

NEW BRUNSWICK  
ARTS BOARD

# 2016-2017

ANNUAL REPORT

# New Brunswick Arts Board

## BOARD MEMBERS

Carol Collicutt, Fredericton

Gary Sappier, Tobique

Nathalie Cyr-Plourde, Edmundston

Léo Goguen, Moncton

Pierre McGraw, Pokemouche

Amy Anderson, Woodstock

Alain Boisvert, Caraquet

Victoria Clarke, Saint John

Gemey Kelly, Sackville

**Chair**

**1st Vice Chair**

**2nd Vice Chair**

**Secretary Treasurer**

## EX-OFFICIO

Joss Richer

Thierry Arseneau

**Executive Director, artsnb**

**Executive Director, Arts and Cultural Industries Branch  
Department of Tourism, Heritage and Culture**

## MANDATE

The Board has the following purposes:

- a) to facilitate and promote the creation and production of art;
- b) to facilitate and promote the enjoyment, awareness and understanding of the arts;
- c) to provide advice to the government, through the Minister, on policy development respecting the arts and on matters relating to the arts;
- d) to promote and advocate for arts excellence;
- e) to celebrate artistic excellence through the development and administration of awards programs to recognize high achievement in the arts;
- f) to develop and administer programs on behalf of the Minister to provide financial support to individuals and arts organizations for artistic creation and professional development opportunities;
- g) to establish and operate a system of peer assessment, a jury system or other methods of evaluation relating to
  - (i) the artistic merit of works, projects and proposals submitted to the Board or to the Minister, and
  - (ii) the selection of new acquisitions, including acquisitions for the New Brunswick Art Bank; and
- h) to carry out such other activities or duties in relation to the arts as the Minister may direct or approve.



## TABLE OF CONTENTS

2	MESSAGE FROM THE CHAIR
3	MESSAGE FROM THE EXECUTIVE DIRECTOR
4	SUMMARY OF ACTIVITIES
6	OFFICE MOVE
7	LIEUTENANT-GOVERNOR'S AWARD RECIPIENTS
12	CREATIVE CAPACITY-BUILDING WORKSHOPS FOR INDIGENOUS ARTISTS
14	PETAPAN 2.0
15	EXCERPTS FROM THE ARTSNB BLOG
16	PERFORMANCE INDICATORS
17	2016 - 2017 AT A GLANCE
18	RESULTS OF COMPETITIONS
22	LIST OF JURY MEMBERS
23	ONLINE TRANSITION
24	STRATEGIC PLAN
26	AUDITOR'S REPORT
30	BOARD MEMBERS
32	STAFF

## CREDITS

Cover and Top Artwork: © Suzanne Hill. *Labyrinth Series - modern mazes - 7, 5" x 22"*, imprint/drawings  
Translation: Benjamin Broucke  
Design and layout: Corrina Merasty-Gallant



## Message from the Chair

Let me first say how honoured I am to be sitting as Chair for **artsnb**, an organization I am extremely proud to serve, and believe in absolutely. My tenure as Chair began at my first board meeting in January 2017, so it has been a brief but extremely productive time, and my message will confine itself to the initiatives covered by that time period. I will leave reporting on the months in 2016 to the Executive Director, Joss Richer.

Our board was down in numbers in the fall of 2016. However, in September 2016, Gemey Kelly was appointed by the Minister, and in November 2016 there were two more ministerial appointments, Amy Anderson and myself, as well as two Lieutenant-Governor appointments, Victoria Clarke and Alain Boisvert. Our board was up to a full complement with those appointments and we were able to again put our energies to the business of the organization. As this important arms length board faced many challenges in the past fiscal year, both financially and administratively, the opportunities for growth and partnerships emerged to position us strongly as we embrace the future of **artsnb**.

The first important achievement of this new board was to hire our new Executive Director, Joss Richer, who had been serving as Interim ED for about 6 months, and we have certainly all hit the ground running with a full board and a wonderful staff. They have supported me in so many ways as I have brought myself up to speed with the many aspects of responsibility connected with the board. I wish to thank them for their patience and input.

As Chair of **artsnb**, I attend regular meetings on the Cultural Policy, a document which recognizes the importance of culture and heritage in our province. This document started out with public consultation in 2012 and has been far reaching in its inclusion of all areas of the arts, including Francophone, Anglophone and Indigenous initiatives and concerns. Also included are issues like public art, heritage and archaeological conservation, education, critical writing, and cultural tourism. Our on-going involvement in the work of the Cultural Policy Stakeholder Committee is important for all artists in New Brunswick. There is an ambitious implementation strategy in place, which has already fulfilled some of its objectives, but there is still much work to be done. The action items in which **artsnb** is taking the lead are important to advancing the standards vital to the practices of all our New Brunswick artists. Representatives from the Department of Tourism, Heritage and Culture, along with the Chairs and Executive Directors of the many arts organizations, museums, agencies and galleries in the province have devoted several years to producing the Cultural Policy. Now we will each do our part in making sure we have a model for years to come.

**artsnb** sits on the Premier's Task Force on the Status of the Artist. New Brunswick, along with most other provinces, is working on proposed legislation to improve the lives of professional artists in areas such as labour relations, taxation, fee scales, resale rights, copyright, etc. The contribution of **artsnb** on this committee is also ongoing, and the importance of getting the final document right is paramount to successfully translating it into legislation.

As we all look forward to the coming year, I would like to thank our new board appointees, as well as our continuing board members Gary Sappier, Léo Goguen, Nathalie Cyr-Plourde and our outgoing Past Chair, Pierre McGraw, for their hard work and expertise. I am fortunate to serve on such a diverse and dedicated board.

As we look to the future, **artsnb** is striving to streamline its processes, and to that end has implemented the capability to apply for grants electronically. We also look forward to a productive working relationship with the Department of Tourism, Heritage and Culture.

Carol Collicutt  
Chair, **artsnb**



## Message from the Executive Director

The winds of change have blown through the New Brunswick Arts Board (**artsnb**) in 2016-2017, bringing in a new legislated mandate; a new minister; a new, smaller board of directors, and a new chair of the board; new staff, including a new Executive Director; a new, fully online grant management system; and have carried us to a new office. In the midst of this epic transition, the fundamentals have thankfully remained the same: **artsnb** is still an arm's length organization with its own independent board, here to continue to support the professional artists of New Brunswick.

As the new Executive Director of **artsnb**, I wish to underline the hard work of past chair of the board, Pierre McGraw, and outgoing board members Chet Wesley (treasurer), Gwyneth Wilbur (first vice-chair), Matt Pearn, Tim Borlase, Nisk Imbeault and Alex McGibbon. They, along with the rest of the board, have successfully steered the organization through turbulent waters in 2016. I would also like to welcome to the board our new Chair, Carol Collicutt, as well as new board members Gemey Kelly, Amy Anderson, Victoria Clarke and Alain Boisvert. Remaining on the board are Léo Goguen, Gary Sappier and Nathalie Cyr-Plourde. The energy and sense of excitement among this team is palpable and I look forward to charting a new course with them.

The turmoil of 2016-2017 has not prevented us from running all our usual grant programs, as well as from pursuing a few exciting initiatives. These include the first three of six workshops for Indigenous artists (part of a two-year project made possible by the financial support of the Department of Post-secondary Education, Training and Labour); and the second Petapan symposium on Indigenous arts (a collaboration with the Atlantic Public Arts Funders) held in Dieppe in June 2016.

Meanwhile, in the office, we are nearing completion of our digital transition project; this allows artists to submit grant applications online and lets our staff manage every aspect of the application, tracking and reporting processes online as well. These enhancements allow us to serve artists with fewer resources, have lowered our costs, and have sped up our granting cycles. We are also engaged in an in-depth survey and review of our processes and programs; first, to ensure that there is consistency across these, but also to provide a baseline for the strategic planning work going on at the board level.

In spite of current challenges, our relationship with our main funder, the Department of Tourism, Heritage and Culture (THC), is solid. We continue to work with Minister Ames and the THC team, as well as other provincial departments and arts organizations, on the renewal of the Cultural Policy and on the Status of the Artist—a subject that is looming increasingly larger across most Canadian jurisdictions. These initiatives keep us in tune with the arts and culture sector in New Brunswick and engaged with our key partners, including the Association acadienne des artistes professionnels du Nouveau-Brunswick, ArtsLink NB and the Indigenous arts community.

They say a change is as good as a rest...

Joss Richer  
Executive Director, **artsnb**

# Summary of Activities

## Internal Affairs

### *Financial Outlook*

Budgetary reductions of \$200K have triggered many changes at **artsnb** in 2016-2017. Further reductions of \$200K were initially announced for 2017-2018, however, these will more likely be in the \$50K to \$60K range. These reductions affected mainly operations; annual funding for grants and awards remains stable at close to \$900K. (A full report on programs, including statistics and amounts awarded, are provided elsewhere in this report on page.)

