

NEW BRUNSWICK ARTS BOARD



2017-2018
ANNUAL REPORT

New Brunswick Arts Board

BOARD MEMBERS

Carol Collicutt, Fredericton

Gary Sappier, Tobique

Amy Anderson, Woodstock

Léo Goguen, Moncton

Gemey Kelly, Sackville

Alain Boisvert, Caraquet

Victoria Hutt, Florenceville-Bristol

Jennifer Stead, Florenceville-Bristol

Victoria Clarke, Saint John

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.

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Message from the Chair

How quickly a year goes by! Well into my second year, I am pleased and proud to be serving the artists of New Brunswick as Chair of **artsnb**. First of all, I would like to welcome our new board members, Victoria Hutt and Jennifer Stead. They bring a tremendous inventory of experience and expertise to their positions, and we feel fortunate to have them working for the artists of New Brunswick.

It has been a very encouraging year in so many ways. We are strengthening our partnerships as we work more closely with organizations such as AAPNB, ArtsLink NB, MusicNB, and our Circle of Elders, and by being present around the province attending forums, annual meetings, and working groups. These associations are extremely valuable as we enhance the delivery of our grants and programs, and they also give us insight into the needs of our artists in a more holistic way. We are stronger together.

One of the biggest accomplishments of the year was the adoption of a new Strategic Plan that will guide our operations and goals for the next three years. This achievement was followed by work on our operational plan, which will determine how we will put the Strategic Plan into action. This work will continue into the next fiscal year. Thanks to the efforts of our staff and board, we are heading into the future with greater purpose.

In November the Aboriginal Art Acquisitions Gala took place at Government House. For the first time, the New Brunswick Art Bank, with the participation of **artsnb**, acquired the work of seventeen outstanding Aboriginal artists. It was an important addition to the Provincial Art Bank and we hope this initiative will continue in the years to come as we recognize the significant contribution of Indigenous artists to the cultural fabric of the province.

The Status of the Artist Task Force work continues, as we prioritize goals within the report.

Many of the action items in the New Brunswick Cultural Policy have been implemented, and the work of the Stakeholder Committee is ongoing. We are very encouraged by the dedication and involvement of representatives from the Department of Tourism, Heritage and Culture, as well as the Chairs and Executive Directors from arts organizations, museums, agencies and galleries who are working to ensure that the province has a strong cultural presence for all its citizens to enjoy.

Once again, I would like to commend and congratulate our wonderful staff, Joss Richer (Executive Director), Benjamin Broucke (Content Manager), Sarah Beth Parker (Program Officer), Tilly Jackson (Operations Manager), and Corrina Merasty-Gallant (Indigenous Program Coordinator) for their enthusiasm and productivity. They are all a joy to work with and they are always willing to go that extra mile to make us the best organization we can be.

To our Board of Directors, my heartfelt thanks for your support and hard work. Your contributions are greatly appreciated.

I would also like to thank Thierry Arseneau and Cécile LePage, of the Department of Tourism, Heritage and Culture for the courteous working relationship we have, and for respecting our arms-length status, while working with us to build a secure future.

Carol Collicutt
Chair, **artsnb**



Message from the Executive Director

2017-2018 was our first full year in the new digs at 225 King in Fredericton; we love the bright and cheerful space! We completed our transition to digital this year: the entire grant application process is now online, as are all management processes, including payments, reporting, tracking and filing. We are virtually a paperless office! Kudos to our very competent and dedicated staff for this, including Benjamin Broucke (Content Manager), Sarah Beth Parker (Program Officer), and Tilly Jackson (Operations Manager). I would be remiss if I didn't also acknowledge the considerable contribution of Lilian Taylor (Summer Intern) and of our hired programmer of many years, Matt Tibbits. The system is performing flawlessly!

