlantic Public Arts Funders—Newfoundland and Labrador Arts Council (NLAC), Arts Nova Scotia (ArtsNS), **artsnb**, and Prince Edward Island Council for the Arts (PEICA)—and the Canada Council for the Arts. It was a watershed moment in Atlantic Canada: a first-ever opportunity for Aboriginal artists from across the region to convene, exchange, learn, and dream together. For the arts boards, it was a time for active listening and for forging new relationships. At the end of

the event there was an enthusiastic outcry to follow up with a second symposium. We're working on it.

This year we engaged in several new partnerships:

- with the Atlantic Institute on Aging and St. Thomas University towards a series of Creative Aging workshops that place professional artists in the position of change catalysts. We hope these workshops will improve quality of life for those in our most rapidly growing demographic: the elderly.
- with the Joint Economic Development Initiative (JEDI) for a renewed grant to continue Aboriginal outreach and to deliver a workshop on how to document artwork.
- with the Sheila Hugh Mackay Foundation to deliver a new international residency opportunity for visual artists. We hope to see more artists building an international presence and bringing home new knowledge, inspiration, and techniques.
- with the Conseil des arts et des lettres du Québec (CALQ) and the Manitoba Arts Council (MAC) in signing new Memoranda of Understanding (MOUs) for artist residency exchanges.
- with the other Atlantic Public Arts Funders members (NLAC, PEICA, and ArtsNS) towards organizing a second symposium for indigenous arts in Charlottetown in May 2016 and also towards an initiative to build adaptive capacities in Atlantic arts organizations for a more vibrant, viable culture sector in the long term.
- with Association acadienne des artistes professionnel.le.s du Nouveau-Brunswick (AAAPNB) and ArtsLink to deliver a series of career planning workshops for Aboriginal artists. Cross-cultural knowledge sharing is the first step to a more cohesive pluralistic society in our province.
- with the Canadian Intellectual Property Office to deliver two workshops in fall 2014 to deepen artists' understanding of their rights.

In addition to workshops on **artsnb** programming, grant writing, intellectual property, and taxes for artists, outreach with Aboriginal artists has continued. We have now met with more than 250 Aboriginal artists and were able to establish the first of four programs designed with **artsnb**'s Circle of Elders: the Aboriginal Arts Capacity Building program. The criteria

for this program have been kept deliberately quite open, so that the program can be responsive rather than prescriptive in answering the community's arts and cultural development priorities.

In response to a gap in support for New Brunswick's most vulnerable artists—those recently graduated and those newly immigrated to the province—an Arts Infrastructure grant is being piloted to encourage new talent to establish their arts practice in New Brunswick. This is not a standard grant type among public arts funders, but we are optimistic it will make the desired impact.

This year we hosted meetings for diverse stakeholder groups: trilevel meetings for federal, provincial, and municipal arts funders; contemporary visual arts stakeholders; fine craft stakeholders; and key stakeholders in support of the development of several new models for arts incubators.

The digital transition continues. Career Development applications and preliminary jury evaluations are now administered online, and the other programs are in testing and will go up soon. Going digital will save artists and organizations precious time, make us greener operationally, and improve reporting and accountability.

I'd like to extend my thanks to the board of directors for their continued vision and tenacity in making **artsnb** the best arts board it can possibly be. I also acknowledge our hard-working staff, who make the Board's vision come alive and serve our province's creative people with dedication, diligence, and passion. Here's to another fabulous year in the feistiest of small provincial arts boards!

Akoulina Connell
Executive Director, **artsnb**
March 2015



KISUHS PERLEY, TOBIQUE, CRAFT

Creation Grant — Category C

2014 Perley Canoe

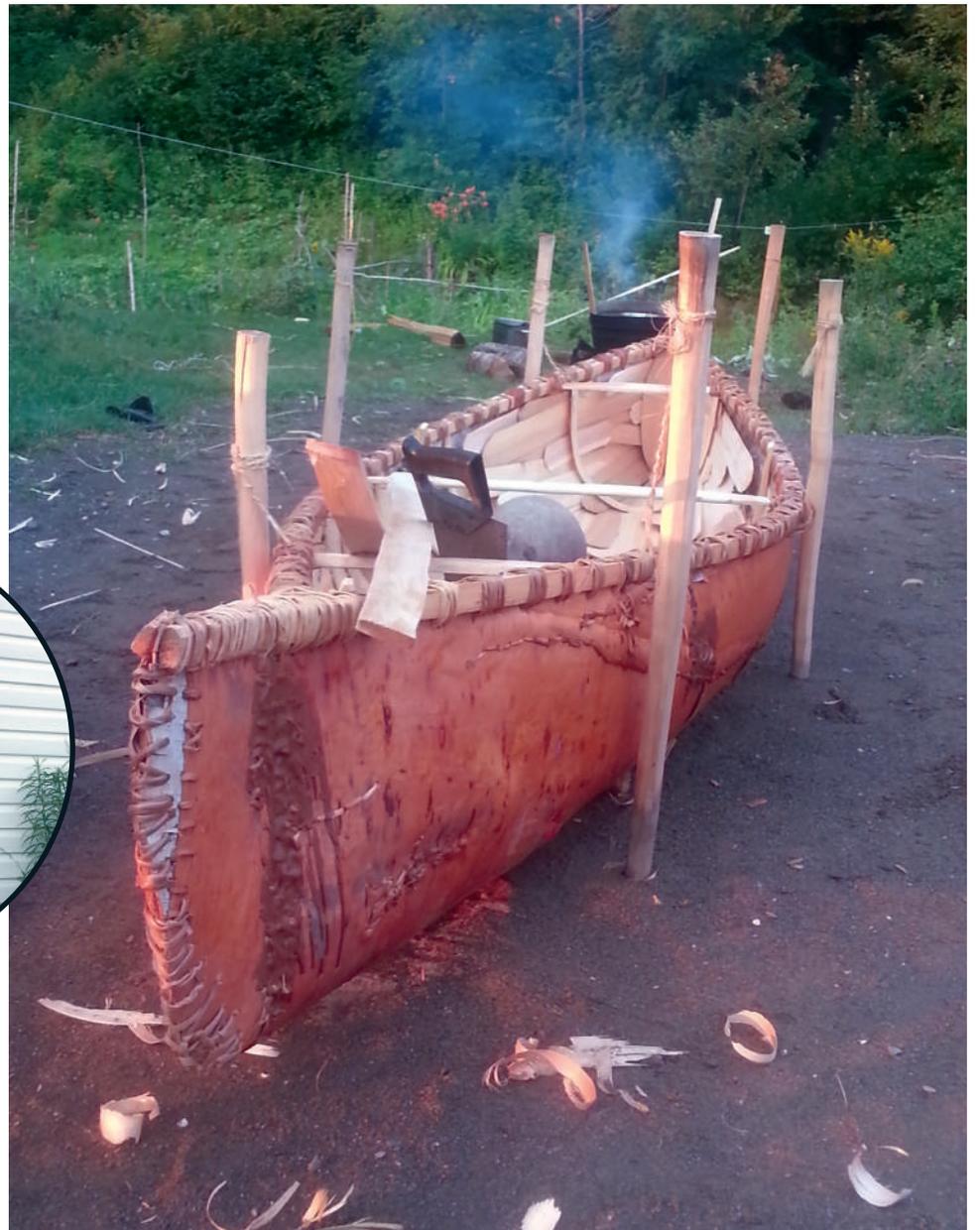
Maliseet canoe building is a lost art that is being rediscovered through mentorships, experimentation, workshops, and self-instruction. During Kisuhs Perley's research into Maliseet canoes, he came across a book titled *Bark Canoes and Skin Boats of North America* and discovered a photo of his great-great-grandfather, Jim Paul, standing among canoes he had built at St. Mary's in the early 1900s. "I knew then that I was from a family with a history of canoe builders. It was a watershed moment in my creative life that demanded of me a deeper exploration of my personal and collective cultural identity."

Not only is Kisuhs proud to be a part of the tradition of canoe building but also he is happy to help spark an interest in traditional craft making in the next generation through his employment with Elephant Thoughts Educational Outreach. "With this organization I have the opportunity to teach high school students canoe making."

The completed canoe is a physical embodiment and symbol of personal and regional identity that will bridge the past with the present and provide a link to the future, one that is traceable and readable as a modern artistic artifact: a Perley Canoe.

““

I knew then that I was from a family with a history of canoe builders. It was a watershed moment in my creative life that demanded of me a deeper exploration of my personal and collective cultural identity.



ACTIVITIES 2014-2015

NOMINATIONS

During the year, the composition of the Board was partially renewed. Cynthia Sewell has departed, and we are joined by Gary Sappier as Aboriginal Representative.

The executive has remained stable, with Pierre McGraw (Chair), Gwyneth Wilbur (1st Vice Chair), Nathalie Cyr-Plourde (2nd Vice Chair), and Chet Wesley (Secretary Treasurer) continuing in their respective roles for another year.

BOARD ACTIVITIES

The June 2014 board meeting was graciously hosted by the town of Woodstock in Carleton County. The fall board meeting and AGM were delayed from September to October and were held in Fredericton. An abbreviated board meeting was held in Fredericton in February, in conjunction with the launch of **artsnb**'s first private fundraising campaign.

EXECUTIVE

The executive met several times during the year. The Executive Director and Secretary Treasurer (on behalf of the Chair) attended the Canadian Public Arts Funders (CPAF) meeting in Charlottetown, PEI, in November.

FINANCE

FY 2014-2015 ended with a deficit of \$1,627.

PROGRAMS

Funds for **artsnb**'s programs are awarded through juries of professional artists. During the past year, a total of seventy-seven jurors took part in fifteen juries in our board offices, across the province, and via teleconference. The Creation program, Documentation program, and Lieutenant-Governor's Awards continue to be juried in a by-discipline, peer-reviewed 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.

LIEUTENANT-GOVERNOR'S AWARDS

The sixth year of the Lieutenant-Governor's Awards for High Achievement in the Arts was a great success. Three \$20,000 prizes were awarded to Anne Compton of Rothesay for English Language Literary Arts, Igor Dobrovolskiy of Moncton for Performing Arts, and Anna Torma of Baie Verte for Visual Arts. These awards honour artists who have achieved a high level of professional excellence in their artistic discipline in New Brunswick. **artsnb** would like to thank the Honourable Jocelyne Roy Vienneau and her hard-working staff for making the gala a memorable event.

OPERATIONS

The staff of **artsnb** performed heroically in FY 2014-2015, shouldering, in addition to their normal workload, administrative duties to ensure the success of the Petapan: First Light Indigenous Arts Symposium. Genevieve Allen Hearn and Justine Koroscil in particular were key to its logistical success. Special thanks and acknowledgement to outgoing Deputy Director Vanessa Moeller, who served **artsnb** for eight years with diligence and enthusiasm. She has made a lasting contribution to the Board and we wish her continued success. Gratitude is also extended to Natalie Sappier for the passion and commitment

she demonstrates in her role as Aboriginal Outreach Officer; to Nathalie Rayne for keeping our public engagement through social media lively; to Joss Richer for climbing the steep learning curve associated with a first full cycle of **artsnb** program management; and to Gary Belding for his amicable due diligence in accounting.