### *Office Move and Staff Changes*

As a result of budgetary reductions, **artsnb** has moved to a new office. We are now located on the second floor in a government-leased building at 225 King Street in Fredericton. The transition period starting in February 2016 also ushered in many changes in staff: former Executive Director, Akoulina Connell, left **artsnb** in June 2016 to take on the role of CEO at the Manitoba Arts Council; Kristen Atkins (Program Officer), Greg Toole (Communications Specialist), and Natalie Sappier (Aboriginal Outreach Officer) also left **artsnb** in 2016-2017. We had several new staff members at **artsnb** for just a few months: Mariah Sockabasin (Indigenous Workshop Facilitator), Claire Shiplett (Program Officer), and Alex Landine (2016 Student Intern). New people have joined the team: Corrina Merasty-Gallant (Indigenous Workshop Facilitator), Benjamin Broucke (Content Manager), and Sarah Beth Shiplett (Program Officer). Remaining on staff are Joss Richer, as the new Executive Director, and Tilly Jackson, who was promoted to Operations Manager. Overall, we have lost one staff position, going from five full-time staff members to four. (Staff biographies are provided elsewhere in this report on page 33.)

### *Online Application and Management System*

To compensate for the loss of a program officer, we redoubled efforts to complete our Digital Transition project, which allows artists to apply for grants totally online, and allows staff to manage the application, tracking and reporting processes fully online as well. We anticipate that this project will be completed before the end of 2017. As expected, the new online system has greatly streamlined these processes and has led to considerable savings in time, effort and resources.

### *Board of Directors*

The term of many board members expired in 2016-2017, and several new members were appointed in late fall. The board met in Tobique First Nation in June 2016 and again in Fredericton in January 2017, when members of a new board executive were elected. (A list of all active members as of the end of 2016-2017, including biographies, is provided elsewhere in this report.) In light of the many changes to befall **artsnb**, a decision was made by the rejuvenated board to conduct a strategic planning exercise, due to begin later in 2017. A preliminary review of programs and internal processes will be conducted by the staff to inform this strategic exercise.

## Outreach

Due to budgetary reductions, **artsnb** has had to greatly curtail travel. Consequently, we have not been able to offer as many presentations on programs, grant writing and other topics as we have in the past. To compensate, we have partnered with arts organizations, notably ArtsLink NB, to share resources and expenses in order to continue to offer these services, albeit on a reduced scale.

## Programs & Projects for Indigenous Artists

### *Petapan 2.0*

The second Petapan: First Light Indigenous Arts Symposium was held in Dieppe in June 2016. The symposium is funded by the Atlantic Public Arts Funders (APAF) and brings together Indigenous artists from all Atlantic provinces, free of charge. The Petapan Symposium offers artists outstanding opportunities to network and share experiences over several days. The first two symposia have been very well received, and plans are already underway to hold a third symposium in St. John's (NL) in 2018. (More details about Petapan 2.0 are provided elsewhere in this report.)

### *Workshops for Indigenous Artists*

The first three of a six-part series of discipline-specific workshops for Indigenous artists were offered by **artsnb** in 2016-2017: Visual Arts and Fine Craft in St. Andrews, Literary Arts in Kingsclear, and Dance in Fredericton. These workshops are offered free of charge to Indigenous artists from New Brunswick as part of a two-year project funded by the Department of Post-secondary Education, Training and Labour (PETL). The workshops are facilitated by artists with discipline expertise, and emphasis is put on the development of business, marketing and promotion skills. The three remaining workshops in Film, Music and Theatre will be held in 2017-2018. (More details about this project are provided elsewhere in this report.)

### *Indigenous Outreach*

The funding for our Indigenous Outreach Officer position came to an end in early 2016. We wish to acknowledge the generous support of the Joint Economic Development Initiative (JEDI) over the past three years, and in particular, the hard work and dedication demonstrated by Natalie Sappier in this position. Her contribution has had a deep impact on the level of engagement and participation of Indigenous artists in all of our grant programs. Natalie also had a hand in the development of Equinox, a granting program designed to help Indigenous artists and communities with capacity-building and strengthening their own individual artistic practices, as well as strengthening the Indigenous arts community as a whole.

## Working with Government

As Carol mentioned in her message from the Chair, **artsnb** collaborates very closely with government partners and other arts organizations on a number of initiatives aimed at improving the socio-economic state of New Brunswick artists, as well as raising the profile of arts and culture in the province. In 2016-2017, the Chair and Executive Director of **artsnb** sat on the Premier's Task Force on the Status of the Artist; a final report including recommendations to the Premier is nearing completion. We have also participated in meetings of the Cultural Policy Stakeholder Committee, whose aim is to review and renew the original policy drafted in 2012. Finally, we continue to hold regular meetings with the staff of the Department of Tourism, Heritage and Culture (THC), so as to keep each other apprised of our respective programs, needs and activities.

## Meetings with Arts Organizations and Other Partners

Since assuming his new role as Executive Director, Joss has spent time meeting and consolidating the relationship between **artsnb** and key partners, including the Association acadienne des artistes professionnel.le.s du Nouveau-Brunswick (AAPNB) and ArtsLink NB. Joss and Carol attended CulturePlus's Cultural Training and Career Development Forum in March 2017. Joss also convened a meeting of the Circle of Elders in February 2017 to discuss issues and challenges of particular concern to Indigenous artists and communities.

Joss met several times with his counterparts at APAF to discuss issues of common interest across the Atlantic provinces, and to start planning the third Petapan symposium (mentioned above). He also attended the annual general meeting of the Canadian Public Arts Funders (CPAF) in Victoria in October. Meetings with members of these networks is always very fruitful, as it allows participants to compare notes on issues and topics of importance to arts boards, and learn from each other.

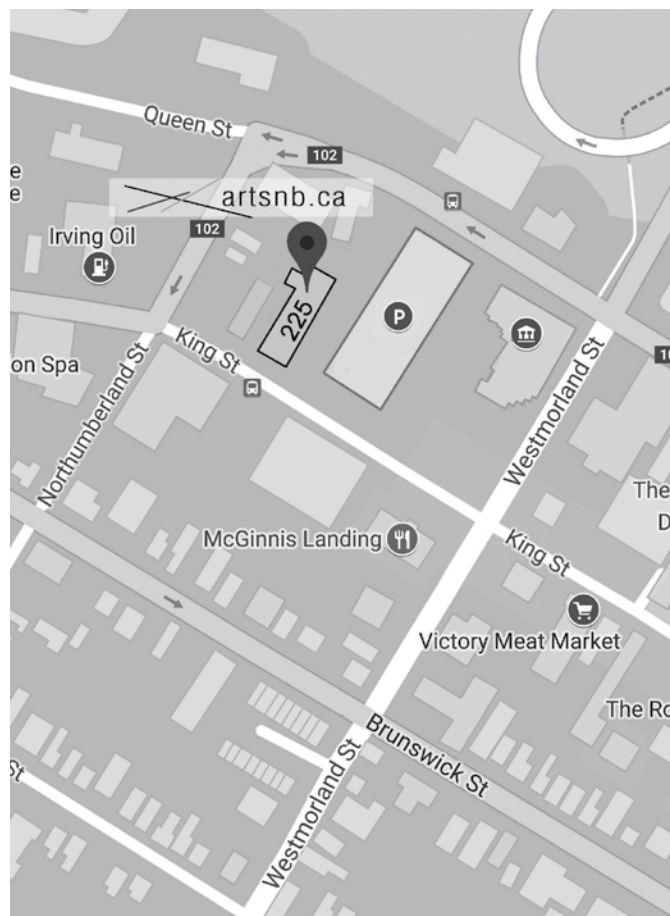


# Office Move

In October 2016, the **artsnb** office moved from 649 Queen St. to 225 King St, Suite 201, Fredericton NB. Centrally located in downtown Fredericton, the new office has been a perfect fit for our close-knit staff. Benefits of the new space include:

- Open-plan office configuration encouraging close teamwork between staff members
- Large board room for teleconference and in-person jury sessions
- Plenty of parking for visitors in the adjacent parking lot
- Elevator access
- Significant annual overhead savings

***Visitors are always welcome! Drop in from 8:30am – 4:30pm Monday - Friday, or contact Operations Manager Tilly Jackson at [info@artsnb.ca](mailto:info@artsnb.ca) or (506) 444-4444 to schedule a meeting with artsnb staff.***







The Honourable Jocelyne Roy Vienneau - Lieutenant-Governor of New Brunswick, Suzanne Hill - 2016 Lieutenant-Governor's Award for High Achievement in Visual Arts, M. Travis Lane - 2016 Lieutenant-Governor's Award for High Achievement in English Literary Arts, and the Honourable John B. Ames - Minister of Tourism, Heritage and Culture

# Lieutenant-Governor's Award Recipients

## 2016 Lieutenant-Governor's Award for High Achievement in the Arts

This year, **artsnb** was pleased to confer the Lieutenant-Governor's Awards for High Achievement in the Arts on Suzanne Hill (Visual Arts) and M. Travis Lane (Literary Arts – English).