Speaking of milestones, here's another big one: Following consultations with NB artists, arts organizations and other stakeholders, the Board and staff developed a new strategic plan this year, which charts the course for our organization for the next three years (2018-2021). The details of this plan are presented further in this annual report. The plan features a renewed focus on grant programs, the consolidation of strategic partnerships, the elaboration of a plan to enhance communications, and an ongoing commitment to careful resource management.

artsnb, in partnership with the Aboriginal Affairs Secretariat and the Department of Tourism, Heritage and Culture, brought to successful completion a program to purchase artwork from Indigenous artists from New Brunswick that was added to the Provincial Art Bank. Also, thanks to the sustained efforts of Corrina Merasty-Gallant (Indigenous Program Coordinator), the second and final year of the Workshops for Indigenous Artists project, funded by the Department of Post-secondary Education, Training and Labour, ended on a high note, as you can see further in this report. Building on the success of this project, Corrina will lead a new one in 2018-2019, also funded by PETL, and aimed at helping Indigenous musicians reach new markets. Corrina also worked tirelessly to reach out and promote Equinox, our grant program designed to help Indigenous artists and communities build capacity. Her efforts have led to a dramatic increase in the number of applications: from one in 2016-2017 to over twenty this year. Bravo! I'd like to take this opportunity to thank our Circle of Elders who, through their vocal support, have helped **artsnb** hang on to Corrina for one more year. We hope to see an Indigenous Outreach Officer position become a permanent fixture at **artsnb** in the months to come.

We do recognize that many challenges remain, and we intend to tackle several in 2018-2019. Chiefly among them are the need to resume travel in all regions of the province, to meet the people whom we serve where they live and work, to listen to their needs so that our programs and services address these, and to reopen channels of communications so that people know what we have to offer them, what we are working on, and—yes—reinforce the fact that we are still and always their independent arts board.

Joss Richer
Executive Director, **artsnb**

Summary of Activities

Internal Affairs

Online Grant Application and Management System

As anticipated, in 2017-2018 we completed the transition from a paper-based grant application process to a fully online system. The system also allows staff to manage all tracking and reporting processes online. Kudos to our Content Manager, Benjamin Broucke, and our summer intern, Lilian Taylor, for their tremendous efforts to bring this project to a close. The system works beautifully.

Program Review

The transition to an online application system has required that we update all procedures described in our program documentation. We are taking advantage of this process to update and reformat these documents and to take a closer look at program criteria and requirements. Our intent is to eventually review and update all programs in consultation with our stakeholders.

Financial Outlook

The audited financial statements shown on page 31 indicate that **artsnb** ended the 2017-2018 fiscal year with a small operational surplus of \$6,592. The surplus was achieved in part through aggressive reductions in travel in the regions and holding fewer board meetings, which is a negative trend that the organization aims to rectify in 2018-2019.

Review and Update of the Financial System and Processes

Over the past several years, we have been using Sage (formerly Simply Accounting), a well-known financial accounting software package. Last year, our new financial auditors pointed out that we could take advantage of some of the key features of the software to track activities pertaining to our programs and projects more simply and transparently. Consequently, this year we have retained the services of a local Sage consultant to update our processes and train staff. This project is advancing well and should be completed by Fall 2018. The consultant will also show us how to prepare T4A forms ourselves, so that we don't have to contract this task out, leading to substantial savings.

Board Activities

New Appointments

This year, two new members joined the board. They are Victoria Hutt, a graphic designer and visual artist from Florenceville-Bristol, and Jennifer Stead, who is director & curator of the Andrew & Laura McCain Art Gallery. For more biographical information, see page 35.

2018-2021 Strategic Plan

Thanks to strategic funding from the Department of Tourism, Heritage and Culture (THC), and a substantial in-kind contribution from LearnSphere, **artsnb** was able to hire the services of seasoned consultant Aldéa Landry to develop a new three-year strategic plan for the organization. Following intensive consultations with our main stakeholders, arts organizations, staff and board, the 2018-2021 strategic plan was approved in early 2018. A summary of the plan is presented on page 28; a complete and up-to-date version of the plan is available online on the **artsnb** website.

Awards

This year, **artsnb** disbursed \$890,000 in grants, scholarships and awards, up from \$876,120 in 2016-2017, but down from \$950,000 in 2015-2016. A total of 483 applications were submitted this year and 196 of them were awarded, representing a success rate of 41%. Complete details concerning funding programs start on page 20.

The gala celebrating the Lieutenant-Governor's Awards attracted a near-record crowd this year. **artsnb** would like to congratulate the 2017 recipients of the awards: Stephen Tobias (Saint John) for Performing Arts, Peter Powning (Markhamville) for Visual Arts, and Robert Pichette (Moncton) for Literary Arts. More information about the laureates and their careers can be found starting on page 7.