Program Officers attended the CPAF discipline-specific professional development meetings on Dance in Vancouver (fall 2014) and on the Multidisciplinary Arts in Montreal (spring 2015).

Considerable effort goes into producing the annual report, running workshops, consulting with clients, convening stakeholders, liaising with partners, reviewing criteria and processes, hosting the Lieutenant-Governor's Awards, and keeping **artsnb**'s office and programs running smoothly. The dedication of **artsnb**'s employees cannot be overstated. Thank you all for your commitment.

YEAR 2 OF THE STRATEGIC PLAN

This past year marked year 2 of the execution of **artsnb**'s new Strategic Plan. The Action Plan items accomplished in FY 2014-2015 include:

Partnership and Resources

- \$200,000 in new funding for **artsnb** programs was secured in 2014, increasing the reach and impact of arts investment for New Brunswickers.
- An Aboriginal Outreach Officer was hired through a JEDI grant.
- Atlantic Public Arts Funders affiliates — **artsnb**, NLAC, ArtsNS, and PEICA — and the Canada Council for the Arts held Petapan: First Light Indigenous Arts Symposium at Millbrook First Nation in August 2014. It was the first opportunity of its kind for gathering Aboriginal artists in Atlantic Canada. A survey and review were conducted after the event; the partners are working towards a second symposium in June 2016.
- Sheila Hugh Mackay Foundation and **artsnb** partnered to deliver a new International Creative Residency grant for visual artists.
- AAAPNB (Association acadienne des artistes professionnel.le.s du Nouveau-Brunswick) and ArtsLink partnered with **artsnb** in the delivery of career planning workshops for Aboriginal artists.
- AAAPNB, ArtsLink, and **artsnb** partnered on Arts Day at the Legislature.
- A series of three Creative Aging workshops on autobiographical writing for seniors was delivered jointly by the Atlantic Institute on Aging, St. Thomas University, and **artsnb**.
- Memoranda of Understanding (MOUs) were signed with Conseil des arts et des lettres du Québec (CALQ) and Manitoba Arts Council (MAC) to reestablish our Creative Residency exchanges with Quebec and Manitoba, securing mutual investment from each jurisdiction.

Capacity Building

- **artsnb** participated in the Cultural Human Resources Development roundtable.
- A third meeting was held with the Alward administration to secure funding for Aboriginal artists; a request for a meeting was made to the Gallant administration for the same.

- Intellectual Property workshops were held in Dieppe and Saint John in partnership with the Canadian Intellectual Property Office.
- JEDI continued as partner in outreach to Aboriginal artists and supported a workshop on how to document artwork.
- Creative Aging workshops were delivered on autobiographical writing; several new workshops in other disciplines are in development.
- A workshop on taxes for artists was held in early February 2015 in Fredericton.
- Work continues towards Status of the Artist legislation.

Relevant Programming

- A professional development component was added to the Career Development program, whereby artists can apply to document their work and create promotional platforms such as websites.
- The Aboriginal Arts Capacity Building program was introduced to support arts and cultural development in First Nations communities.
- An Arts Infrastructure grant was launched to encourage newly graduated and newly immigrated artists to establish their arts practice in New Brunswick. The program targets the most vulnerable stage of professional development for artists.

Engagement

- Trilevel meetings.
- Discipline-specific stakeholder meetings (theatre, visual arts, fine craft).
- Stakeholder meetings for developing arts incubators.
- Continued work with our Youth Advisory Commission.
- Circle of Elders meetings.
- Meetings with the New Brunswick Council on Research and Innovation, Post-Secondary Education, Training and Labour (PETL), multicultural societies, etc.
- Continued public awareness messaging via social media, the **artsnb** blog, and traditional media on the value of arts and culture to NB society and the economy.

Equity

- Continued outreach and workshops for Aboriginal artists.
- Establishment of the Aboriginal Arts Capacity Building program.
- Development of a partnership with the Tides Institute and Waponahki Museum in Eastport, Maine, towards an Aboriginal artist and youth exchange.
- Meetings with the Multicultural Association of Fredericton, Multicultural Association of the Greater Moncton Area (MAGMA), and the Saint John Multicultural and Newcomers Resource Centre.
- Partnership with the Atlantic Institute on Aging.
- Meeting with the Alzheimer's Association.





ANNA TORMA
Bagatelles 1, detail / *Bagatelles 1-6*
6 silk pieces, 210 x 140 cm each
Installation, NB Museum, Saint John, NB, 2011, 2012

MIGUELINA IZAGUIRRE, FREDERICTON, THEATRE

Creation Grant — Category B

Ravel's *Mother Goose Suite*

Miguelina Izaguirre was born and grew up in Cumanayagua, a small town in the province of Cienfuegos in southern Cuba. She studied acting at the National School of Arts in Havana, and although she loves all forms of art, she has a great passion for acting. She started the Peekaboo Shadows Theatre project three years ago, which is a dream come true; she always wanted to experiment with shadow puppetry.

Miguelina's current project represents a milestone in her career. "This has been the most complex work we have undertaken so far and we are sure it will open many doors for the company, taking into account that the project is focused on the family, which constitutes our target public." With the idea of attracting children to orchestral music, the Fredericton Chamber Orchestra and The Playhouse invited Miguelina to animate part of their concert. The piece in question is Ravel's *Mother Goose* ballet, which is inspired by some of the most popular stories for children.

The project has a large collaboration component, which is a completely different dynamic from her usual solo work. "Each organization contributed a key element to the development of the concert. The benefit it brings to Peekaboo Shadows is looking at problems from a different angle. In a solo project, the artist has their own challenges whose solution is entirely a personal endeavour; but when you work with other organizations, it is a more complex quest."



“In a solo project, the artist has their own challenges whose solution is entirely a personal endeavour; but when you work with other organizations, it is a more complex quest.”



SOCIAL MEDIA

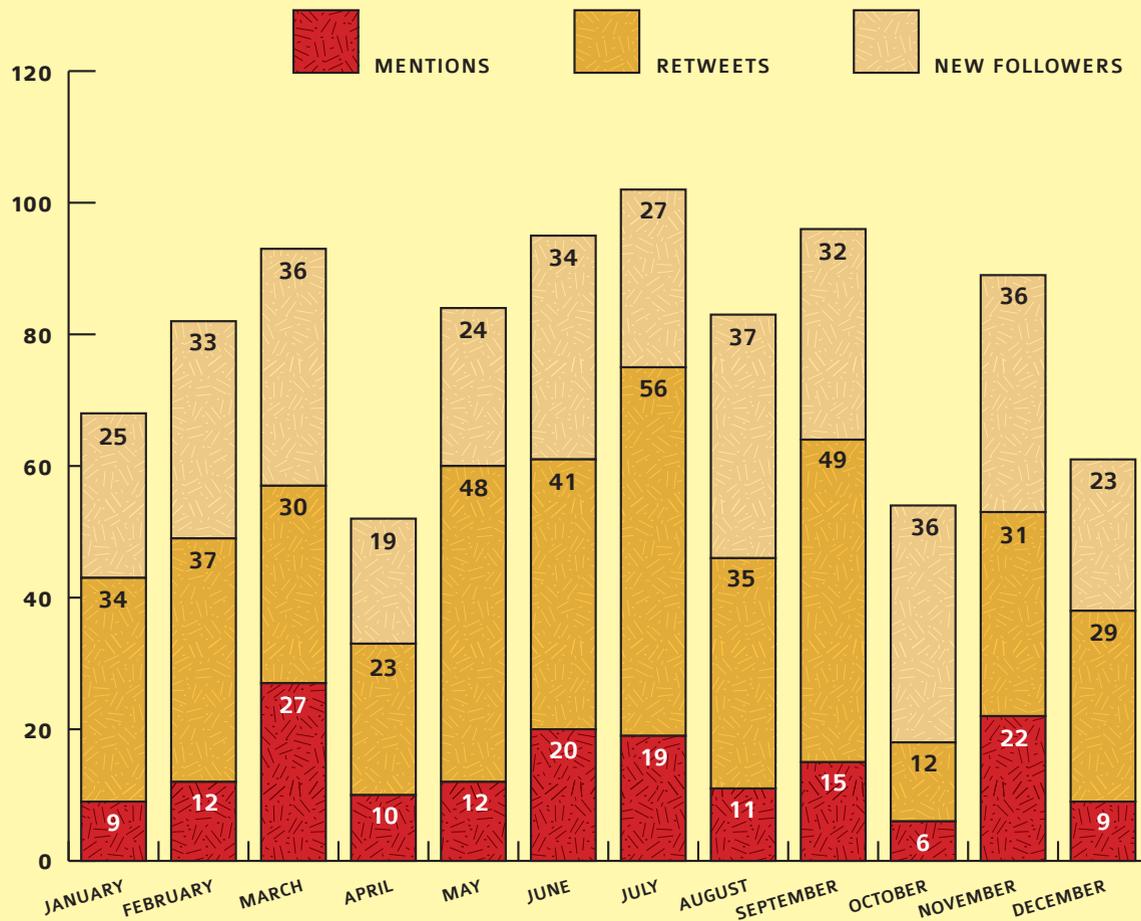
artsnb has kept a high profile on social media with daily updates on our Facebook, Twitter, Google+, and LinkedIn accounts. Our Facebook and Twitter pages are experiencing a steady growth with our Facebook likes growing by 89% and our Twitter followers by 81% in the last year.

This year **artsnb** created an Instagram account to post photos of our activities, and we occasionally add videos to our YouTube account, such as our video annual report (a short, entertaining video summarizing our annual activities produced for those who don't wish to wade through the paper report) and Lieutenant-Governor's Awards videos.