These prestigious juried awards recognize the excellence of professional artists in New Brunswick and their outstanding contributions to the arts and culture in the province.

*"Both laureates have an uncanny ability to stimulate reflection and introspection regarding the world that we inhabit, inviting us to look at it from new and unusual perspectives."*

– Joss Richer, **artsnb** Executive Director

The laureates were celebrated at an awards ceremony and gala on November 7, 2016. The Honourable Jocelyne Roy Vienneau, Lieutenant-Governor of New Brunswick, presided over the ceremony.

Each Lieutenant-Governor's award is accompanied by a \$20,000 prize. Funding for this award is provided by the Arts Development Trust Fund and by the Department of Tourism, Heritage and Culture through the Book Policy Program. No award was issued in the Performing Arts category in 2016.

*"NEW BRUNSWICK'S ARTISTS, regardless of background, language, and culture, are constantly re-inventing themselves. They are courageous and curious, innovative and insightful, emotional and engaging. Their dreams are displayed on canvas, on stages and on pages, for all of us to see and enjoy! New Brunswick is better because of our artists - Anglophone, Francophone, First Nations, and Multicultural - because they enrich our lives and our landscape."*

The Honourable  
JOCELYNE ROY VIENNEAU  
LIEUTENANT-GOVERNOR OF NEW BRUNSWICK

# Suzanne Hill

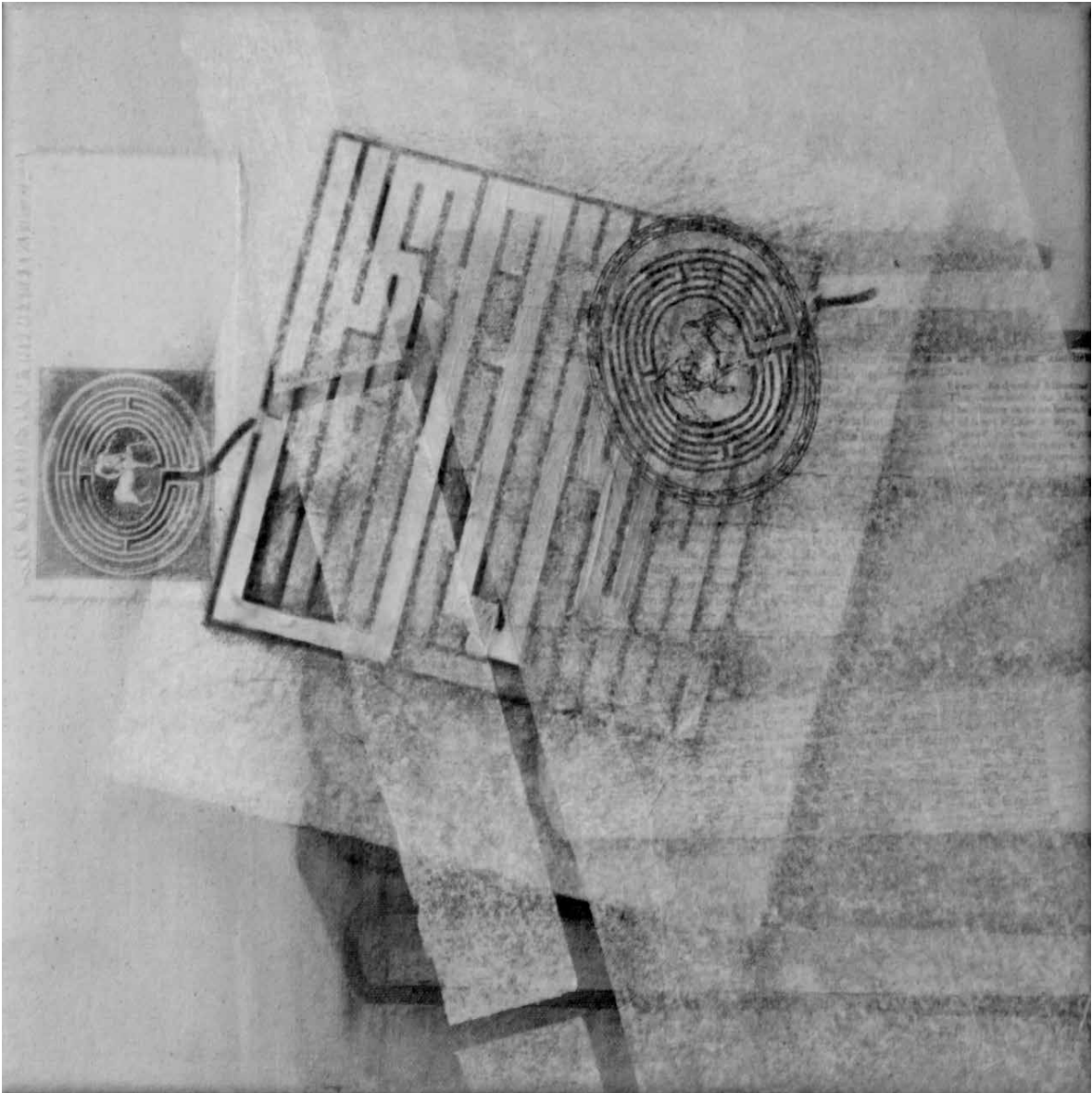
## 2016 LGA for High Achievement in Visual Arts

Suzanne Hill lives in Rothesay, N.B. and is active as a professional artist and art education consultant. A graduate of Mount Allison and McGill Universities, she exhibits in the Atlantic Region. Her works are included in many private and public collections, including those of the New Brunswick Art Bank, the Canada Council Art Bank, UNB, NB Museum, the Beaverbrook Art Gallery, the University of Maine, and the Governor General of Canada. She is also represented in the collections of the Canadian War Museum and the Department of External Affairs.

She has served as a juror for the Strathbutler Award, the N.B. Art Bank, Creation and Excellence Grants. She has served on the NB Arts Board executive, on the Board of Directors of the New Brunswick Museum, and now with the Sheila Hugh Mackay Foundation (SHMF). In 2003 she worked with two others to create the NB Visual Art Education Association, which is currently producing a series of short films on New Brunswick visual artists.

She received a Category A Creation grant from **artsnb** to fund a major series, "Singular," exhibited 2016-17 at the New Brunswick Museum. This show inspired poetry from Governor General's Award winner Anne Compton, and the creation of a new ballet from the Atlantic Ballet of Canada - Convergence.





## A FAULT IN THE PANE

There seemed two moons in the lurid sky.  
Each one was wet and daggery.  
The larger moon was cow-horned, but  
the smaller moon shone more heavily:  
a cuticle of art modern,  
its spiked rays haloed out from it.  
Below them my neighbour's Christmas lights  
glittered like static bees.

Two moons, until I moved, and then  
they skied into a paring of a nail.  
And now the first moon, cable slipped,  
has shed its horn tips, dulled. The sorcery  
which bounced its pinpoints in old glass retreats.  
The night resumes its monocle.



# M. Travis Lane

## 2016 LGA for High Achievement in English Literary Arts



Educated at Vassar and Cornell, M. Travis Lane came with her family to Fredericton in 1960, where they became Canadian citizens. She is an Honorary Research Associate with the English Department at the University of New Brunswick, a member of Voice of Women for Peace and the Raging Grannies, and has been writing reviews for the *Fiddlehead* for half a century. Long recognized in Atlantic Canada, M. Travis Lane is finally being acknowledged publicly as one of the country's finest living poets.

M. Travis Lane's poetry has always been diverse, resisting the critics' need for tidiness. Though her concerns are often feminist, environmental, civic, and political, her poetry transcends such labels. She shifts easily from lyric to monologue to epigram to song to riddle, drawing inspiration equally from the natural world and the world of art and imagination - but she does write, almost always, as if she were

addressing the reader, not muttering to herself. Inquisitive, musical, humane, her voice is instantly recognizable once heard. Well recognized, she has received numerous awards, including the Alden Nowlan Award, the Atlantic Poetry Prize, the Bliss Carman Award, and the Pat Lowther Memorial Award.

# Creative Capacity-Building Workshops for Indigenous Artists

Thanks to generous funding from the New Brunswick Department of Post-secondary Education, Training and Labour (PETL), **artsnb** initiated a two-year program aimed at helping Indigenous artists acquire business skills to better market and promote themselves, their art practices and their products.

At the core, the program consists of six two-day workshops, each in a different artistic discipline and facilitated experts in the discipline—typically one from New Brunswick and one from out of province. Each workshop is offered free of charge to max. of fifteen Indigenous artists who meet the eligibility criteria. PETL funding covers travel, accommodations and meals for participants, as well as professional fees for facilitators, coordinators' salaries and expenses. The program was initially coordinated by Mariah Sockabasin, who left **artsnb** on maternity leave and was replaced by Corrina Merasty-Gallant.