Indigenous Projects and Outreach

Workshops for Indigenous Artists

The end of the 2017-2018 fiscal year also marked the end of a two-year project funded by the Department of Post-secondary Education, Training and Labour (PETL) whose aim was helping Indigenous artists better market and promote themselves. During this project, six workshops were delivered to cohorts of artists in different disciplines; all six were well received. For more information about the workshops, see page 14. The film and music workshops were especially popular, which encouraged us to apply for PETL funding for a follow-up project aimed at helping Indigenous musicians reach markets outside New Brunswick and Canada. The application was successful; the new one-year project will be carried out in 2018-2019.

Indigenous Art Acquisition for NB Art Bank

Early in the fiscal year, the Department of Tourism, Heritage and Culture transferred additional funds to **artsnb** so that we could work with them and the Aboriginal Affairs Secretariat to help select and purchase a number of works created by Indigenous artists from New Brunswick. In all, 22 works by 18 artists were selected through a peer-jury process and added to the provincial art bank; these were unveiled at a special gala held at Government House on November 1st, and will be exhibited at various galleries throughout the province in 2018-2019. For more information about this first-time project, see page 18.

Corrina's Outreach Efforts

Corrina Merasty-Gallant was hired as Indigenous Program Coordinator in September 2016 to carry out the PETL-funded project mentioned above. Over the course of this two-year project, Corrina reached out to Indigenous artists in many communities throughout New Brunswick. As a result, she has developed an impressive network of contacts and has become someone upon whom many people and organizations—including government departments—depend for access to Indigenous communities and advice on issues concerning First Nations.

Following are some initiatives in which Corrina participated:

- She was the key contact and on-the-ground coordinator for the Indigenous Art Acquisition project throughout the year;
- She was in charge of all aspects of the promotion of various Indigenous programs and projects at **artsnb**, including the aforementioned PETL-funded project and Equinox, **artsnb**'s capacity-building program for Indigenous artists and organizations;
- She sat on Ignite Fredericton's Creative Sector Taskforce and took part in the New Brunswick Indigenous Tourism Forum in Metepenagiag in October;
- She attended steering committee meetings, participated in focus groups, and took an active part in plenary sessions organized by JEDI, an organization that works with partners to foster Indigenous economic development in the province;
- She advised several organizations on questions concerning the promotion and awareness of Indigenous culture and artistic practices, including the NB College of Craft and Design and the Beaverbrook Art Gallery;
- Alongside France Trépanier and Chris Creighton-Kelly, she took part in sessions aimed at bringing together Indigenous and Acadian artists, and participated actively in a workshop organized by the Atlantic Presenters Association entitled "Shifting Landscape: Presenting Indigenous Performance in Non-Indigenous Spaces."

artsnb underscores the importance of outreach to ensure the viability of Indigenous artistic practices and participation in our grant programs. Without sustained efforts, experience has shown that momentum is very quickly lost. At the moment, we are lucky to have funding to keep Corrina engaged in short-term projects. However, at present, there is no official outreach position at **artsnb**. We hope that with the help of our government partners, we will soon be able to create and maintain such a position on an ongoing basis.

Meeting of the Circle of Elders

The Circle of Elders, consisting of George Paul, Hubert Francis, Imelda Perley, and Marge Polchies, and on which also sit Board VP Gary Sappier (Indigenous member), Corrina Merasty-Gallant and Joss Richer, convened in late November. A number of issues and updates were discussed, including the importance of creating a continuing position for Indigenous outreach; updates on the latter and the

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Indigenous art acquisition project; Petapan, the Indigenous symposium held every two years in a different Atlantic province; and the inclusion of Indigenous issues and priorities in the new strategic plan.

Members of the Circle wrote a letter addressed to provincial departments stressing the importance of supporting an Indigenous outreach position at **artsnb**. We believe that this letter was instrumental in securing funding from PETL for the new, one-year project. Members also highlighted the importance of residencies to Indigenous artists and performers as worthy alternatives aside from training, and suggested the creation and support of a 'NB Expo' to showcase home-grown talent—Indigenous and non-Indigenous. These suggestions will be discussed with THC and Music NB, as they both manage programs supporting the music industry in New Brunswick.