Here are the top five posts for engagement on Facebook:

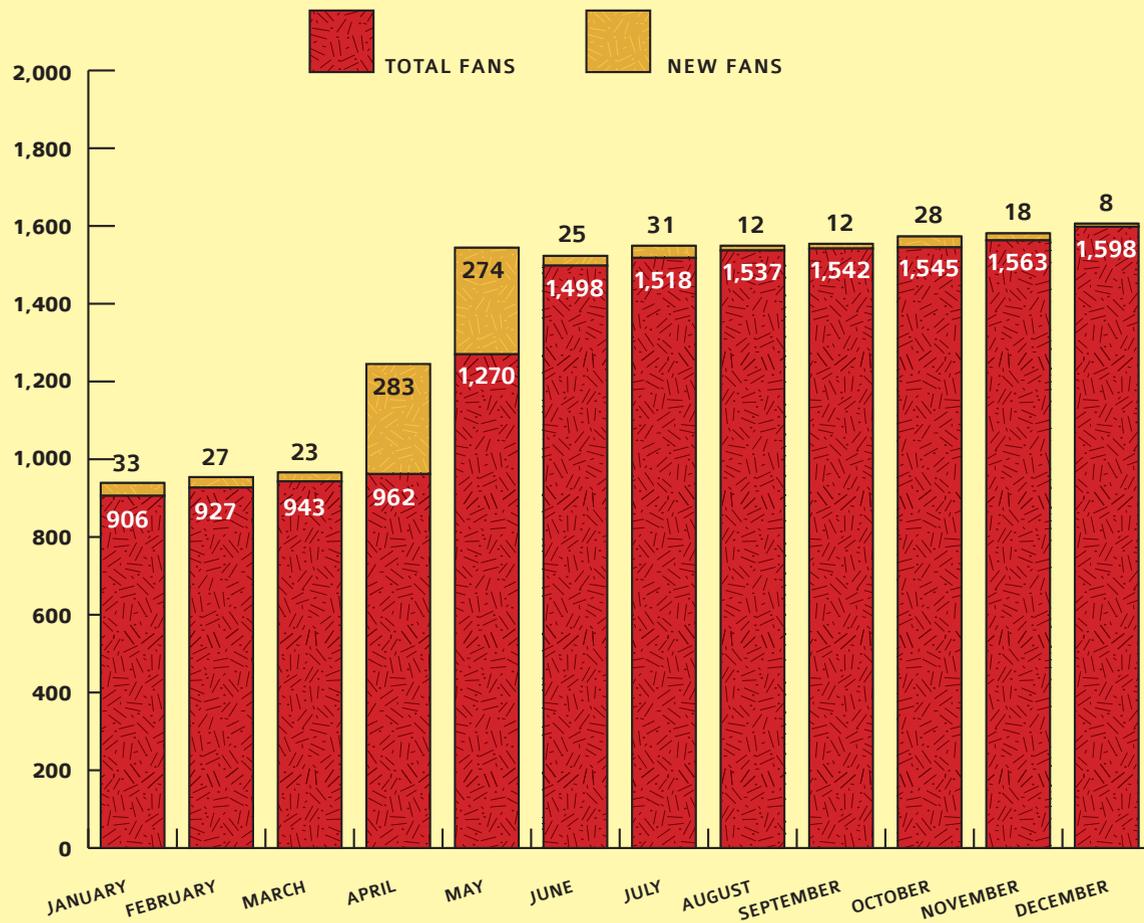
- The National Gallery is finally recognizing New Brunswick; congrats to Mario Doucette!
- Photos of street art that interacts with nature.
- Letter to the editor about the changes to Salon co-signed by **artsnb**, ArtsLink, and AAAPNB.
- Introducing **artsnb** Circle of Elders member Marge Polchies!
- Raising awareness of autism through painting.

ACTIVITY ON TWITTER IN 2014

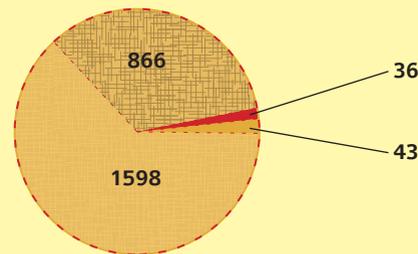
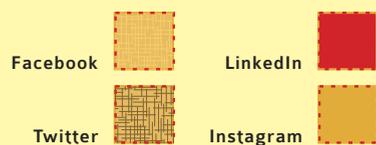


This year we also started our blog, with staff taking turns posting once a week about topics that included debunking the myths surrounding the jury process, keeping the language and culture of Aboriginal artists alive, and aging gracefully and creatively. The blog is generating traffic to our website. We also began, at the end of this fiscal year, to share blog posts from guest writers; our most popular guest posts were from Marie-Claude Hébert on rughooking and Kerry-Lee Powell on the source of creative urges. These posts are written by grant-winning artists, and they give our blog a new perspective from artists about their process and projects.

TOTAL FANS ON FACEBOOK IN 2014



SOCIAL MEDIA USAGE BY PLATFORM 2014



NAVARANA IGLOLIORTE, SACKVILLE, MEDIA ARTS

Career Development, Arts by Invitation

Navarana Igloliorte's short film *Kuekuatsheu Mak Muak (The Wolverine and the Loon)* was accepted into the imagineNATIVE film festival in the Youth Short program. She spent her teenage years in the Sheshatshiu Innu First Nation of Labrador and wanted to do a project that linked elders and youth. "I thought it would be great to recreate a legend that I had heard several times from an elder when I was young, and so that's what we did with the youth that were in school."

Navarana's grant allowed her to attend the film festival, which was held in Toronto in October 2014. "It was an amazing film festival because there are Aboriginal films from all over the world. It's really energizing to go to such an event. It opens your eyes to different ideas and new ways of filmmaking, to help you progress as a filmmaker."

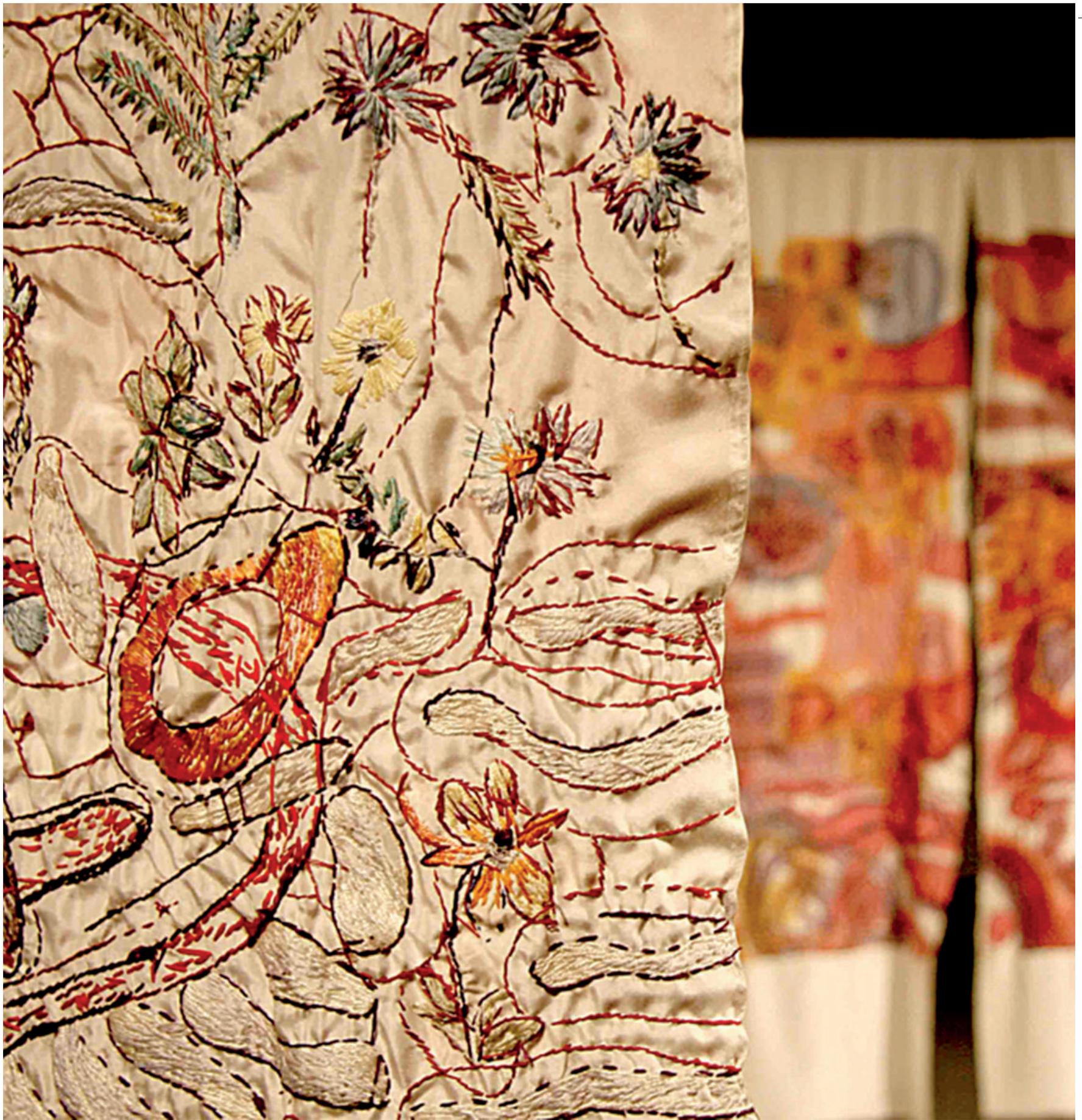
Navarana has received a few travel grants that have really helped her career because she's able to meet inspiring people and work with them afterwards. "This travel grant enabled me to do something I would have never been able to do otherwise. I'm used to working on all aspects of a film, but now I'm in contact with people who are specialized in audio, acting, and editing, and now I can bring those people together to work on a higher-level project."



“

It's really energizing to go to such an event. It opens your eyes to different ideas and new ways of filmmaking, to help you progress as a filmmaker.





ANNA TORMA
Bagatelles, detail
6 silk pieces, 210 x 140 cm each
Installation, NB Museum, Saint John, NB, 2011, Artist's collection

STRATEGIC PLAN 2013-2018

VISION

artsnb strives for a New Brunswick in which excellence and innovation in the arts are 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 democratic principles 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 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 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.

ANNA TORMA
 [FACING PAGE]
Vanitas I, detail
 Hand embroidery on single layer of silk, silk threads
 153 x 135 cm, 2011, Artist's collection

[ABOVE]
Party with Dionysos
 2011, Paper Doll exhibit, Installation
 Owens Art Gallery, Sackville, NB

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 commits to searching out and identifying groups within the arts community whose needs differ, in order to develop programming and messaging that encourage engagement with **artsnb**. All people have the right to be treated equally, but 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 (Aboriginal artists, Black Loyalist artists, newly emerging or existing minority groups, the deaf and disabled, LGBTQ, etc.).



ANNA TORMA
Vanitas 1, detail
 Hand embroidery on single layer of silk, silk threads
 153 x 135 cm, 2011, Artist's collection

CHLOÉ BREAUT, BERTRAND, NON-CLASSICAL MUSIC

Arts Scholarships

As a full-time student in the Professional Technical program in music and song interpretation at the Cégep de Drummondville, Chloé Breault intends to have a career in music and singing.

Getting this arts scholarship allows her to continue her studies more freely without having to get a student loan, and it also makes her feel proud to have been selected. “The fact that a prestigious jury recognizes great potential in what I have done so far gives me a boost of confidence to pursue my artistic development.”

Studying in this field allows Chloé to learn about the musical world in depth. “Every day I gain the tools to help me compose my music and to understand it.”