The first three workshops were delivered in 2016-2017 (visual arts and fine craft, literary arts, dance); the feedback from participants has been very positive. The remaining three will be offered in 2017-2018 (film and media, music, theatre). Each opens with a ceremonial prayer and a reception on the eve of the two days dedicated to the workshop.

The visual arts and fine craft workshop was delivered in September 2016 at the Sunbury Shores Arts & Nature Centre in St. Andrews. The first part was facilitated by Christian Chapman, an Anishinaabe visual artist from Fort Williams First Nation (Ontario), and focused on printmaking. The second part was conducted by Shane Perley-Dutcher, a Wolastoq silversmith from Nekootkook (Tobique) First Nation (NB). Some of the artists have since used the screen printing techniques to create new works and one had their artwork on display at The Fredericton Playhouse.





The literary arts workshop was delivered in October 2016 in French Village, outside Kingsclear First Nation. It was facilitated by Dr. Gregory Younging from Opaskwayak Cree First Nation (Manitoba), and Shannon Webb-Campbell, an award-winning poet, writer and journalist from the Qalipu Mi'kmaq First Nation (Newfoundland). Greg is a director and publisher for Theytus Books, assistant-director of research for the Truth and Reconciliation Commission of Canada, chair of the Indigenous People's Caucus of the Creator's Rights Alliance, and a professor at the University of British Columbia. The workshop ended with a dialogue between Greg, Shannon and Susanne Alexander of Goose Lane Editions (Fredericton); the discussion focused on funding opportunities for artists and how to get published.



The dance workshop was presented at the Charlotte Street Arts Centre in Fredericton in November 2016. Recruiting facilitators and attracting participants for this third workshop was a challenge, as the pool of Indigenous dancers in New Brunswick is small. One of the facilitators was Santee Smith; a Mohawk woman from Six Nations of the Grand (Ontario), she is founder, artistic director, choreographer and producer at the Kaha:wi Dance Theatre. She was joined by local dancer and choreographer Possessom Paul, a Wolastoq man from St. Mary's First Nation. The resurgence and interest in powwow dance promise an increase in Indigenous dancers in the years to come.

Participants were encouraged to bring a current resume, portfolio and artist statement to the workshop, and were encouraged to ask questions, review their file with the facilitators, and discuss ways to market themselves as an Indigenous artist. Each received a folder containing resources, including information on **artsnb** programs, a document titled "Ten ways to present yourself more professionally," information on other funding opportunities, discipline-specific resume writing tips and information on how to write an artist statement.

**artsnb** would like to acknowledge the vision and dedication of former executive director, Akoulina Connell, in securing funding for this worthy project.



# Petapan 2.0

As an initiative of the Atlantic Public Arts Funders (APAF), the Petapan: First Light Symposium was developed with the goal of reaching out and encouraging Indigenous artists and art practitioners in Atlantic Canada. Following the success of the inaugural symposium in 2014 held in Millbrook, NS, there was a call for the event to be held on a biennial basis. The 2016 event took place from June 17 to 19 at the Dieppe Arts & Culture Centre. **artsnb**'s involvement included sending all staff members to the event to aid in its facilitation. Overall, the event was successful and achieved many of its intended goals.

The symposium was offered free of charge to all who identified as Indigenous artists; the costs covered included participation fees, room and board, and travel costs for participants travelling from Newfoundland as they were prohibitive. The 2016 event took into account the feedback of the 2014 edition, including the desire expressed by participants for more hands-on sessions which would allow for actual creation, along with overwhelming requests for workshops on grant writing. The 2016 symposium offered a number of events, including discipline-specific sessions which allowed artists to gain practical experience and work on their own art. In addition, a number of workshops were offered, including one on grant writing presented by the Canada Council for the Arts and the three Atlantic arts councils. There were also two "pop-up shop" events, an opportunity for artists to mingle and sell their work. A networking session was also organized, which featured booths from a number of groups and resource organizations including ArtsLink NB, Solo Chicken Productions, and CARFAC, among others. Other events included demonstrations, a film screening on Friday night, a performing arts showcase on Saturday night, and a gallery exhibit. This schedule offered a broad range of programming that allowed participants to engage with various elements of their arts practice.

At the close of the symposium, feedback was collected from participants, and the overarching response was that they had developed a much stronger feeling of community as well as increased confidence in their own arts practice. Participants found that the feelings of isolation they had previously felt had largely dissipated, and that the symposium fostered a sense of community and offered opportunities for networking. Participants also felt that they were given a space to be better informed, supported and understood by the arts community as a whole. Overall, participants felt that they had greater confidence in their work and were inspired to succeed on a larger scale, including applying for more funding, building their networks with other artists, and balancing traditional and contemporary art.

Plans are underway to hold a third symposium in St. John's, NL in 2018, to continue to build upon the successes of the previous symposiums. The event itself has proved successful in reinforcing APAF's commitment to Indigenous artists and arts practitioners in Atlantic Canada. The symposium benefits all in attendance, by giving the Indigenous arts community a space to communicate with public arts funders, and by helping these funders improve and tailor their Indigenous programming. Overall, the event was highly successful in improving the channels of communication between public arts funders and the Indigenous arts community, and will hopefully lead to more effective programs.

For more information on the second Petapan: First Light Symposium, check out the Final Report at <https://firstlightsymposium.wordpress.com>



# Excerpts from the **artsnb** Blog

*As the date gets closer, I realize more and more that I'm going to the Arctic, and will be on a sailboat for the entire residency, a type of transportation that I have never been on for more than a couple of hours. Nervous, anxious, excited, this residency is just unreal!*



**Julie Forgues, Visual Artist**

**Project:** in-between a circle and a vessel: Arctic Residency Program  
Career Development Grant, October 2015  
<http://artsnb.ca/site/en/2017/julie-forgues/>

*NOW when people ask me about being Inuk and a classical singer, I am excited to explain that being from Nunatsiavut, this is not unnatural! The chance to share this wonderful music and its history far and wide brings me delight and pride like nothing else.*



**Deantha Edmunds-Ramsay, classical singer**

**Project:** Pillorikput Inuit: Inuktitut Arias for All Seasons  
Career Development Grant, January 2014  
<http://artsnb.ca/site/en/2017/deantha-edmunds-ramsay/>

*The residency allowed me to make some wonderful connections. I learned to write better for the accordion by exploring it more, both at the level of the style and in terms of the possibilities of sound combinations. And my lessons allowed me to break my bad technical habits and rebuild them in a better way.*



**Jesse Mea, pianist, keyboardist and accordionist**

**Project:** CNIMA J. Mornet Residency  
Career Development Grant, September 2014  
<http://artsnb.ca/site/en/2017/jesse-mea/>

*My personal and emotional spiritual journey as a Mi'kmaq is portrayed in my art. Legends from Elders, the local Miramichi tales. The history becomes important to me, to imagine what it was like living back then, giving me a connection to the stories passed down to us.*



**Pauline Young, Mi'kmaq artist**

**Project:** Professional Development Workshops  
Equinox Program, January 2015  
<http://artsnb.ca/site/en/2017/pauline-young/>

*I grew up in Quispamsis and spent a lot of time as a child wandering the coastlines of Saint John and St. Martins. I'd make up stories in my head about all those lost at sea, the ghosts that creep along the sand and shells, and what lies beyond the endlessness of the ocean horizon. These memories became the backdrop for the film. This felt like the story I'd wanted to find; the story I'd been waiting to tell.*