Meetings with Stakeholders

Forums

In November, Board Chair Carol Collicut and Executive Director Joss Richer travelled to Sackville to attend ArtsLink's forum entitled Going Critical. Its aim was to "engage critical discourse, explore its role in the careers of artists, promote cross-pollination between artistic practices, and foster deeper engagement with critical dialogue for artists of all disciplines in the Maritimes."

In early December, Carol and Joss also attended the Association acadienne des artistes professionnel.le.s du Nouveau-Brunswick (AAAPNB)'s forum on the Stratégie globale in Moncton, along with nearly 150 other participants. The forum opened our eyes to the scale and dedication of the association and its members to furthering the arts and highlighting the invaluable contribution of artists to the culture and fabric of New Brunswick society.

Canadian Public Arts Funders (CPAF)

Joss attended the CPAF Strategic Development Meeting on Equity and Diversity in Ottawa in June. As always, these meetings offer a great opportunity to meet our peers from across the country. The topic was very relevant and highlighted the importance of including 'disability' when considering equity and diversity issues.

In October, Joss and Carol also attended the CPAF Annual Meeting in Halifax, entitled "New Directions for Public Arts Funding." The meeting was well organized and well run, and stimulated great discussions on governance issues and new directions. One of the highlights was the decision made to reinstate an annual meeting for professional development for staff.

Working with Government

artsnb continues to collaborate very closely with the provincial government, notably the Department of Tourism, Heritage and Culture, on a number of priorities. Aside from the Indigenous Art Acquisition project mentioned above, we continue to sit on the Premier's Task Force on the Status of the Artist, an initiative aimed at improving the socio-economic status of New Brunswick artists. Progress on this front has been slower than anticipated, in large part because all stakeholders want to ensure that any legislation issuing from this process will effectively lead to concrete improvements for artists.

Two of the key strategic objectives of the new strategic plan are to increase funding distributed to artists through grants and scholarships and to create a continuing position to maintain Indigenous outreach. **artsnb** is working with government partners and advocacy groups to help ensure that these goals will be met in the near future.

Lieutenant-Governor's Award Recipients

2017 Lieutenant-Governor's Award for High Achievement in the Arts



Stephen Tobias (Lieutenant-Governor's Award for High Achievement in Performing Arts), Robert Pichette (Lieutenant-Governor's Award for High Achievement in French Language Literary Arts), The Honourable Jocelyne Roy Vienneau (Lieutenant-Governor of New Brunswick), Honourable John B. Ames (Minister of Tourism, Heritage and Culture), Peter Powning (2017 Lieutenant-Governor's Award for High Achievement in Visual Arts).

This year, **artsnb** was pleased to confer the Lieutenant-Governor's Awards for High Achievement in the Arts on Peter Powning (Visual Arts), Stephen Tobias (Performing Arts) and Robert Pichette (French Language Literary Arts).

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.

After a Meet & Greet held at Gallery on Queen, the laureates were celebrated at an awards ceremony and gala at Government House on November 6, 2017. 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.

"I am proud to honour the excellence of our artists. Their perseverance, their determination, their hope, their passion, their drive, their energy, and their spirit are all symbolized in the work they have toiled to produce and in the lives they have chosen to live. I thank our artists who strive for excellence and who make New Brunswick more vibrant. We are better because of you."

*The Honourable
JOCELYNE ROY VIENNEAU
LIEUTENANT-GOVERNOR OF NEW BRUNSWICK*



STEPHEN TOBIAS

2017 LGA Laureate for High Achievement in Performing Arts

Stephen Tobias is a theatre artist, cultural promoter and arts policy advisor who has spent the bulk of his career in Saint John. A graduate of the Conservatory Acting Program at Dalhousie University, Tobias co-founded the Saint John Theatre Company in 1990 in order to provide opportunities for local theatre practitioners. Since then, he has led the company as a board member, director, actor and fund-raiser and has managed to grow the company into a major force in provincial theatre production. Recent accomplishments include a \$1.8 million capital campaign, the establishment of New Brunswick's first Fringe Festival, creative collaborations of new works of the theatre, and an international tour of a Saint John Theatre Company production to Konstanz, Germany.