So many possibilities in the field of music interest her. For now, she continues to develop as a singer-songwriter. “I try to take every opportunity that presents itself to me, and this scholarship allows me to continue and allows me to study without worrying about financial problems.”



“

The fact that a prestigious jury recognizes great potential in what I have done so far gives me a boost of confidence to pursue my artistic development.



ACTION PLAN

To achieve the goals outlined, **artsnb** will undertake the following actions and strategies in FY 2015-2016:

GOAL A: PARTNERSHIP AND RESOURCES

- Work towards the goal of raising \$180,000 in private funds to increase the impact of **artsnb** programs for New Brunswickers.
- Continue working with other Atlantic Public Arts Funders (NLAC, ArtsNS, PEICA) towards Petapan 2016, and towards securing resources to develop adaptive capacities for arts and cultural organizations in Atlantic Canada.
- Work with the Canada Council for the Arts towards an MOU to further Aboriginal capacity building, programming, and cultural self-determination.
- Work with PETL towards establishing a series of discipline-specific, capacity-building workshops for Aboriginal artists in FY 2016-2017 and FY 2017-2018 to build upon the positive momentum established through JEDI's support of Aboriginal outreach activities.
- Continue our partnership with the Sheila Hugh Mackay Foundation to deliver international residency opportunities to visual artists.
- Partner with the New Brunswick Foundation for the Arts to ensure mutual goals are met for the benefit of our arts ecosystem.

GOAL B: CAPACITY BUILDING

- Continue delivering Creative Aging workshops, professional development workshops, workshops on **artsnb** programming, grant writing, etc.
- Partner with JEDI on a series of sustainable arts practice workshops for Aboriginal artists.
- Deepen relationships through outreach with multicultural groups and settlement services.
- Reach out to equity-seeking groups who do not yet have a relationship with **artsnb**.





GOAL C: RELEVANT PROGRAMMING

- Continue discipline-specific stakeholder meetings.
- Complete the digital transition — all programs online.
- Work towards establishing stable Aboriginal outreach and programming.
- Review programs in conjunction with changes at the Canada Council and CALQ.
- Work with the Government of New Brunswick to ensure the most cost-effective, democratic, and transparent program delivery system is in place for the arts and culture sector.

GOAL D: ENGAGEMENT

- Continue trilevel meetings.
- Continue work with the Circle of Elders, Youth Advisory Commission, stakeholder groups, government departments, and the private sector.
- Continue discipline-specific stakeholder meetings.
- Public awareness: sharpen messaging through social media, blog, press releases, etc.
- Diversify the audience so that more NBers understand how arts funding makes a difference in everyday life.
- Continue collaboration with AAAPNB and ArtsLink on Arts Day at the Legislature.

GOAL E: EQUITY

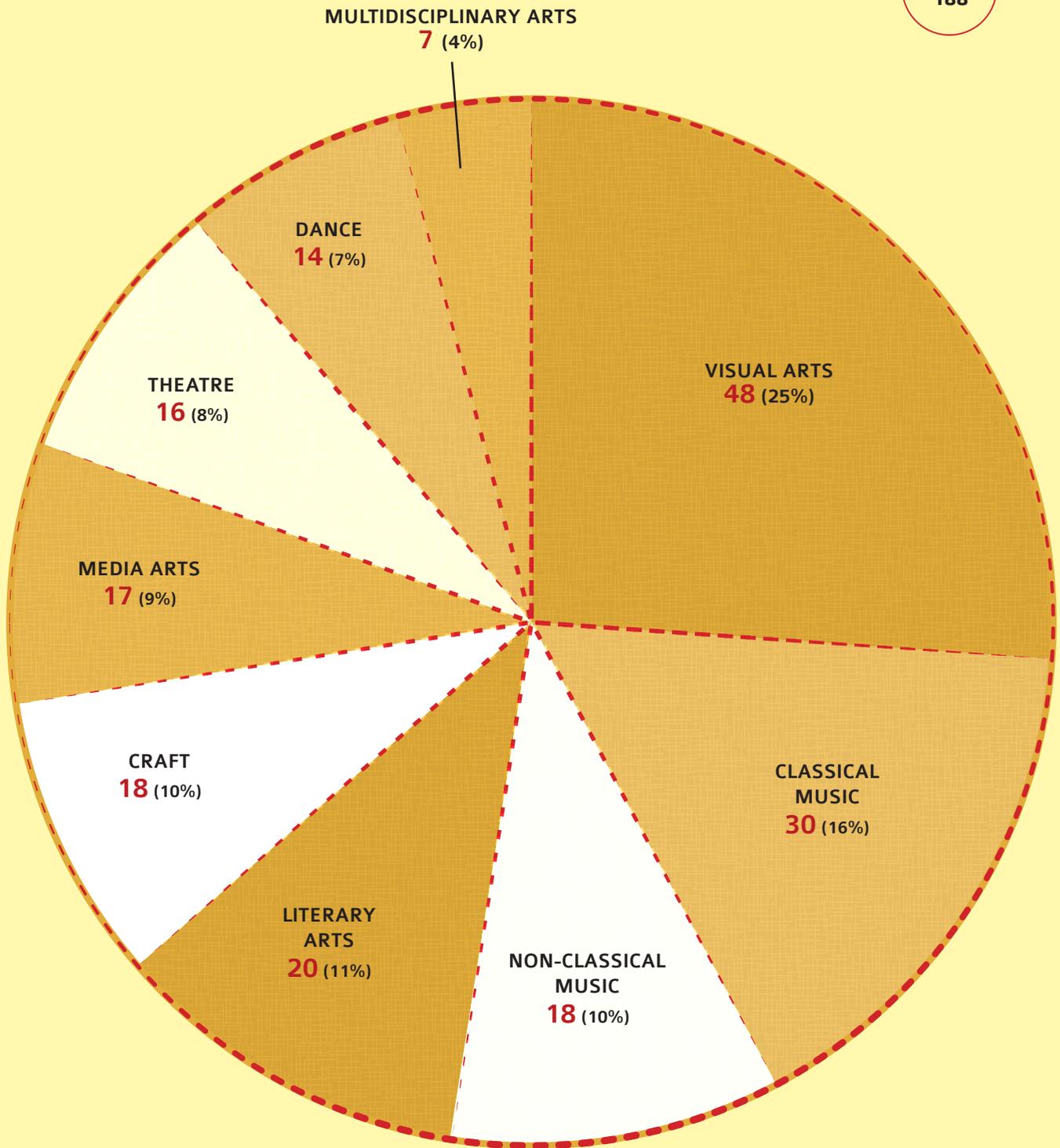
- Study best practices in equity programming delivery across Canada and abroad.
- Continue outreach efforts with Aboriginal artists, multicultural groups, settlement services, LGBTQ, and the disabled.

ANNA TORMA
Rainy day games
 Hand embroidery on collage
 166 x 140 cm, 2001
 Mint Museum Uptown, Charlotte, NC
 [FACING PAGE AND ABOVE, DETAILS]