**Jon Dewar, filmmaker**

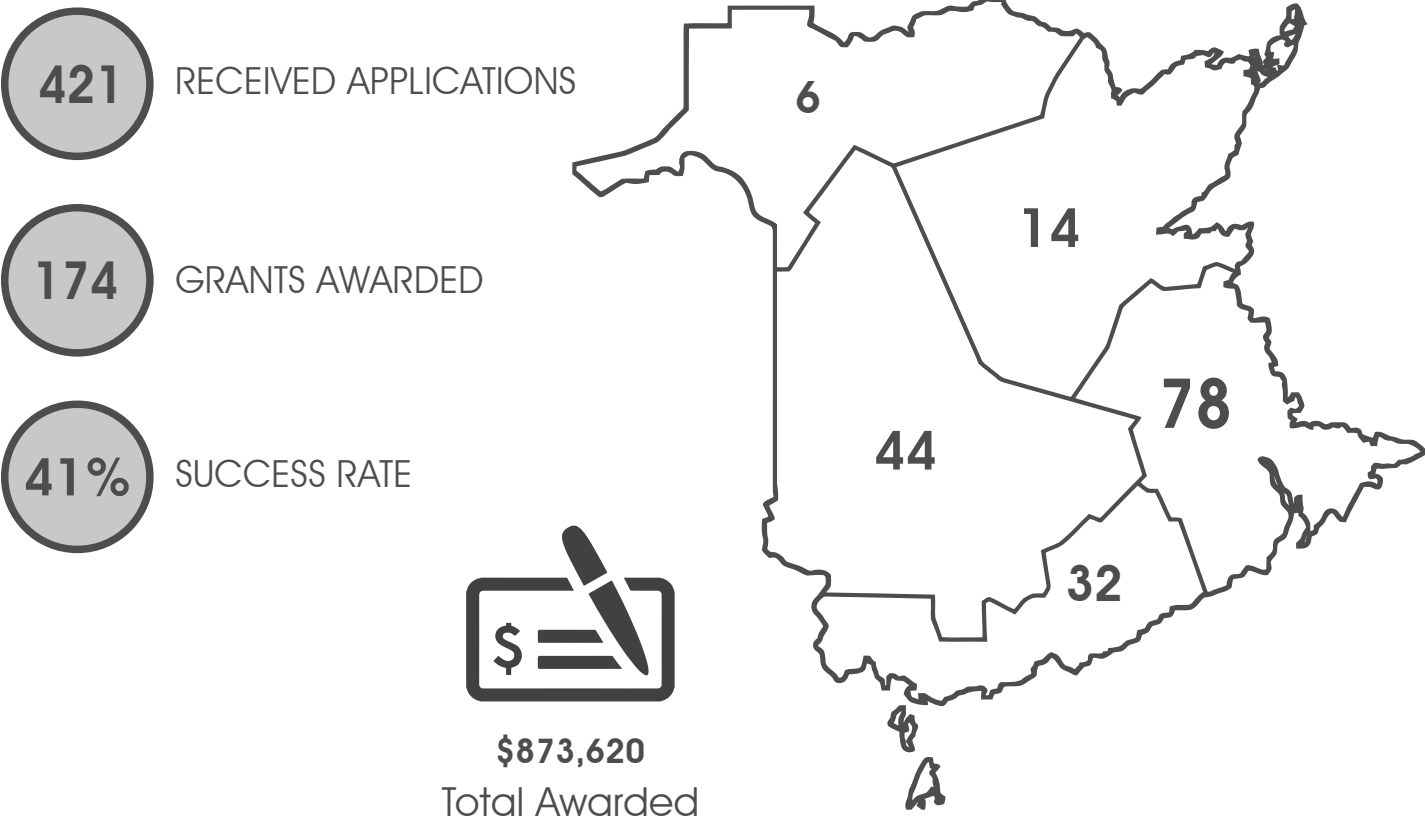
**Project:** The Beautifully Drowned  
Creation Grant, October 2014  
<http://artsnb.ca/site/en/2017/jon-dewar/>

# Performance Indicators

## AWARDS BY PROGRAM BY REGION\*

	NW	NE	CTR	SW	SE	TOTAL
Creation Grants	2	5	15	7	36	65
Documentation Grants	0	0	1	1	3	5
Art Infrastructure Grants	1	1	3	0	1	6
Artist in Residence Grants	0	1	2	2	4	9
Creative Residencies Grants	0	0	1	0	1	2
Career Development Grants	1	6	18	12	23	60
Equinox Grants	0	0	0	1	0	1
Art Scholarships	2	1	3	8	10	24
Lieutenant-Governor Awards	0	0	1	1	0	2
Total Awarded	6	14	44	32	78	174
Applications Received	14	41	120	73	173	421
Success Rate	43%	34%	37%	44%	45%	41%

\* NW: Northwest / NE: Northeast / CTR: Centre / SW: Southwest / SE: Southeast



# 2016 - 2017 At a Glance

## GRANTS BY DISCIPLINE



## GRANTS BY PROGRAM



## GRANTS TO ARTISTS BY YEAR

Year	Applications Received	Total Grants	Success Rate	Total Funds
<b>2016 - 2017</b>	<b>421</b>	<b>174</b>	<b>41.3%</b>	<b>\$ 873,620</b>
2015 - 2016	411	215	52.4%	\$ 950,000
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



# Results of Competitions 2016-2017

## CREATION – A CATEGORY

**\$74,220** | (April 1, 2016)

### CLASSICAL MUSIC

Martin Kutnowski, Fredericton | \$9,220

### DANCE

Lesandra Dodson, Fredericton | \$15,000

### LITERARY ARTS

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

### MEDIA ARTS

Phil Comeau, Moncton | \$15,000

### VISUAL ARTS

Mario Doucette, Moncton | \$15,000

Dan Steeves, Sackville | \$5,000

**\$75,000** | (October 1, 2016)

### LITERARY ARTS

Hélène Harbec, Moncton | \$15,000

### MEDIA ARTS

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

### MULTIDISCIPLINARY ARTS

Valerie Leblanc, Moncton | \$15,000

### THEATRE

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

### VISUAL ARTS

Mathieu Léger, Moncton | \$15,000

## CREATION – B CATEGORY

**\$152,899** | (April 1, 2016)

### CLASSICAL MUSIC

Christie Goodwin, Dieppe | \$4,853.50

Ludmila Knezkova-Hussey, Rothesay | \$9,000

Kevin Morse, Sackville | \$8,975.50

### CRAFT

Juliette Scheffers, Harvey | \$8,000

### DANCE

Sarah Power, Saint John | \$2,400

Georgia Rondos, Rothesay | \$9,400

### LITERARY ARTS

Gerard Collins, Cassidy Lake | \$8,714

Camilien Roy, Bathurst | \$8,459

Lee Thompson, Moncton | \$9,000

### MEDIA ARTS

Renée Blanchar, Caraquet | \$9,300

Ryan Suter, Sackville | \$10,000

### MULTIDISCIPLINARY ARTS

Jerry Ropson, Sackville | \$5,381

### NON-CLASSICAL MUSIC

Christian Goguen, Caraquet | \$8,100

### THEATRE

Ryan Griffith, Fredericton | \$7,000

André Roy, Dieppe | \$4,810

### VISUAL ARTS

Marjolaine Bourgeois, Moncton | \$10,000

Greg Charlton, Fredericton | \$9,506

Leah Garnett, Sackville | \$10,000

Kim Vose Jones, Fredericton | \$10,000

**\$147,385.14** | (October 1, 2016)

### CLASSICAL MUSIC

André Cormier, Moncton | \$8,300

James Kalyn, Sackville | \$6,300

### DANCE

Marcia Dysart, Saint John | \$7,777.10

### LITERARY ARTS

Lynn Davies, Fredericton | \$8,000

Michael Pacey, Fredericton | \$8,000

Kerry Lee Powell, Moncton | \$7,470

Sonya Malaborza, Moncton | \$2,153.04

### MEDIA ARTS

Jon Dewar, Fredericton | \$7,500

Robert Gray, Fredericton | \$7,000

Anika Lirette, Moncton | \$6,000

### MULTIDISCIPLINARY ARTS

Natalie Sappier, Tobique | \$9,000

### NON-CLASSICAL MUSIC

Serge Brideau, Tracadie | \$8,300

Jesse Mea, Memramcook | \$5,400

Michel Thériault, Moncton | \$7,885

Darius Zarbafian, Moncton | \$8,300



#### VISUAL ARTS

Jon Claytor, Sackville | \$10,000  
Paul Griffin, Wood Point | \$10,000  
Vicky Lentz, Saint-Jacques | \$10,000  
Dan Xu, Saint John | \$10,000

### CREATION – C CATEGORY

**\$29,381.00** | (April 1, 2016)

#### CRAFT

Gina Brooks, Fredericton | \$5,000

#### MULTIDISCIPLINARY ARTS

Patrick Allaby, Sackville | \$5,000  
Rachel Thornton, Sackville | \$4,381

#### VISUAL ARTS

Julie Caissie, Moncton | \$5,000  
Olivia McNair, Sackville | \$5,000  
Laura Watson, Sackville | \$5,000

**\$43,212.50** | (October 1, 2016)

#### CRAFT

Audrée Hamelin-St-Amour, Fredericton | \$5,000  
Philip Savage, Kingston | \$3,800

#### LITERARY ARTS

Rita Auffrey, Moncton | \$5,000  
Shoshanna Wingate, Sackville | \$4,000

#### MEDIA ARTS

William Beatty, Fredericton | \$3,112.50  
Todd Fraser, Sackville | \$4,150  
Andrew Long, Fredericton | \$4,150