"I have always loved the collaborative nature of theatre-making. Even the simplest one-person performance still requires a team of people behind the scenes.

If I have accomplished anything, it has been with the support of various boards, staff, volunteers, and theatre artists from Saint John and throughout the region. I take great pride that our entire community has played a role in making the Saint John Theatre Company one of the larger presenters and producers of theatre in Atlantic Canada. There is a lot of collective pride in the fact that our community and our organization has a growing reputation as a center of creative excellence."

- STEPHEN TOBIAS

EXECUTIVE DIRECTOR AT THE SAINT JOHN THEATRE COMPANY INC

ROBERT PICHETTE

2017 LGA Laureate for High Achievement in French Language Literary Arts

Born in Edmundston, Robert Pichette is the author of more than twenty books addressing the history of Acadie and New Brunswick. His texts are characterized by their rigor in both subject matter research and mastery of the French language. A model of the classical humanist, he was the Deputy Minister of Premier Louis J. Robichaud and the first Director of New Brunswick's Ministry of Cultural Affairs. He co-authored the New Brunswick Official Languages Act and created the flag of the province. Pichette was awarded a doctorate of literature honoris causa by Université Sainte-Anne (Nova Scotia) and a doctorate honoris causa in Public Administration by the Université de Moncton. The France-Acadie Association awarded him the literary award "Prix France-Acadie." He is an Officer of the National Order of Merit and of the Legion of Honour (France), Knight of the Order of the French Academic Palms, Fellow of the Royal Society of Arts, Fellow of the Royal Canadian Heraldry Society of which he was a founding member and former President, Honorary Colonel of the Louisiana State Guard, and has been a member of the Order of New Brunswick since 2006.

"I always write with the reader in mind, so it is imperative that the text be interesting. Why should an historical narrative be dull?"

I must be a storyteller, make the story come alive while grounding it solidly in rigorous research.

I have models. They are François Mauriac, Jean de La Varende, Anthony Trollope and John Grisham among others.

Having been a journalist and a political writer and researcher has been immeasurably useful in this writing craft. (I do not believe in a vocation unless it is a religious one)! To write is outwardly simple. All that is needed is to be faithful to a watchword from which I never derogate: never write to say nothing. However, experience has taught me that there is no such thing for me as writing with ease."

- ROBERT PICHETTE
AUTHOR AND HISTORIAN





PETER POWNING

2017 LGA Laureate for High Achievement in Visual Arts

Since 1970, Peter Powning has lived and worked as an artist in the hills of southern New Brunswick. While Powning's award-winning work is shown internationally, it is imbued with qualities distilled from a life lived close to the silence, space and seasonal rhythms of his home and of the fields, forests and shorelines of Canada's east coast. Known as an inveterate experimenter and risk-taker, he works in a wide range of media, often combining glass, cast bronze, stone, ceramics and steel. In addition, he produces large photographic prints of ephemeral works and is engaged in large public commissions. Powning has been awarded the Governor General's Bronfman Award as well as an honorary doctorate from the University of New Brunswick.

"Art comes from a place that resists description. My preoccupation as an artist is close observation of the world, a direct connection with unsought, pre-thought imagery. This initial raw experience is inevitably filtered by conscious ideas, although at heart, the work is intuitive. Layers of meaning reveal themselves, both as I work, and after the piece is finished. The process shapes and alters what I intended, until the piece, in a way, makes itself, becomes its own. My work makes connections in ways I can't predict, sometimes don't intend, and for reasons that may elude me."

"Much of my work is concerned with humans as part of nature. Our brief tenure as a species on this small spinning rock has wrought enormous changes to the thin membrane of atmosphere, water, soil and biota that supports human existence. While I don't address this life-long concern in my art in a literal way, I think the work reflects the tenuous nature of the human experience -- how the new becomes ancient. How the whole becomes fragmented. How the once understood and familiar become obscure."

- PETER POWNING

VISUAL ARTIST

Creative Capacity-Building Workshops for Indigenous Artists

This year, **artsnb** completed a two-year program aimed at helping Indigenous artists acquire skills to better market and promote themselves. This program was funded by the Department of Post-secondary Education, Training and Labour (PETL) and was deftly managed by Corrina Merasty-Gallant, **artsnb**'s Indigenous Program Coordinator.