REPORT ON PERFORMANCE INDICATORS

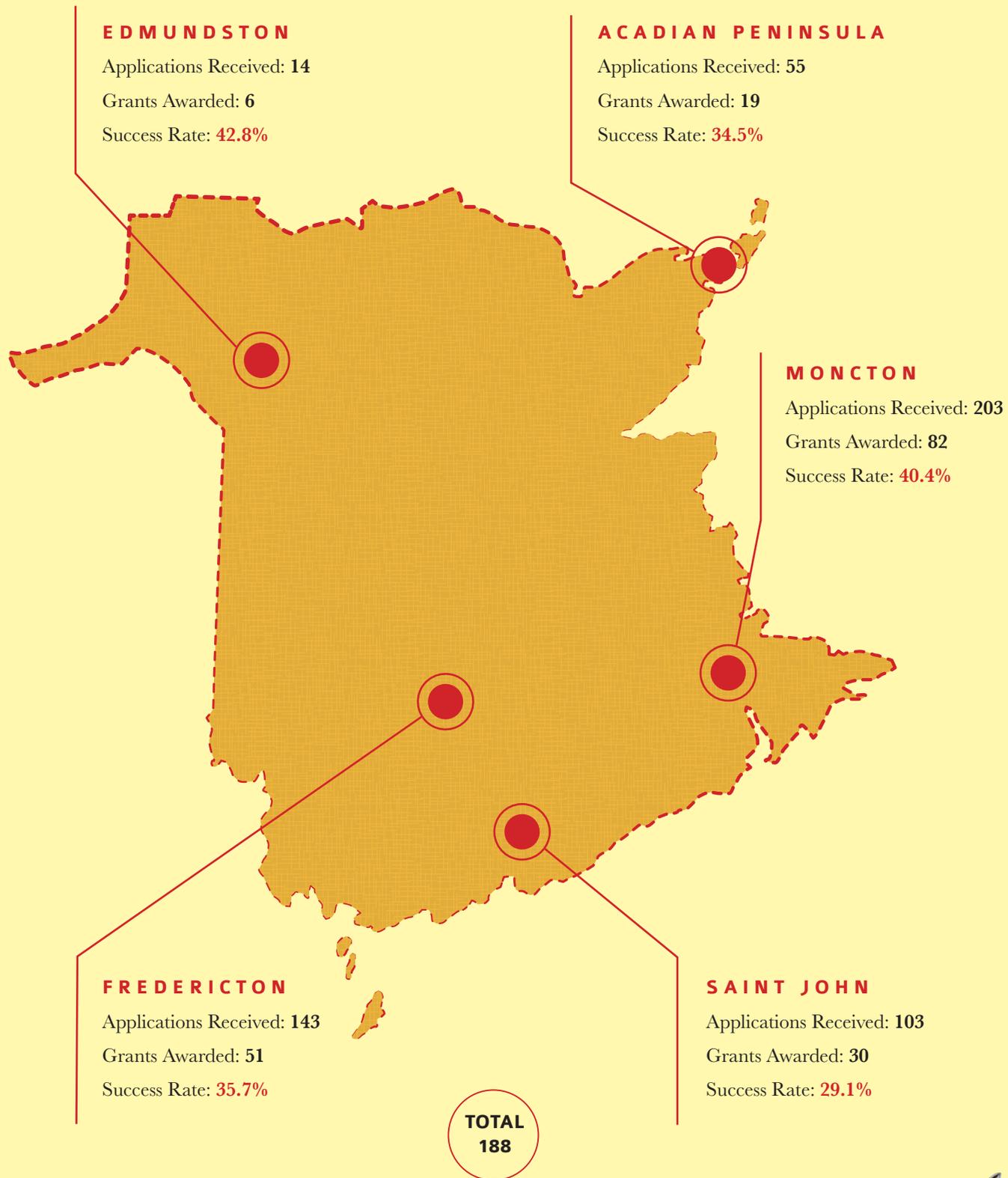
GRANTS BY DISCIPLINE 2014-2015

TOTAL
188

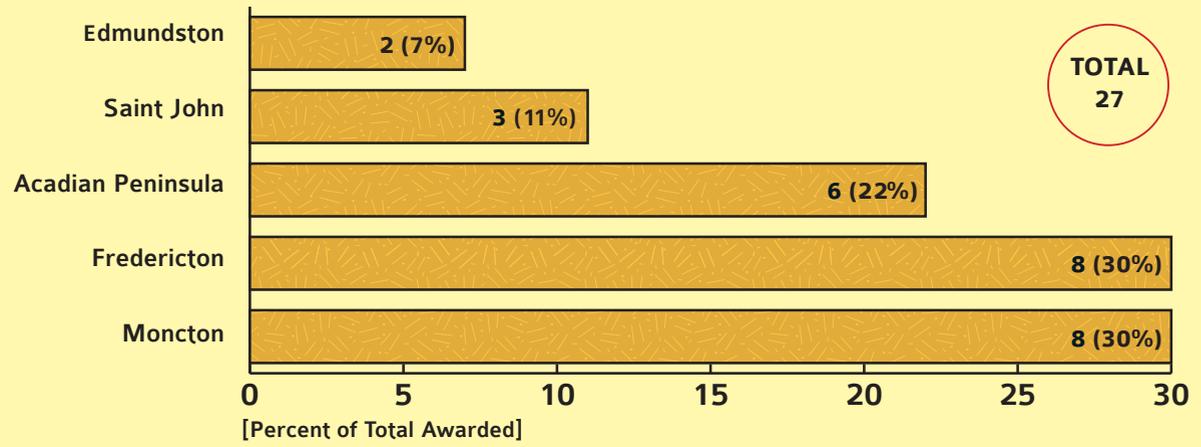


APPLICATION AND SUCCESS RATES PER REGION 2014-2015

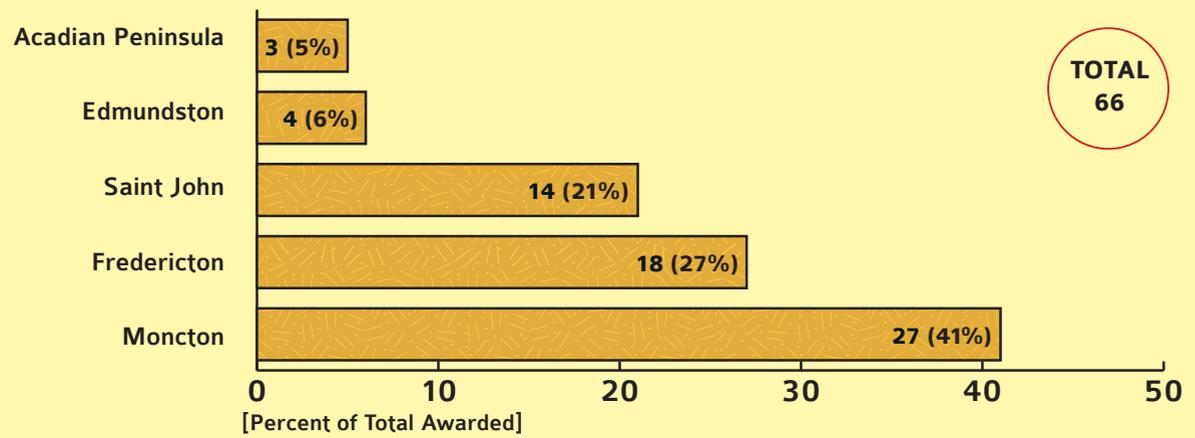
Total Applications Received: 518 | Grants Awarded: 188 | Success Rate: 36.3%



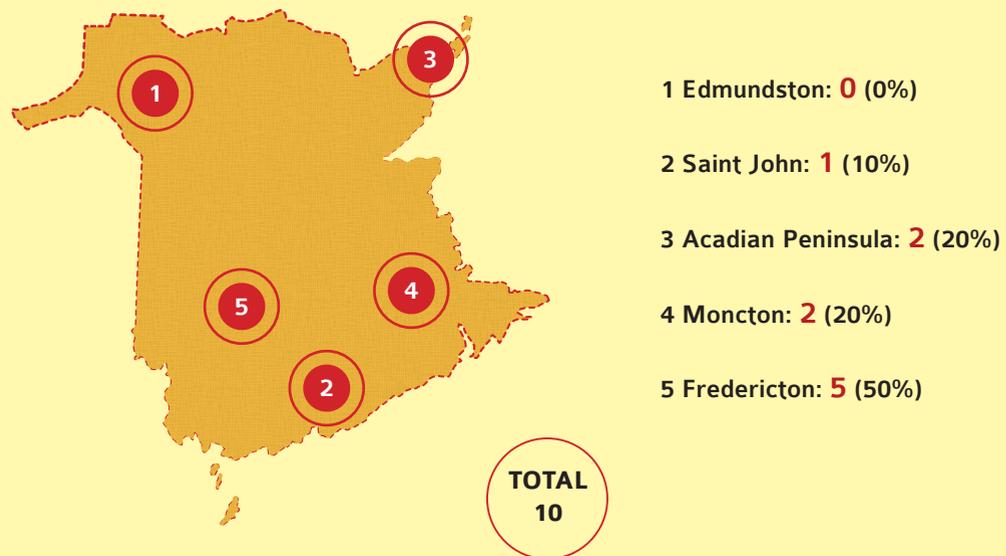
ARTS SCHOLARSHIPS BY REGION 2014-2015



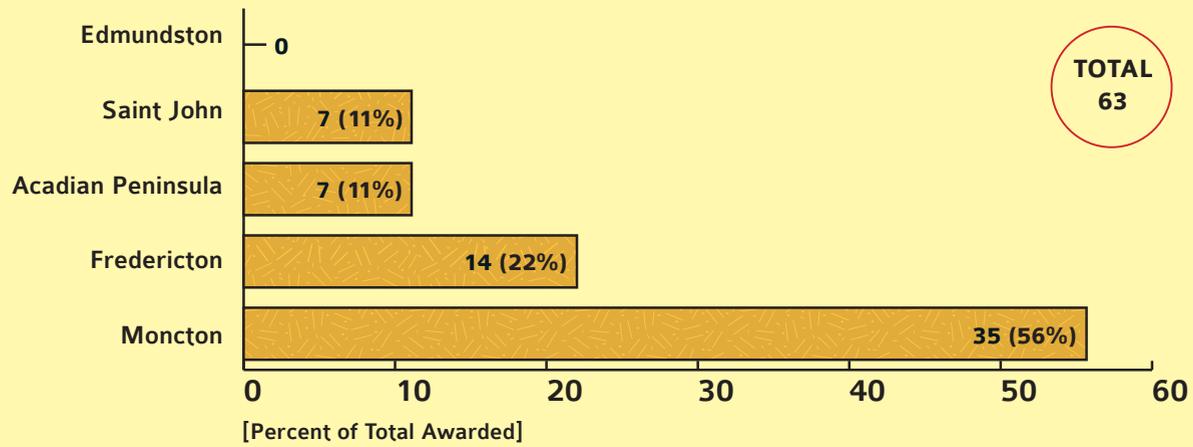
CREATION AND DOCUMENTATION GRANTS BY REGION 2014-2015



ARTIST-IN-RESIDENCE GRANTS BY REGION 2014-2015



CAREER DEVELOPMENT BY REGION 2014-2015



GRANTS TO ARTISTS

Year	Applications Received	Total Grants	Success Rate	Total Funds
2014-2015	518	188	36.3%	\$ 910,000*
2013-2014	447	159	35.6%	\$ 650,000
2012-2013	417	157	37.6%	\$ 671,000
2011-2012	430	154	35.8%	\$ 763,562
2010-2011	364	172	47.3%	\$ 777,258
2009-2010	472	220	46.6%	\$ 923,675
2008-2009	363	185	51.0%	\$ 648,080
2007-2008	393	197	50.1%	\$ 831,377
2006-2007	418	181	43.3%	\$ 702,528
2005-2006	428	190	44.4%	\$ 706,350
2004-2005	397	168	42.3%	\$ 708,971

*Includes \$10,000 from Sheila Hugh Mackay Foundation and \$10,000 in additional funding from the Department of Tourism, Heritage and Culture for the PanAm Games grant.



PROGRAMS

CREATIVE RESIDENCIES

The Creative Residency program provides annual exchanges that give professional artists opportunities for creation and professional development in the participating jurisdictions.

QUEBEC CREATIVE RESIDENCY

Brigitte Clavette, Fredericton, Craft

Brigitte Clavette’s art practice is focused on silversmithing and jewellery making, drawing inspiration from personal and public rituals, literature, and nature. She creates one-of-a-kind utilitarian as well as sculptural objects, and her work often includes found objects and various other materials.



In order to push her arts practice, she will complete her residency with renowned knife maker Chantal Gilbert in her studio in Quebec. Gilbert is the pre-eminent female knife maker in Canada. Spending an intensive creative period learning more about the technical aspects of making steel blades will give Brigitte a much deeper understanding of the medium and will broaden her own work.

ATLANTIC PUBLIC ARTS FUNDERS RESIDENCY

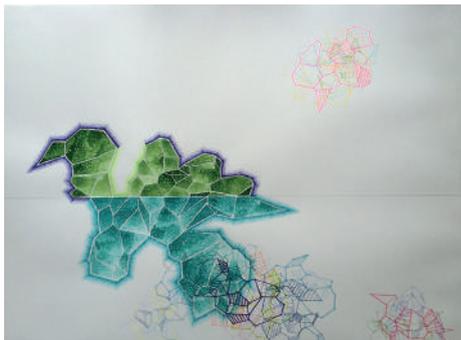
Paul Griffin, Sackville, Visual Arts

Paul Griffin’s residency in Charlottetown will be spent on research and on artistically exploring the intersection between the natural and man-made and how everyday practical concerns and objects seem to dovetail smoothly with the inherent beauty of rural landscapes.



This large installation’s main compositional elements will be an arrangement of a number of large waste elm trunks covered in industrial elements.

Paul will also counterpoint the embroidered elm trunks with various other agricultural/industrial applications that he might discover while doing his residency and research.



MANITOBA CREATIVE RESIDENCY

Linda Rae Dornan, Sackville, Media Arts

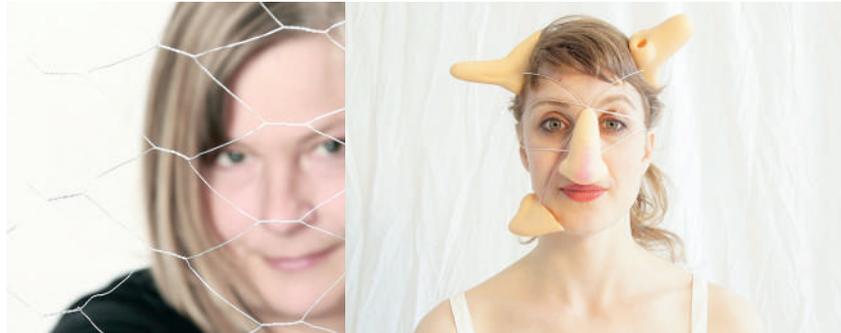
Linda Rae Dornan will work on a large-scale video installation about perceptions of place shot in close-up in the Tantramar Marshes and composited with an indoor blue-screened set of found objects. She will spend time at Video Pool in Winnipeg doing the final edit of the footage and soundtrack.