#### THEATRE

James Corbett, Moncton | \$4,000

#### VISUAL ARTS

Jennifer Demitor, Moncton | \$5,000  
Emma Hoch, Sackville | \$5,000

### DOCUMENTATION

**\$14,000** | (April 1, 2016)

#### MEDIA ARTS

Mary Blatherwick, Fredericton | \$5,500  
Daniel H. Dugas, Moncton | \$6,000

#### MULTIDISCIPLINARY ARTS

Suzanne Hill, Rothesay | \$2,500

**\$14,000** | (October 1, 2016)

#### VISUAL ARTS

Maryse Arseneault, Moncton | \$7,000  
Elise Anne LaPlante, Moncton | \$7,000

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

**\$40,000** | (June 15, 2016)

#### VISUAL ARTS

Suzanne Hill, Rothesay | \$20,000

#### LITERARY ARTS

M. Travis Lane, Fredericton | \$20,000

### EQUINOX PROGRAM FOR INDIGENOUS ARTISTS

**\$4,700** | (November 15, 2016)

#### NON-CLASSICAL MUSIC

Deantha Edmunds-Ramsay, Quispamsis | \$4,700

### ARTS INFRASTRUCTURE GRANTS FOR NEW & EMERGING ARTISTS

**\$13,822.48** | (November 15, 2016)

#### ARCHITECTURE

Mathieu Boucher Côté, Tracadie | \$2,500

#### CRAFT

Andrew McCullough, Fredericton | \$2,500  
Katelyn White, Fredericton | \$2,500

#### MEDIA ARTS

Jason Nugent, Fredericton | \$1,322.48

#### MULTIDISCIPLINARY ARTS

Sébastien Bérubé, Edmundston | \$2,500

#### VISUAL ARTS

Jennifer Demitor, Moncton | \$2,500

### CREATIVE RESIDENCIES

#### QC/NB Creative Residency

**\$10,000** | (February 1, 2017)

#### VISUAL ARTS

Mathieu Léger, Moncton | \$10,000

**MB/NB Creative Residency****\$7,000** | (February 1, 2017)

## MULTIDISCIPLINARY ARTS

sophia bartholomew, Fredericton | \$7,000

**ARTS SCHOLARSHIPS****\$58,500** | (February 1, 2017)

## ARCHITECTURE

Alice Fudge, Saint John | \$2,500

## CLASSICAL MUSIC

Lucie Bauby, Sackville | \$2,500

Mélanie Cosman, Moncton | \$2,500

Martine Jomphe, Hanwell | \$2,500

MinJoo Kim, Quispamsis | \$2,500

Phoebe Robertson, Sackville | \$2,500

Jack Smith, Florenceville-Bristol | \$2,500

## DANCE

Meghan Mainville, Bathurst | \$2,500

Mélissa Martin, St-Basile | \$2,500

Maya Ruheza, Riverview | \$1,000

## MEDIA ARTS

Spencer Hetherington, Saint John | \$2,500

## THEATRE

Isabelle Bartkowiak, Moncton | \$2,500

Rebecca Ford, Riverview | \$2,500

Nikki Kuehnel, Saint John | \$2,500

Claudie Landry, Shediac | \$2,500

Carter Scott, Hampton | \$2,500

## VISUAL ARTS

Eric Duplessis, Moncton | \$2,500

Seamus Hayes, Fredericton | \$2,500

Ruoyu Jin, Saint John | \$2,500

Emilie Grace Lavoie, Edmundston | \$2,500

Maureen Levangie, Saint John | \$2,500

Christiana Myers, Saint John | \$2,500

Camille Perron-Cormier, Dieppe | \$2,500

Rachel Thornton, Sackville | \$2,500

**ARTIST IN RESIDENCE****\$62,000** | (February 1, 2017)

## CLASSICAL MUSIC

UNB Centre for Musical Arts, Fredericton | \$9,800

UNB Saint John, Saint John | \$10,000

## LITERARY ARTS

Université de Moncton, Département d'études françaises,  
Moncton | \$5,000

## NON-CLASSICAL MUSIC

Connection Dance Works, Saint John | \$5,000

SappyFest Inc., Sackville | \$2,200

## THEATRE

NotaBle Acts Theatre Inc., Fredericton | \$5,000

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

## VISUAL ARTS

Luc A. Charette, Baie-de-Bouctouche | \$5,000

Ville de Shediac, Shediac | \$10,000

**CAREER DEVELOPMENT**

(6 deadlines per year)

**Arts by Invitation****\$45,180.37**

## CLASSICAL MUSIC

André Cormier, Moncton | \$2,000

Deantha Edmunds-Ramsay, Quispamsis | \$1,631.50

Martin Kutnowski, Fredericton | \$2,000

## CRAFT

Rachel Morouney, Otter Creek | \$982.64

Maja Padrov, Gagetown | \$2,000

## DANCE

Lesandra Dodson, Fredericton | \$1,200

Nawal Doucette, Saint John | \$1,200

## LITERARY ARTS

Ian LeTourneau, Fredericton | \$996.98

Sophie Lavoie, Fredericton | \$600

## MEDIA ARTS

Phil Comeau, Moncton | \$2,000

Jon Dewar, Fredericton | \$1,750

Robert Gray, Fredericton | \$1,302.69

Matt Rogers, Fredericton | \$1,141.50

Neil Rough, Edgett's Landing | \$1,000

## MULTIDISCIPLINARY ARTS

Maryse Arseneault, Moncton | \$900

Daniel H. Dugas, Moncton | \$1,464

Christian Goguen, Caraquet | \$1,280

Phyllis Grant, Pabineau First Nation | \$1,600

Danielle Hogan, Fredericton | \$529.44

Valerie Leblanc, Moncton | \$1,464

## NON-CLASSICAL MUSIC

Kyle McDonald, Moncton | \$2,000

## THEATRE

Anika Lirette, Moncton | \$1,400  
André Roy, Dieppe | \$763.82  
Stephen Tobias, Saint John | \$1,400

## VISUAL ARTS

Jared Betts, Moncton | \$2,000  
David Champagne, Maisonneuve | \$1,175  
Julie Forgues, Moncton | \$1,910  
Jarrod Hachey, Saint John | \$2,000  
Elise Anne LaPlante, Moncton | \$1,300  
Bob Morouney, Otter Creek | \$388.80  
Samuel Smith, Florenceville-Bristol | \$1,800  
Nicholas Staples, Moncton | \$2,000

## Artist in Residence

**\$65,351.01**

## CLASSICAL MUSIC

Carl Philippe Gionet, Caraquet | \$1,900  
Martin Kutnowski, Fredericton | \$8,000

## DANCE

Sarah Power, Saint John | \$2,300

## MULTIDISCIPLINARY ARTS

Yves Landry, Moncton | \$8,590.57  
Natalie Sappier, Tobique | \$4,500

## NON-CLASSICAL MUSIC

Owen Steel, Grand Manan | \$2,501

## THEATRE

Emma Haché, Sainte-Marie-Saint-Raphaël | \$2,022.39  
Barbara Nicholas, Fredericton | \$3,670.38  
Stephen Taylor, Fredericton | \$6,500

## VISUAL ARTS

Jennifer Bélanger, Moncton | \$4,000  
Marjolaine Bourgeois, Moncton | \$4,000  
Craig Dow, Rockland | \$7,000  
Mathieu Léger, Moncton | \$9,416.67  
Bob Morouney, Otter Creek | \$950

## Professional Development

**\$14,968.62**

## CLASSICAL MUSIC

Jillian Bonner, Saint John | \$1,000  
Sophie Dupuis, St-Basile | \$1,000  
Emily Kennedy, Pessekeag | \$1,000  
Yvonne Kershaw, Hanwell | \$984.31

## DANCE

Nawal Doucette, Saint John | \$1,000  
Jalianne Li, Moncton | \$1,000  
Sarah Power, Saint John | \$1,000

## LITERARY ARTS

Brigitte Lavallée, Petit-Rocher | \$984.31

## MULTIDISCIPLINARY ARTS

Yves Landry, Moncton | \$1,000

## NON-CLASSICAL MUSIC

Cat LeBlanc, Fredericton | \$1,000

## THEATRE

Christian Essiambre, Irishtown | \$2,500

## VISUAL ARTS

Catherine Elizabeth Grant, Saint John | \$2,500

## Professionalization & Promotion

**\$2,000**

## DANCE

Georgia Rondos, Rothesay | \$1,000

## NON-CLASSICAL MUSIC

Katherine Moller, Harvey | \$1,000

# Jury Members 2016-2017

Debbie Adshade	Lesandra Dodson	Ian LeTourneau
Susanne Alexander	Linda Rae Dornan	David Lonergan
Tammy Armstrong	Mario Doucette	Jacinthe Loranger
Julie Aubé	Julie Duguay	Brent Mason
Tara Audibert	Dominique Dupuis	Nelson Milley
Carlos Avila	Marcia Dysart	Natalie Morin
sophia bartholomew	Oliver Flecknell	Maria Osende
Judy Blake	Julie Forgues	Maja Padrov
Paul Bossé	Charles Gaffney	Robert Parsons
Daniel Boudreau	Éveline Gallant-Fournier	Jake Powning
Mireille Bourgeois	Richard Gibson	Serge V. Richard
Édith Bourget	Cayman Grant	Lise Robichaud
Paul Édouard Bourque	Mark Hemmings	Camilien Roy
Rachel Bower	Katharine Hooper	Natalie Sappier
Michel Cardin	Clarissa Hurley	Valerie Sherrard
Carol Collicutt	Laurence Hutchman	Ilkay Silk
Gerard Collins	Mark Jarman	Christiane St-Pierre
Gregory Cook	Adriana Kuiper	Yvon Tilmon Gallant
Glenn Copeland	Dominic Langlois	Tara Wells
André Cormier	Joel LeBlanc	James Wilson
Phillip Crymble	Mathieu Léger	Janice Wright Cheney
Rose Després	Marilyn Lerch	Andrei Zaharia
Igor Dobrovolskiy	John Leroux	

# Online Transition

In 2016-2017, **artsnb** made significant progress toward moving our application and file systems online.