The workshops were designed to provide tools and resources to Indigenous artists from New Brunswick, to expose them to new techniques, materials, ideas, and approaches needed to sustain an authentic professional art practice mindful of tradition but open to contemporary interpretation, and to help them understand how their practice fits within the context of Indigenous arts and culture on the national scale.

At the core, the program consisted of six two-day workshops, each in a different artistic discipline. The first three workshops were delivered in 2016-2017 (visual arts and craft, literary arts, dance); the remaining three were offered this year (film and media, music, theatre).

Film & Media

The "Film Slam" Indigenous Film Workshop held in May 2017 was a huge success. This event was hosted at the Charlotte Street Arts Centre (CSAC) in Fredericton, in partnership with the NB Film Co-op, imagineNATIVE and Asinabka Film & Media.

Participants were divided into two groups. Each was challenged to write, shoot, edit and create a short film in only two days. The first group was led by Howard Adler of Asinabka Film & Media, an imagineNATIVE partner, who guided his team through the process of creating a short film using mobile technology, such as smartphones or mobile tablets. Their film, "Bad Medicine," was screened at the Asinabka Film & Media Festival in August 2017 at the Museum of Nature Theatre in Ottawa.

The second team was led by Lisa Jodoin and Ashley Phinney from the NB Film Co-op, who led the participants through the filmmaking process using traditional equipment. The resulting short film, "The Eagle and the Crow," was screened at the 2017 Silver Wave Film Festival (SWFF) in the category Short Works: Tall on Talent.

This workshop was so successful that the NB Film Co-op asked **artsnb** to help put together a second one shortly after the first. "NATIVIA" was created during "Film Slam: Take 2," and was also submitted to the SWFF. This short was nominated in the Best in Student Short category; it ended in 7th place in the overall viewer's choice from over 100 films screened during the festival and was first pick by viewers in the Short Works: Tall on Talent.

"I want to thank you [Corrina], Howard and Cat for all the incredible work that was done in making this event such a success. Honestly, I haven't seen more dedication for this sort of event in my professional life. A huge congratulations is in order!"

--Daniel Northway-Frank, Industry Director, imagineNATIVE



Music

The “Ełlitoq” (To Create) Indigenous Music Workshop was held in September in the First Nation community of Metepenagiag, near Miramichi. The venue proved to be the perfect location, surrounded by nature and Mi’kmaq heritage and culture, which gave inspiration to the creation of great music. The objective of this workshop was to help participants grow their musical practice and to have a lasting impact on their career.

Musique Nomade, a non-profit organization that produces and promotes music by traditional and contemporary Indigenous musicians across Canada, partnered with **artsnb** to lead the music workshop. Led by Simon Walls, a singer, songwriter and producer, along with Travis Mercredi, a Metis sound designer and musician, participants worked together on the creation of new music. Most of them were accustomed to working alone, and so the collaboration was a thrilling process for all. Over only two days, the participants managed to write lyrics, compose and record five songs with musicians from different genres and styles. These songs have been uploaded to Soundcloud and might soon be played on the radio.

“You were all amazing, thanks for your involvement. This is an example of what you can do with so little time, and it’s impressive. Imagine within a week what would’ve been possible!”

--Joëlle Robillard, Project Manager, Musique Nomade



Theatre

The “Atkuhkahkonah” (Our Stories) Indigenous Theatre Workshop held in November was emotionally moving for all participants. The event was hosted at the CSAC, in partnership with Theatre New Brunswick (TNB) and Solo Chicken Productions. Its aim was to unleash the inner storyteller through voice, movement and creation.

The workshop was led by multi-disciplinary artist Samaqani Cocahq (Natalie Sappier) and physical theatre artist and Artistic Producer of Solo Chicken Productions, Lisa Anne Ross. At the outset, participants were asked to bring in a small object of any kind—a photo, a rock, book, etc. - anything that had significance to them or held a memory. Over the course of the weekend, each artist then worked on creating their own theatre skit based on a story inspired from their object. Each creation was presented to the whole group at the end of the workshop.