The project will be a new prose poem digitally mixed in a soundscape of field recordings, found sounds, and voice. This work will pull together the textuality, collaging/compositing, and experimentation of her video practice for an in-depth exploration of this particular place.

Lesandra Dodson, Fredericton, Dance

This project, *Sound Atlas*, is designed to challenge, inspire, and support a creative choreographic investigation for Lesandra Dodson. The host organization, Winnipeg Contemporary Dancers, will offer full professional residency support.



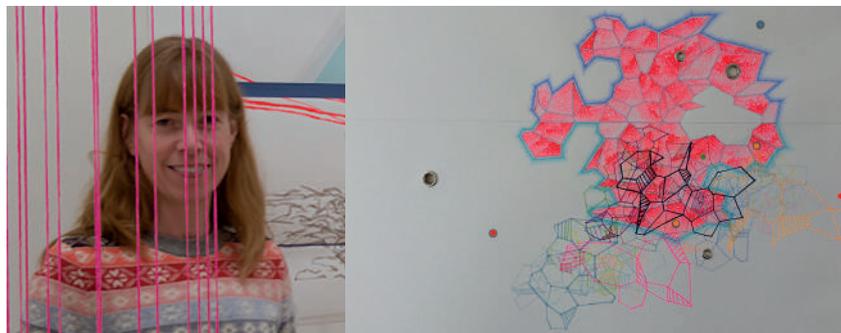
Lesandra will stray from a traditional role of choreographer and approach the creative process in a different way, using found sound, voice, and spoken word to form themes and to explore how connections are made from aural suggestions, and how they can inspire movement development.

SHEILA HUGH MACKAY FOUNDATION INTERNATIONAL CREATIVE RESIDENCY

artsnb and the Sheila Hugh Mackay Foundation are partnering on a pilot artist-in-residence project for 2015. Visual and fine craft artists from New Brunswick can apply for funds to cover a one- to three-month residency for an international creation-based or professional development project.

Leah Garnett, Sackville, Visual Arts

Leah Garnett is inspired by her father's construction sites, where she worked for years building houses. She is currently working with the material and visual language of job sites to create drawings, sculpture, and installations.



Leah spent six weeks in a residency in Ireland in the summer of 2015. She worked on large-scale drawings that consist of imagery of her father's construction sites. She combined this imagery with abstract representations of space to create a constructed landscape. She shaped the drawing to reference an actual architectural space, specifically one wall in the Dublin studio where she had a previous residency.

Julie Forgues, Moncton, Visual Arts

For the past decade, Julie Forgues's photographic work has explored how the in-between of a landscape is a place in itself: a site that is in limbo between what was (space) and what will be (place). Her work postulates the idea of in-between landscapes where nature and culture are in an indeterminate state, in a transformational process.



Julie's residency was spent at the Studio Kura in Japan in June 2015, continuing her work in advancing an understanding of the in-between. During the residency, she saw the possibilities, differences, new outcomes that arise and thereby furthered her process.

Mathieu Léger, Moncton, Visual Arts

Mathieu Léger considers himself a serial artist in residence. His projects are built around this artistic nomadism, and residencies have become integral to his practice. *Methodologies for Tourists* is a long-term, residency-based performance project, a five-year series that began in 2013.



Mathieu received the SHMF International Creative Residency grant for a three-month artist residency in Geneva, Switzerland. *Methodologies for Tourists* seeks to understand how territory influences the infrastructures of cultural identity through a series of actions and performance pieces throughout the residency locations.



THE ARTS INFRASTRUCTURE GRANTS FOR NEW AND EMERGING ARTISTS

The Arts Infrastructure Grants for New and Emerging Artists program is designed to provide one-time capital acquisition grants to newly arrived immigrants to Canada and emerging New Brunswick artists for acquiring tools and equipment that will strengthen their long-term capacity to create work.

Louise Poirier, Dieppe, Multidisciplinary Arts

Louise will use her infrastructure grant for the purchase of professional-quality, telescopic aluminum stilts. Fabricated in the US, they are made to measure. This purchase is the necessary step to allow professional-quality work and to improve her physical and artistic abilities related to the dance-theatre on stilts.



For the last year, with Circus Stella, Louise has helped develop the new discipline known as acrobatic stilts, creating great public interest in Acadia and elsewhere. Because of the intensity and scope of artistic enterprises related to acrobatic stilts, it is important to use custom equipment to prevent injuries, to maintain comfort during long working hours, and to personalize physical attributes while applying this medium to a dancer's body.

THE ABORIGINAL ARTS CAPACITY BUILDING PROGRAM

The capacity building program provides strategic support to Aboriginal arts groups, collectives, and organizations. This support is intended to help develop administration, financial management, and governance structures. The program also provides opportunities for organizational development and professional development.

Kim Brooks, Saint Mary's, Visual Arts

During the summer of 2000, a chance encounter with a Maliseet-style birchbark canoe set in motion an unusual and unexpected series of events. These events marked the beginning of the extraordinary journey that people have come to know as the Journey of Akwiten, of the magnificent



Maliseet birchbark canoe (c. 1825) now known as the Grandfather Akwiten (*Nohkmussewey Akwiten*), which was in Galway, Ireland. A nation-to-nation request to Ireland for repatriation of this rare and culturally significant artifact was approved, and it was granted to the Maliseet Nation in 2010. The canoe is presently being stored courtesy of the Beaverbrook Art Gallery.

With the help of this grant, Kim will assemble an Advisory/Capacity Building Support Group or Collective to discuss plans for the permanent accommodation and preservation of the Grandfather Akwiten and other items of cultural importance.





ANNA TORMA

Bagatelles 2-5

Hand-painted and embroidered silk panels
210 x 280 cm each, 2011, Artist's collection

RESULTS OF COMPETITIONS 2014-2015

CREATION — A CATEGORY

(April 1, 2014)

\$45,000

LITERARY ARTS

Hélène Harbec, Moncton | \$15,000

MEDIA ARTS

Jean-Pierre Morin, Moncton | \$15,000

VISUAL ARTS

Thaddeus Holownia, Jolicure | \$15,000

(October 1, 2014)

\$30,000

LITERARY ARTS

Édith Bourget, Saint-Jacques | \$15,000

MEDIA ARTS

Linda Rae Dornan, Sackville | \$15,000

CREATION — B CATEGORY

(April 1, 2014)

\$112,220

CLASSICAL MUSIC

Nadia Francavilla, Fredericton | \$10,000

Martin Kutnowski, Fredericton | \$3,400

Bruno Pelletier, Saint-Joseph-de-Madawaska | \$8,000

CRAFT

Maja Padrov, Gagetown | \$10,000

DANCE

Lesandra Dodson, Fredericton | \$7,000

LITERARY ARTS

Camilien Roy, Tétagouche-Sud | \$10,000

MULTIDISCIPLINARY ARTS

Marshall Button, Moncton | \$10,000

NON-CLASSICAL MUSIC

Chris Colepaugh, Riverview | \$2,150

Denis Richard, Moncton | \$10,000

THEATRE

Miguelina Izaguirre, Fredericton | \$7,920

VISUAL ARTS

Mathieu Léger, Moncton | \$10,000

Vicky Lentz, Saint-Jacques | \$10,000

Lynn Wigginton, Saint John | \$3,750

Dan Xu, Saint John | \$10,000

(October 1, 2014)

\$189,318

CLASSICAL MUSIC

André Cormier, Moncton | \$10,000

CRAFT

Beth Biggs, Fredericton | \$10,000

Tim Isaac, Riverside-Albert | \$10,000

Craig Schneider, Fredericton | \$8,700



DANCE

Georgia Rondos, Rothesay | \$8,525

LITERARY ARTS

Jean Babineau, Grand-Barachois | \$10,000
 Brigitte Harrison, Grande-Digue | \$10,000
 Michael Pacey, Fredericton | \$7,500
 Kerry-Lee Powell, Moncton | \$9,000
 Corey Redekop, Fredericton | \$9,000
 Christiane St-Pierre, Caraquet | \$10,000

MULTIDISCIPLINARY ARTS

Valerie Leblanc, Moncton | \$9,593

NON-CLASSICAL MUSIC

Brent Mason, Saint John | \$10,000

THEATRE

Anika Lirette, Moncton | \$7,000

VISUAL ARTS

Jennifer Bélanger, Moncton | \$10,000
 Jon Claytor, Sackville | \$10,000
 Éveline Gallant-Fournier, Saint-Basile | \$10,000
 Paul Griffin, Sackville | \$10,000
 Sarah Jones, Saint John | \$10,000
 Robert MacInnis, Riverview | \$10,000

CREATION — C CATEGORY

(April 1, 2014)

\$57,079.34

CRAFT

Kisuhs Perley, Tobique | \$5,000

DANCE

Marcia Dysart, Saint John | \$5,000

LITERARY ARTS

Claire Kelly, Fredericton | \$5,000

MEDIA ARTS

George Aldous, Quispamsis | \$5,000

NON-CLASSICAL MUSIC

Troy Chenier, Saint John | \$4,500
 Kendra Gale, St. Andrews | \$2,700

THEATRE

Joannie Thomas, Shippagan | \$5,000

VISUAL ARTS

Marsha Clark, Fredericton | \$5,000
 John Cushnie, Sussex | \$5,000
 Deanna Musgrave, Saint John | \$5,000
 Dana O'Regan, Fredericton | \$5,000
 Erika Sullivan, St. Andrews | \$4,879.34

(October 1, 2014)

\$48,718.87

CRAFT

Mark Chilton, Fredericton | \$5,000

LITERARY ARTS

Pierre-André Doucet, Moncton | \$5,000
 Danny Jacobs, Riverview | \$5,000

MEDIA ARTS

Jon Dewar, Fredericton | \$5,000
 Kelly Hill, Fredericton | \$3,850

NON-CLASSICAL MUSIC

Dwayne Doucette, St. Andrews | \$5,000
 Donald Levandier, Moncton | \$4,900



THEATRE

Stephen Taylor, Fredericton | \$5,000

VISUAL ARTS

Alisa Arsenault, Moncton | \$5,000

Geetha Thurairajah, Sackville | \$4,968.87

DOCUMENTATION

(April 1, 2014)

\$20,700.66

VISUAL ARTS

Sophia Bartholomew, Fredericton | \$7,000

Rémi Belliveau, Moncton | \$7,000

Amanda Dawn Christie, Moncton | \$6,700.66

(October 1, 2014)