We now accept online applications for every grant program except Artist in Residence and the Lieutenant-Governor's Awards, with plans to implement those final programs online by the end of the 2017-2018 fiscal year.

Our online system offers the following benefits:

- Candidates have 24/7 secured access to their applications, including after submission (e.g. for reference when producing final reports).
- Program Officers can view applications before submission, allowing them to help candidates produce stronger applications that meet criteria for eligibility and completeness.
- Jurors view all applications online. No mailing of printed materials means no postage costs.
- No photocopying and minimal data entry for Program Officers, which means that files are ready for jury faster, and candidates hear back sooner about their grant results.
- Past applications can be accessed more easily, so that Program Officers can see the complete history of an applicant at a glance.

We look forward to fully completing our online transition by the end of the 2017-2018 fiscal year.

Applications can be submitted online on this page :

<https://artsnb.ca/oa/>

The screenshot displays the artsnb.ca website header with the logo and navigation links (Home, Contact, Français). Below the header is a black navigation bar with white text links: ABOUT US, PROGRAMS, AWARDS, JURIES, RESOURCES, and MEDIA. The main content area is titled "LOGIN" and features a sidebar with "OA HOME" and "LOGOUT" links. The central login form includes a heading "Please Login", fields for "Email:" and "Password:", and a "Login" button. Below the form are links for "Create an account" and "Click here if you have forgotten your password." The footer contains contact information for artsnb, including address, phone, fax, and copyright details.

artsnb, 225 King St., Suite 201, Fredericton, NB, E3B 1E1, Tel: 506.444.4444, Tel: 866.460.ARTS(2787), Fax: 506.444.5543. © 2017 artsnb [Photo credits](#)

# 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.

### **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, 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 (Aboriginal artists, Black Loyalist artists, newly emerging or existing minority groups, the deaf and disabled, LGBTQ, etc.).

# Auditor's Report

## To the Members of New Brunswick Arts Board:

We have audited the accompanying financial statements of New Brunswick Arts Board, which comprise the statement of financial position as at March 31, 2017 and the statements of operations, changes in net assets and 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

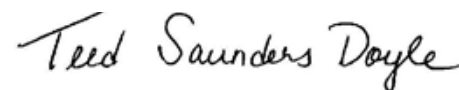
Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable 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.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

## Opinion

In our opinion, the financial statements present fairly, in all material respects, the financial position of New Brunswick Arts Board as at March 31, 2017 and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.



Teed Saunders Doyle  
CHARTERED PROFESSIONAL ACCOUNTANTS  
June 6, 2017

## Statement of Financial Position March 31, 2017

	2017	2016
<b>ASSETS</b>		
<b>Current assets</b>		
Cash and temporary investments	\$ 354,436	\$ 355,172
HST recoverable	14,125	23,224
Prepaid expenses	-	3,200
	<u>\$ 368,561</u>	<u>\$ 381,596</u>
<b>LIABILITIES AND NET ASSETS</b>		
<b>Current liabilities</b>		
Accounts payable	\$ 20,864	\$ 12,695
Government remittances payable	6,172	7,515
Grants and scholarships payable	303,927	325,770
	<u>330,963</u>	<u>345,980</u>
<b>Net assets</b>		
Net assets	37,598	35,616
	<u>\$ 368,561</u>	<u>\$ 381,596</u>

## Statement of Changes in Net Assets Year Ended March 31, 2017

	2017	2016
NET ASSETS - BEGINNING OF YEAR	\$ 35,616	\$ 66,012
EXCESS (DEFICIENCY) OF REVENUE OVER EXPENSES	1,982	(30,396)
NET ASSETS - END OF YEAR	<u>\$ 37,598</u>	<u>\$ 35,616</u>

## Statement of Operations Year Ended March 31, 2017

	2017	2016
<b>REVENUE</b>		
Annual allocation	\$ 700,000	\$ 700,000
Tourism, Heritage and Culture	530,325	730,325
Book policy	45,000	45,000
Other grants and contributions	27,914	22,265
Grants recovered	27,373	15,964
Joint Economic Development Initiative (JEDI)	-	27,250
Post-Secondary Education, Training and Labour	83,000	-
	<u>1,413,612</u>	<u>1,540,804</u>
<b>EXPENSES</b>		
Administration (Note 6)	130,469	203,699
Board and committee (Note 7)	9,273	25,007
Grants and scholarships (\$890,000 budget)	876,120	950,000
Grants and scholarships (prior period budgets)	28,404	-
JEDI salaries and wages	6,989	27,250
Lieutenant-Governor's Awards gala	2,122	9,556
Other	-	11,273
Post-Secondary Education, Training and Labour	77,656	-
Salaries and wages	255,518	290,391
Services (Note 8)	24,845	48,352
Special initiatives	234	5,672
	<u>1,411,630</u>	<u>1,571,200</u>
<b>EXCESS (DEFICIENCY) OF REVENUE OVER EXPENSES</b>	<u>\$ 1,982</u>	<u>\$ (30,396)</u>

## Statement of Cash Flows Year Ended March 31, 2017

	2017	2016
<b>OPERATING ACTIVITIES</b>		
Excess of revenue over expenses	\$ 1,982	\$ (30,396)
Changes in non-cash working capital:		
HST recoverable	9,099	31,950
Accounts payable	8,169	(5,769)
Deferred revenue	-	(14,406)
Prepaid expenses	3,200	-
Government remittances payable	(1,343)	(133)
Grants and scholarships payable	(21,843)	(67,703)
	(2,718)	(56,061)
	-	-
<b>DECREASE IN CASH</b>	(736)	(86,457)
CASH - BEGINNING OF YEAR	355,172	441,629
CASH - END OF YEAR	\$ 354,436	\$ 355,172
Cash consists of:		
Petty cash	\$ 500	\$ 500
Bank account	140,053	234,767
Temporary investments	213,883	119,905
	\$ 354,436	\$ 355,172

## Notes to Financial Statements Year Ended March 31, 2017

### 1. NATURE OF OPERATIONS

The New Brunswick Arts Board was a branch of the New Brunswick government until January 2000. At this time, the organization became an arm's length agency. The purpose of the organization 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) of the Income Tax Act.

### 2. ECONOMIC DEPENDENCE

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

### 3. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

#### Basis of presentation

The financial statements were prepared in accordance with Canadian accounting standards for not-for-profit organizations (ASNFPPO).

#### Cash and cash equivalents

The organization considers cash on hand, short-term deposits and balances with banks, net of overdrafts as cash or cash equivalents. Bank borrowings are considered to be financing activities.

#### Use of estimates

The preparation of financial statements in conformity with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amount of assets and liabilities, disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the period. Such estimates are periodically reviewed and any adjustments necessary are reported in earnings in the period in which they become known. Actual results could differ from these estimates.

#### Revenue recognition

The New Brunswick Arts Board follows the deferral method of accounting for contributions.

Restricted contributions are recognized as revenue in the year in which the related expenses 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. Endowment contributions are recognized as direct increases in net assets  
(continues)

(continued)

#### Financial instruments policy

The organization considers any contracts a financial asset, liability, or equity instrument as a financial instrument, except in certain limited circumstances. The organization accounts for the following as financial instruments:

1. Cash and temporary investments
2. Accounts receivable
3. Payables and accruals

A financial asset or liability is recognized when the organization becomes party to contractual provisions of the instrument.

The organization initially measures its financial assets and financial liabilities at fair value, except for certain non-arm's length transactions.

Financial assets or liabilities obtained in related party transactions are measured in accordance with the accounting policy for related party transactions except for those transactions that are with a person or entity whose sole relationship with the Company is in the capacity of management in which case they are accounted for in accordance with financial instruments.

The organization subsequently measures its financial assets and financial liabilities at cost or amortized cost less any reduction for impairment, except for temporary investments which are measured at fair value.

The organization removes financial liabilities, or a portion of, when the obligation is discharged, cancelled, or expires.

#### 4. FINANCIAL INSTRUMENTS

The organization is not exposed to any significant risks through its financial instruments as of March 31, 2017. The organization has a comprehensive risk management framework to monitor, evaluate and manage potential risks.

#### 5. TEMPORARY INVESTMENTS

Excess cash is held in a savings account bearing interest at 0.75%.