“I had an amazing time at the workshop. I left feeling very confident and made some wonderful connections. ... But most importantly, I feel like I found My Voice. I have a new way of expressing myself and I can’t wait to share it.”

--Melissa Lunney, Emerging Film & Multimedia Artist

*“My experience with **artsnb**’s theatre workshop was amazing and eye-opening, not only to the beauty of theatre but also the dedication and work it takes to create a good show.... It taught me the importance of working in harmony with others.”*

--Kesley Arrow Saulis, Emerging Music Artist



artsnb would like to thank PETL for its support. Such investments help to encourage Indigenous artists to build and pursue a career in the arts, and to ensure that arts and cultural development in New Brunswick First Nations communities continues on a positive direction toward the promotion of national unity and reconciliation mandated by the Truth and Reconciliation Act.

*Note that by the time of printing, **artsnb** had already secured funding from PETL for a follow-up project aimed at helping professional Indigenous musicians reach new and export markets. This project will be carried out with several major partners in 2018-2019. Look for all the details in next year’s annual report!*

2017 New Brunswick Aboriginal Art Exhibition

The PETL-funded workshop project has allowed Corrina Merasty-Gallant (and **artsnb** as a whole) to develop an extensive network of contacts in First Nations communities, and with professional partners across Canada. As a result, other organizations and government departments have recently approached **artsnb**, asking us to help them gain access to, and carry out activities with, these communities.

In early 2017, in addition to planning and completing the 3 last workshops for Indigenous artists in 2017-2018, Corrina and Joss Richer (Executive Director of **artsnb**) worked together on a new project in collaboration with the New Brunswick Art Bank, the Department of Tourism, Heritage and Culture, and the Aboriginal Affairs Secretariat. This project, the 2017 New Brunswick Aboriginal Art Acquisition, aimed to purchase art by Indigenous artists to add to the New Brunswick Art Bank. After purchase, all the artworks would be featured in a printed catalogue, exhibited in a provincial exhibition at art galleries in New Brunswick and elsewhere, and toured through schools in the province, as well as being a part of the Art Bank and available to be displayed in government buildings.

artsnb provided space for the many planning meetings held during the project, and took the lead in inviting Mi'kmaq, Wolastoqiyik and Passamaquoddy artists residing in New Brunswick to submit their artworks to be purchased. As part of this project, Corrina created the posters, promoted the event through social media, and personally visited all the province's 15 First Nations communities to encourage submissions. In total, 27 artists responded to the call for submissions, and a jury of Indigenous artists chose 22 works by 17 artists. **artsnb** handled all payments to artists whose works were selected.



Exhibition opening night at the AX, the Arts & Culture Centre of Sussex New Brunswick, 2018 | Photo by Gianna Delong



Honour Ceremony with Elder Tully Eagle Starman at the AX, the Arts & Culture Centre of Sussex New Brunswick, 2018 | Photo by Peter Powning

The artists whose works were chosen for the 2017 New Brunswick Aboriginal Art Acquisition are:

Tara Audibert (Tobique First Nation)
 Edward (Ned) Bear (St Mary's First Nation)
 Angela Beek (St. Mary's First Nation)
 Kim & G Wayne Brooks (St. Mary's First Nation)
 Francine Francis (Metepenagiag First Nation)
 Tim Hogan (Oromocto First Nation)
 Liz Kain (Woodstock First Nation)
 Belinda Levi (Elsipogtoq First Nation)
 Mary Mersereau (St. Mary's First Nation)

Cindy Narvey (Kingsclear First Nation)
 James Narvey (Kingsclear First Nation)
 Austin Paul (Kingsclear First Nation)
 Sarah Sacobie (Kingsclear First Nation)
 Vienna Sanipass (Elsipogtoq First Nation)
 Lois Solomon (Kingsclear First Nation)
 Sgoagani Wecenispon (Esgenoopetitj First Nation)
 Pauline Young (Metepenagiag First Nation)

The acquisition of works of art and the publication of the catalog "Peace ~ Friendship ~ Culture" highlight First Nations artists from all over New Brunswick, mixing traditional and contemporary art. The catalog was created to celebrate Canada's 150th birthday.