\$14,000

VISUAL ARTS

Jennifer Bélanger, Moncton | \$7,000

Mike Landry, Saint John | \$7,000

THE LIEUTENANT-GOVERNOR'S AWARDS FOR HIGH ACHIEVEMENT IN THE ARTS

(June 15, 2014)

\$60,000

CRAFT

Anna Torma, Baie Verte | \$20,000

DANCE

Igor Dobrovolskiy, Moncton | \$20,000

LITERARY ARTS

Anne Compton, Rothesay | \$20,000

ABORIGINAL ARTS CAPACITY BUILDING PROGRAM (NEW)

(January 15, 2015)

\$20,000

CRAFT

Kim Brooks, Fredericton | \$5,000

Katie J. Nicholas, Fredericton | \$5,000

MULTIDISCIPLINARY ARTS

Francine Francis, Red Bank | \$5,000

Nelson Milley, New Maryland | \$5,000

ARTS INFRASTRUCTURE GRANTS FOR NEW & EMERGING ARTISTS (NEW)

(January 15, 2015)

\$17,578.19

CLASSICAL MUSIC

Pierre-André Doucet, Moncton | \$2,500

CRAFT

Nicholas McCaig, Markhamville | \$2,500

Philip Savage, Kingston | \$2,356.25

MEDIA ARTS

Matthew Brown, Bloomfield | \$2,500



MULTIDISCIPLINARY ARTS

Yves Landry, Moncton | \$2,500

Louise Poirier, Dieppe | \$1,400

VISUAL ARTS

Sophia Bartholomew, Fredericton | \$1,940

Sarah Jones, Saint John | \$1,881.94

CREATIVE RESIDENCIES

(February 1, 2015)

APAF CREATIVE RESIDENCY

\$10,000

VISUAL ARTS

Paul Griffin, Sackville | \$10,000

QUEBEC CREATIVE RESIDENCY

\$4,000

CRAFT

Brigitte Clavette, Fredericton | \$4,000

MANITOBA CREATIVE RESIDENCY

\$14,000

DANCE

Lesandra Dodson, Fredericton | \$10,000

MEDIA ARTS

Linda Rae Dornan, Sackville | \$4,000

PANAM GAMES

\$10,000*

Chris Colepaugh, Riverview | \$6,585

Ross Neilsen, Fredericton | \$3,245

*\$170 surplus went to administration

**SHEILA HUGH MACKAY FOUNDATION
INTERNATIONAL CREATIVE RESIDENCY**

\$10,000

VISUAL ARTS

Julie Forgues, Moncton | \$3,000

Leah Garnett, Sackville | \$4,000

Mathieu Léger, Moncton | \$3,000

ARTIST IN RESIDENCE

(February 1, 2015)

\$73,815

CLASSICAL MUSIC

Choeur Louisbourg, Bertrand | \$5,000

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

University of New Brunswick, Centre for Musical

Arts, Fredericton | \$9,800

LITERARY ARTS

Université de Moncton, Études françaises | \$5,000

University of New Brunswick, Faculty of Arts,

Fredericton | \$10,000

NON-CLASSICAL MUSIC

Theatre New Brunswick, Fredericton | \$9,103



THEATRE

NotaBle Acts Theatre Company,
Fredericton | \$5,000
Société culturelle Kent-Sud, Bouctouche | \$5,000
Théâtre populaire d'Acadie, Caraquet | \$10,000

VISUAL ARTS

Connexion ARC, Fredericton | \$4,912

ARTS SCHOLARSHIPS

(February 1, 2015)

\$65,484.30

CLASSICAL MUSIC

Jackwan Chong, Riverview | \$2,500
Jaeyoung Chong, Riverview | \$2,500
Justin Doucet, Beresford | \$2,500
MinJoo Kim, Quispamsis | \$2,500
Hyunmin Lee, Fredericton | \$2,500
Thomas Nicholson, Lincoln | \$2,500
Jennifer Purdue, Beaver Dam | \$2,242.15
Phoebe Robertson, Sackville | \$2,500
Ariane Saulnier, Beresford | \$2,500
David Scott, Bathurst | \$2,500
Luc Vaillancourt, Fredericton | \$2,500

DANCE

Samuel Black, Yoho | \$2,500
Roxanne Dupuis, Moncton | \$2,500
Catherine Parlee, Dieppe | \$2,500
Hannah Young, Bathurst | \$1,000

LITERARY ARTS

Miriam Farhloul, Dieppe | \$2,500

MEDIA ARTS

Kerry Lawlor, Fredericton | \$2,500

NON-CLASSICAL MUSIC

Myriam Arseneau, Saint-Laurent | \$2,500
Chloé Breault, Bertrand | \$2,500
François Gallant, Dieppe | \$2,500
Jonathan Sonier, Moncton | \$2,500

THEATRE

Maina Béland-Rahm, Saint-Basile | \$2,500

VISUAL ARTS

Rebecca Bickerton, Norton | \$2,500
Alyssa Donaldson, Fredericton | \$2,500
Christopher Donovan, Hampton | \$2,500
Émilie Grace Lavoie, Edmunston | \$2,242.15
Alison Willms, Fredericton | \$2,500

CAREER DEVELOPMENT

(8 DEADLINES PER YEAR)

ARTS BY INVITATION

\$51,705.15

CLASSICAL MUSIC

André Cormier, Moncton | \$2,000
Pierre-André Doucet, Moncton | \$2,000
Nadia Francavilla, Fredericton | \$2,000
Carl Philippe Gionet, Caraquet | \$2,000
Richard Hornsby, Douglas | \$2,000
Martin Kutnowski, Fredericton | \$850
Roger Lord, Moncton | \$2,000
Robin Streb, Moncton | \$2,000

CRAFT

Isabelle Lafargue, Dieppe | \$2,000
Katie J. Nicholas, Fredericton | \$1,411

LITERARY ARTS

Nathalie Blaquièrre, Shippagan | \$1,602



Wayne Clifford, Grand Manan | \$1,000
 Kerry-Lee Powell, Moncton | \$1,500
 Emmanuelle Tremblay, Shippagan | \$2,000

MEDIA ARTS

Jaret Belliveau, Moncton | \$1,500
 Pierre S. Blanchard, Moncton | \$1,500
 Daniel Dugas, Moncton | \$564.26
 Lily Ginnish-Lavalley, Eel Ground | \$1,500
 John Hogg, Moncton | \$1,500
 Navarana Igloliorte, Sackville | \$1,793.08
 Valerie Leblanc, Moncton | \$564.26

NON-CLASSICAL MUSIC

Francelle Maria Doiron, Moncton | \$514.40
 Sandra LeCouteur, Pointe-Alexandre | \$2,000
 Kyle McDonald, Moncton | \$2,000
 Jean Surette, Moncton | \$2,000

THEATRE

Mélanie F. Léger, Shediac | \$2,000
 Anika Lirette, Moncton | \$2,000
 Lisa Anne Ross, Fredericton | \$591.15
 Colleen Wagner, Gagetown | \$2,000

VISUAL ARTS

Carole Deveau, Moncton | \$1,500
 Sarah Jones, Saint John | \$826
 Peter Powning, Markhamville | \$1,000
 Janice Wright Cheney, Fredericton | \$1,989

ARTIST IN RESIDENCE

\$34,400

DANCE

Sarain Carson-Fox, Fredericton | \$2,500

NON-CLASSICAL MUSIC

Jesse Mea, Memramcook | \$5,000

THEATRE

Mélanie F. Léger, Shediac | \$4,000

VISUAL ARTS

Tanya Busse, Moncton | \$2,500
 Julie Forgues, Moncton | \$3,000
 Mathieu Léger, Moncton | \$4,500
 Daniel MacDonald, Moncton | \$1,900
 Robert MacInnis, Riverview | \$4,000
 Christiana Myers, Sussex Corner | \$3,500
 Janice Wright Cheney, Fredericton | \$3,500

PROFESSIONAL DEVELOPMENT

\$16,480.50

CLASSICAL MUSIC

Martin Kutnowski, Fredericton | \$1,000
 Emily Logan, Riverview | \$1,000

CRAFT

Marie-Claude Hébert, Stilesville | \$1,000
 Patricia Hirschhorn, Douglas | \$1,000
 Rachel Anne MacGillivray, Fredericton | \$1,000

DANCE

Nawal Doucette, Saint John | \$1,000
 Julie Duguay, Bathurst | \$1,000
 Sarah Johnson Power, Saint John | \$1,000
 Jalianne Li, Moncton | \$980.50

MEDIA ARTS

Gia Milani, Fredericton | \$1,000

NON-CLASSICAL MUSIC

Jesse Mea, Memramcook | \$1,000

THEATRE

Louise Poirier, Dieppe | \$2,000
 Kathryn Swift, Sussex | \$1,000



VISUAL ARTS

Evan Rensch, Riverview | \$2,500

PROFESSIONALIZATION & PROMOTION (NEW)

\$5,500

CLASSICAL MUSIC

Karin Aurell, Sackville | \$1,000

CRAFT

Marie-Claude Hébert, Stilesville | \$500

MEDIA ARTS

Linda Rae Dornan, Sackville | \$1,000

MULTIDISCIPLINARY ARTS

Yves Landry, Moncton | \$1,000

THEATRE

Lisa Anne Ross, Fredericton | \$1,000

VISUAL ARTS

Nicole Haché, Caraquet | \$1,000

JURY MEMBERS 2014-2015

Debbie Adshade

Susanne Alexander

WL Altman

Maurice Arsenault

Jacques Arseneault

Karin Aurell

Doug Bamford

Ned Bear

Beth Biggs

Judy Blake

Paul Bossé

Daniel Boudreau

Joel Boudreau

Louise Bourque

Théo Brideau

Terrilee Bulger

Karen Burk

Michel Cardin

Luckas Cardona

Greg Charlton

Dozay Christmas

Philip André Collette

Greg Cook

Allan Cooper

Kelly Cooper

Angèle Cormier

Gracia Couturier

John Cushnie

France Daigle

Lesandra Dodson

MT Dohaney

Daniel Dugas

Mathieu Duguay

Alexandrya Eaton

Erik Edson

Alexandra Flood

Julie Forgues

Tara Francis

Éveline Gallant-

Fournier

Edward Gates

Terry Graff

Ryan Griffiths

Peter Gross

Hélène Harbec

Suzanne Hill

Thomas Hodd

Richard Hornsby

Mark Jarman

Sarah Johnson Power

Sarah Jones

Joel LeBlanc

Karen LeBlanc

Claude LeBouthillier

Mathieu Léger

Anika Lirette

Sylvia Logan

Ann Manuel

David Moroni

Christian Michaud

Nelson Milley

Gerald Arthur Moore

Robert Moore

Jean-Pierre Morin

Maria Osende

Maja Padrov

Vita Plume

René Poirier

Peter Powning

Helen Pridmore

Georgia Rondos

Isabelle Roy

Dawn Sadoway

Lee Saunders

Michel Savard

Shahin Sayadi

Andrea Scott

Angèle Séguin

Jean Surette

Ryan Suter

Marcel-Romain

Thériault

Stephen Tobias

Anna Torma

Tara Wells

Kora Woolsey

Jamie Wright

Tim Yerxa



SAINT JOHN STRING QUARTET, CLASSICAL MUSIC

Artist in Residence—University of New Brunswick, Saint John

UNB Saint John’s partnership with the Saint John String Quartet (David Adams, Sonja Adams, Christopher Buckley, and Danielle Sametz) offers the time and financial support necessary to continue the group’s development as professional performing artists in New Brunswick. “As Musicians in Residence, our presence will not only benefit the campus but will also support the cultural growth of the surrounding community.”