#### 6. ADMINISTRATION EXPENSES

	2017	2016
Accounting	\$ 12,085	\$ 22,735
Bank charges	796	1,061
Communications and public awareness	30,068	32,126
General expenses	63,900	96,687
Professional fees	17,362	21,792
Translation and interpretation	1,010	2,059
Travel	5,248	27,239
	<u>\$ 130,469</u>	<u>\$ 203,699</u>

#### 7. BOARD AND COMMITTEE EXPENSES

	2017	2016
Honorarium	\$ 1,300	\$ 6,150
Other	1,295	2,599
Translation and interpretation	-	2,148
Travel	6,678	14,110
	<u>\$ 9,273</u>	<u>\$ 25,007</u>

#### 8. SERVICES

	2017	2016
Juries	22,867	44,324
Circle of Elders	\$ 1,969	\$ 4,028
	<u>\$ 24,845</u>	<u>\$ 48,352</u>

#### 9. COMPARATIVE FIGURES

Some of the comparative figures have been reclassified to conform to the current year's presentation.

# Board Members



## **Carol Collicutt, Chair**

Carol Collicutt is a visual artist living in Fredericton. For nearly 25 years, she sat on the board of Gallery Connexion--a nationally respected artist-run centre--where she fulfilled several roles, including that of President for six years. Through her involvement in many committees and organizations, she has helped advance contemporary art and promote emerging artists in New Brunswick. Her work has been shown in many solo, group and joint exhibitions across the Maritimes, gaining her wide critical attention. Ms. Collicutt holds a Diploma from NASCD, a BA from Dalhousie University, and a BEd from St. Thomas University.



## **Gary Sappier, 1st Vice-Chair**

Gary Sappier is an Indigenous musician from Tobique First Nation. His band, the Gary Sappier Blues Band has put out five CDs over the last decade. He has been nominated for awards both locally and internationally, earning an ECMA nomination for Best Aboriginal Album and has recently been 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 Indigenous-flavoured rhythms and soulful blues.



## **Nathalie Cyr-Plourde, 2nd Vice-Chair**

Nathalie teaches at the Carrefour de la Jeunesse in Edmundston. Having a father who was both a musician and school principal, and who supported the arts in the school system, she was exposed to art at an early age. At university, Nathalie joined the competitive dance group The Main Street Dancers; she has remained a member for the past 21 years. Today, she studies and teaches various styles, including hip-hop, jazz, contemporary and lyrical. She is deeply engaged in the arts in schools and is involved in the production of community shows.



## **Léo Goguen, Secretary-Treasurer**

Léo Goguen is a registered architect and member of the AANB, Architects Association of New Brunswick. Léo earned his Master's degree in Architecture at the University of Montreal and gained a diversified work experience within the same locale for reputable firms such as Fournier Bersovitz Moss Drolet et associés architects, Brière + Gilbert et associés as well as Riopel et associés architects. He has accumulated a wide variety of work experience in many fields including construction in harsh climates and isolated areas, urban design with municipalities, and project management. Léo eventually returned home and took a position within a local firm further diversifying his work experience. Léo is now a partner at Design Plus Architecture.



## **Pierre McGraw**

Bass-baritone Pierre McGraw is a native of Pokemouche NB. Mr. McGraw studied voice at the Universities of Montreal and Moncton. Mr. McGraw 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 community development officer and singing teacher. Pierre is the choirmaster for the Sormany Choir and for the Voix de la baie de Caraquet choir. He is an advisor on the board of the Lamèque International Festival of Baroque Music, and an advisor on the board of the Salon du livre de la Péninsule. Mr. McGraw also has some opera roles to his credit.





## Gemey Kelly

Gemey Kelly is an Adjunct Professor of Fine Arts at Mount Allison University, and Director and Curator of the Owens Art Gallery in Sackville. She holds a BA in Honours English from the University of Toronto and a BFA from the Nova Scotia College of Art (NSCAD). Ms. Kelly has over 30 years of curatorial experience organizing national and international exhibitions. She is committed to providing mentoring opportunities for young and emerging museum professionals, and to developing relationships with artists and audience.



## Amy Anderson

Amy Anderson is an active performing musician, composer and conductor, as well as a community leader and educator, and a strong supporter of the arts in New Brunswick. She lives in Woodstock, where she is the Deputy Mayor. Ms. Anderson believes that “the arts are crucial to the success and longevity of small communities, and that artists who live and work [there] deserve the same advocacy support and opportunities as those in larger cities.” She is founder of the Woodstock Centre for Culture and Creativity, co-founder and Treasurer of the River Valley Arts Alliance, and Music Director of the Saint James United Church. Ms. Anderson holds a Bachelors of Music with Honours from Mt. Allison University.



## Victoria Clarke

Victoria Clarke is a recognized economic development leader, communicator and community fundraiser. She took on the role of Executive Director of Discover Saint John in 2015 (you know, #SaintAwesome!) and previously the Acting CEO of the Saint John Regional Hospital Foundation, where she honed her skills in strategic planning, stakeholder and government relations, board governance, marketing and communications. Victoria sits on a number of boards including the Nature Conservancy of Canada, Atlantic Canada Cruise Association and is currently Chair of the United Way of Greater Saint John's Annual Campaign.



## Alain Boisvert

Alain Boisvert is the Director of the Acadian Peninsula Campus of the NBCC. However, he is better known as a former reporter for Radio-Canada and broadcaster with TFO. He has 25 years of experience in the field of arts and culture administration, communications and education. He also served as Executive Director of La Nouvelle Scène (Ottawa), as Head of Communications at the National Gallery of Canada, and as Director of the Kings Landing Historical Village. Inspired by his two years of touring fifteen countries with Up with People, Alain has served on several boards, including the Ottawa Arts Council. His first novel, *mépapasonlà* (Éditions David, 2016), received enthusiastic praise. He was awarded the Prix Ambassadeur from the Conseil provincial des sociétés culturelles in 2016. He spends his free time at the Bed & Breakfast Le Poirier in Caraquet, which he owns.

## Ex-Officio

Joss Richer, Executive Director – **artsnb**

Thierry Arseneau, Executive Director, Tourism and Culture Division – Tourism, Heritage and Culture

# Staff



## **Joss Richer**, Executive Director

Originally from Montreal, Joss and his family made Fredericton their home in 1994. A visual artist with a particular interest in drawing and sculpture, he taught art to children, adults, and seniors for the University of New Brunswick, the Beaverbrook Art Gallery, and at the NB College of Craft and Design. Joss served on the board of Connexion Artist-Run Centre as treasurer and chair of the selection committee, and also chaired the exhibition committee at the Charlotte Street Arts Centre for several years. Prior to joining **artsnb**, he was manager of UNB Online for nearly 15 years. Joss holds a B.Sc. from the Université de Sherbrooke, and an M.Sc. and Ph.D. from the University of Guelph.



## **Sarah Beth Shiplett**, Program Officer

Sarah Beth Shiplett is a violinist and entrepreneur who relocated to New Brunswick in 2010 after living in Massachusetts, Minnesota, Tennessee, Saskatchewan and Quebec. Prior to working at **artsnb**, Sarah Beth held administrative roles in both the Music Department and the Faculty of Computer Science at UNB. She holds a Bachelor of Arts from Wellesley College, attended MIT as a graduate student in computer science, and is the founder of Atlantis: A 21st Century String Duo. She proudly welcomed her firstborn in July 2016.



## **Tilly Jackson**, Operations Manager

Tilly Jackson is a recent UNB graduate with a BA in English Literature (Honours) and minors in both Drama and Chemistry. Before taking this position with **artsnb**, she worked with the Notable Acts Theatre Company helping to promote and produce original New Brunswick plays. Tilly is passionate about theatre, having worked with many local theatre companies as actor, director, playwright and arts administrator. When she's not working or in rehearsal, she can usually be found knitting, cuddling cats, or with her nose in a good book.



## **Benjamin Broucke**, Content Manager

Benjamin was born and raised on the other side of the Atlantic. He studied literature then geography, and he became passionate about photography, music, cinema and theatrical improvisation. He has also been writing since the age of twelve, with a penchant for science fiction and fantasy stories. Benjamin arrived in New Brunswick in 2016, and is thrilled to have been adopted by the Picture Province. Aside from his activities for **artsnb**, he is interested – among many other things – in history, role playing and strategy games... as well as penguins.



## **Corrina Merasty-Gallant**, Workshop Facilitator

Corrina Merasty-Gallant – Wapisiw (White Swan) is a proud Cree, Dene, Mi'kmaw and Metis First Nation woman belonging to the Mathias Colomb Cree First Nation, from Leaf Rapids, Manitoba. Corrina was 11 years old when she moved to New Brunswick in 1989, where she discovered her talent as an artist in junior high, which fueled her desire to have a future in the arts. Her passion is to explore various media, such as graphic design & illustration, sculpture, photography, painting, beadwork, and traditional Indigenous art forms. In 1998, she received her diploma in Multimedia Communications from BKM Research and Development; she also holds a diploma in ICT/Mobile Application Development from CCNB in 2014. Before joining **artsnb**, Corrina worked as a Digital Literacy Workshop Facilitator & Instructor for JEDI, which allowed her to work within First Nation communities in New Brunswick.