UNB Saint John’s residency program keeps these professional musicians in the region, providing an ongoing solution to the characteristic out-migration of musicians from Atlantic Canada. The activities of the quartet in the community are extensive. The range of activities scheduled for the quartet on campus is diverse and innovative. “The quartet will add to their body of work by preparing new major works; collaborate with the student-run radio station; work with students from the Information and Communication Studies, Humanities & Languages, and History & Politics departments in the Faculty of Arts; participate with Heartbeat! Tucker Park Choir; present five noon-hour recitals; present up to ten “pop up” performances; and provide master class opportunities.”

The Quartet maintains an active schedule of more than 125 concerts each year in addition to their work as the core members of the provincial symphony orchestra in New Brunswick and musicians in residence at the University of New Brunswick.



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As Musicians in Residence, our presence will not only benefit the campus but will also support the cultural growth of the surrounding community.



FINANCIAL REPORT 2013-2014

INDEPENDENT AUDITOR'S REPORT

To the New Brunswick Arts Board:

I have audited the accompanying financial statements of the New Brunswick Arts Board, which comprise the Statement of Financial Position as of March 31, 2015, 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 judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, 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, 2015, 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 Standring
Chartered Professional Accountant
June 26, 2015

STATEMENT OF FINANCIAL POSITION
MARCH 31, 2015

	2015	2014
ASSETS		
Current assets		
Cash and temporary investments	\$ 441,629	\$ 338,631
Receivables	55,175	61,249
Prepaid expenses	<u>3,200</u>	<u>3,200</u>
	<u>\$ 500,004</u>	<u>\$ 403,080</u>
LIABILITIES		
Current liabilities		
Trade payables and accrued liabilities	\$ 17,359	\$ 22,068
Employee deductions	8,854	8,172
Grants and scholarships payable	407,878	273,826
Deferred revenue	<u>0</u>	<u>31,474</u>
	434,091	335,540
NET ASSETS		
Unrestricted net assets	<u>65,913</u>	<u>67,540</u>
	<u>\$ 500,004</u>	<u>\$ 403,080</u>
Commitments (Note 3)		

STATEMENT OF OPERATIONS AND CHANGES
IN NET ASSETS YEAR ENDED MARCH 31, 2015

	2015	2014
Revenue		
Annual allocation	\$ 700,000	\$ 700,000
Tourism, Heritage and Culture	691,325	480,325
Book policy	45,000	45,000
Other grants and contributions	26,421	268
Grants recovered	10,600	0
Interest earned	7,335	5,204
Joint Economic Development Initiative (JEDI)	34,906	31,154
Atlantic Public Arts Funders (APAF)	<u>172,399</u>	<u>27,371</u>
	<u>1,687,986</u>	<u>1,289,322</u>
Expenditures		
Administration (Note 5)	181,105	202,991
Chairperson (Note 6)	5,130	4,418
Board and committee (Note 7)	19,042	25,716
Lieutenant-Governor's Awards gala	12,541	7,333
Grants and scholarships	910,000	650,000
Services (Note 8)	28,794	35,700
Other	19,681	19,987
Salaries and benefits	301,455	314,830
Special initiatives	4,560	2,514
JEDI	34,906	31,154
APAF	<u>172,399</u>	<u>27,371</u>
	<u>1,689,613</u>	<u>1,322,014</u>
Excess of Revenue (Expenditures)	(1,627)	(32,692)
Net assets, beginning of year	<u>67,540</u>	<u>100,232</u>
Net assets, end of year	<u>\$ 65,913</u>	<u>\$ 67,540</u>

See accompanying notes to the financial statements.

STATEMENT OF CASH FLOWS
YEAR ENDED MARCH 31, 2015

	2015	2014
Cash provided by (used in)		
Operations		
Excess of revenue (expenditures)	\$ (1,627)	\$ (32,692)
Change in non-cash working capital balances:		
Decrease (increase) in receivables	6,074	(29,984)
Decrease (increase) in prepaid expenses	0	(3,200)
Increase (decrease) in payables	(4,027)	5,874
Increase (decrease) in grants and scholarships payable	134,052	(35,888)
Increase (decrease) in deferred revenue	<u>(31,474)</u>	<u>31,474</u>
Increase (decrease) in cash	102,998	(64,416)
Cash and temporary investments beginning of year	<u>338,631</u>	<u>403,047</u>
Cash and temporary investments end of year	<u>\$ 441,629</u>	<u>\$ 338,631</u>

See accompanying notes to the financial statements.

NOTES TO FINANCIAL STATEMENTS MARCH 31, 2015

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.

NOTES TO FINANCIAL STATEMENTS

MARCH 31, 2015 (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

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:

2016	\$ 38,000
2017	38,000
2018	40,000
2019	40,000
2020	41,000

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

Accounting	\$ 13,311	\$ 10,327
Communications and public awareness	38,305	48,075
General expenses	84,695	92,120
Interest and bank charges	1,225	1,108
Professional fees	14,455	17,488
Translation and interpretation	1,075	484
Travel	<u>28,039</u>	<u>33,389</u>
	<u>\$ 181,105</u>	<u>\$ 202,991</u>

6. Chairperson Expenses

Honorarium	\$ 1,000	\$ 1,350
Other	438	153
Travel	<u>3,692</u>	<u>2,915</u>
	<u>\$ 5,130</u>	<u>\$ 4,418</u>

7. Board and Committee Expenses

Honorarium	\$ 4,542	\$ 5,530
Other	3,470	3,382
Translation and interpretation	3,937	5,800
Travel	<u>7,093</u>	<u>11,004</u>
	<u>\$ 19,042</u>	<u>\$ 25,716</u>

8. Services

Juries	\$ 25,343	\$ 30,811
Circle of Elders	2,898	3,821
Youth Commission	<u>553</u>	<u>1,068</u>
	<u>\$ 28,794</u>	<u>\$ 35,700</u>

9. Economic Dependence

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

10. Comparative Figures

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



ANNA TORMA
Rainy day games
Hand embroidery on collage
166 x 140 cm, 2001
Mint Museum Uptown, Charlotte, NC

BOARD MEMBERS 2014-2015

Bass-baritone **Pierre McGraw** (Chair) is a native of Pokemouche, NB. Pierre studied voice at the Université de Montréal and the Université de Moncton. He is often heard as a soloist with the Louisbourg Choir and La Mission Saint-Charles Choir as well as during the Sackville Early Music Festival and the Lamèque International Baroque Music Festival. In addition, Pierre is a contractual music teacher in public schools and singing teacher. Two years ago, Pierre became choirmaster for the Sormany Choir. He is an adviser on the board of the Lamèque International Baroque Music Festival. Pierre also has some opera roles to his credit.

Gwyneth Wilbur (First Vice-Chair), currently a resident of Charlotte County, 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, where she still lives, in 1985 to start her own business as a luthier, working for musicians across Canada and the United States.

Nathalie Cyr-Plourde (Second Vice-Chair) lives in Edmundston, where she teaches third grade at the Carrefour de la Jeunesse. Having a father who is both a musician and a school principal who supports the arts in the school system, she was exposed at an early age to different elements of art. At age sixteen, she became particularly interested in dance. When still in university, Nathalie integrated into the competitive dance group "The Main Street Dancers," of which she has been a member for the past twenty-one years. Today, she teaches and studies hip hop, jazz, contemporary, and lyrical styles. She is very involved in the arts in schools and in the production of community shows. She has also had the opportunity to represent her region at conventions and international competitions.

Chet Wesley (Secretary-Treasurer) is Director of Marketing and Communications for the New Brunswick Innovation Foundation. There, Chet develops the creative and market strategy for the 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 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* magazine and has lectured in finance and business communications at the University of New Brunswick.

A Master of Architecture graduate from the University of Toronto, **Monica Adair** is a 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 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.

Tim Borlase has a long time affiliation in theatre and music and serves on the Board of Directors of the Canadian Association for Arts and Learning. Before he moved to New Brunswick, Tim lived in Labrador for thirty years during which time he founded the Labrador Creative Arts Festival which will celebrate its 40th anniversary this year. Tim is presently

the President of the Greater Moncton Music Festival and sings with the Choeur Neil Michaud while remaining active in theatre.

Since 2010, **Nisk Imbeault** has been Director-Curator of the Galerie d'art Louise-et-Reuben-Cohen at the Université de Moncton. A 1996 graduate of the BFA program at the Université de Moncton, she went on to study history, philosophy, and art at the 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 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 (AGAVF), **artsnb**, the Aberdeen Cultural Centre, and the public art advisory committee for the City of Moncton.

Denis Lanteigne is from Caraquet. He obtained his BA in psychology from the Université de Moncton and began college in Bathurst in 1973, taking courses in graphic arts, sculpture, and photography. After several years in Caraquet working in advertising and pursuing art projects, Denis moved to Montreal in 1982. He worked in the field of headwear, in collaboration with his partner. Styles, colours, and fabrics led him to create three-dimensional objects, and he continued his approach towards art objects. In 2003 Denis 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 Galerie d'art Bernard-Jean, and is involved in the Atlantic Visual Arts Festival. He also serves on the board of the AAAPNB and la Commission des infrastructures culturels de Caraquet.

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 for two years under Ted Campbell and Fred Ross, from whom he learned many of his skills in portraiture. He taught art in the public schools of Fredericton for most of his thirty-four-year teaching career, including twenty-five years 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. 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 US, and Great Britain and as far away as Japan. He now resides in the historic village of Gagetown.

Matthew Pearn is a lawyer practising in New Brunswick's civil courts. He is also a former CBC News radio reporter working across New Brunswick and other parts of Canada. He has worked as an arts and culture reporter and has extensive experience in both media production and film documentary.

Gary Sappier is the Aboriginal Representative on the **artsnb** board, from Tobique First Nation. His band, the Gary Sappier Blues Band, has released five CDs over the last decade. He has been nominated for awards locally and internationally, earning an ECMA nomination for Best Aboriginal Album. In 2014 he was nominated for three Aboriginal People's Choice Music Awards: Aboriginal Artist of the Year, Best Blues CD, and Best Group/Duo of the Year. Gary is a multi-instrumentalist whose music is a unique combination of Aboriginal-flavoured rhythms and soulful blues.