Wantaqotimk Nitaptulimk L'nuoltimk
 Peace Friendship Culture | Paix Amitié Culture
 Sankewitahasuwakon Nulheltomuwakon Eleyimok

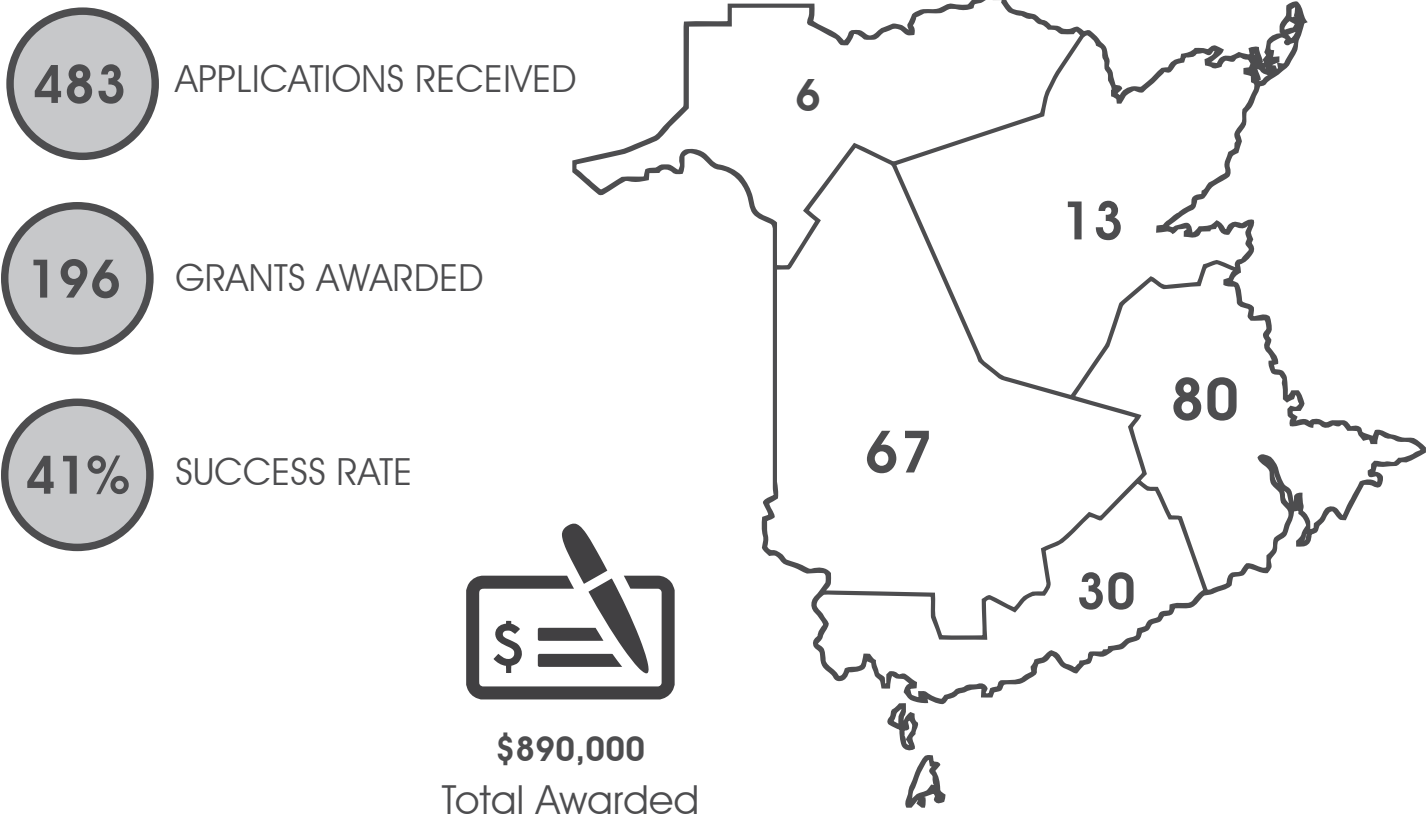
The exhibition catalog can be viewed online at this link: <http://www2.gnb.ca/content/dam/gnb/Departments/thc-tpc/pdf/Culture/OeuvresAutochtonesNBAboriginalArtAcquisitions.pdf>

Performance Indicators

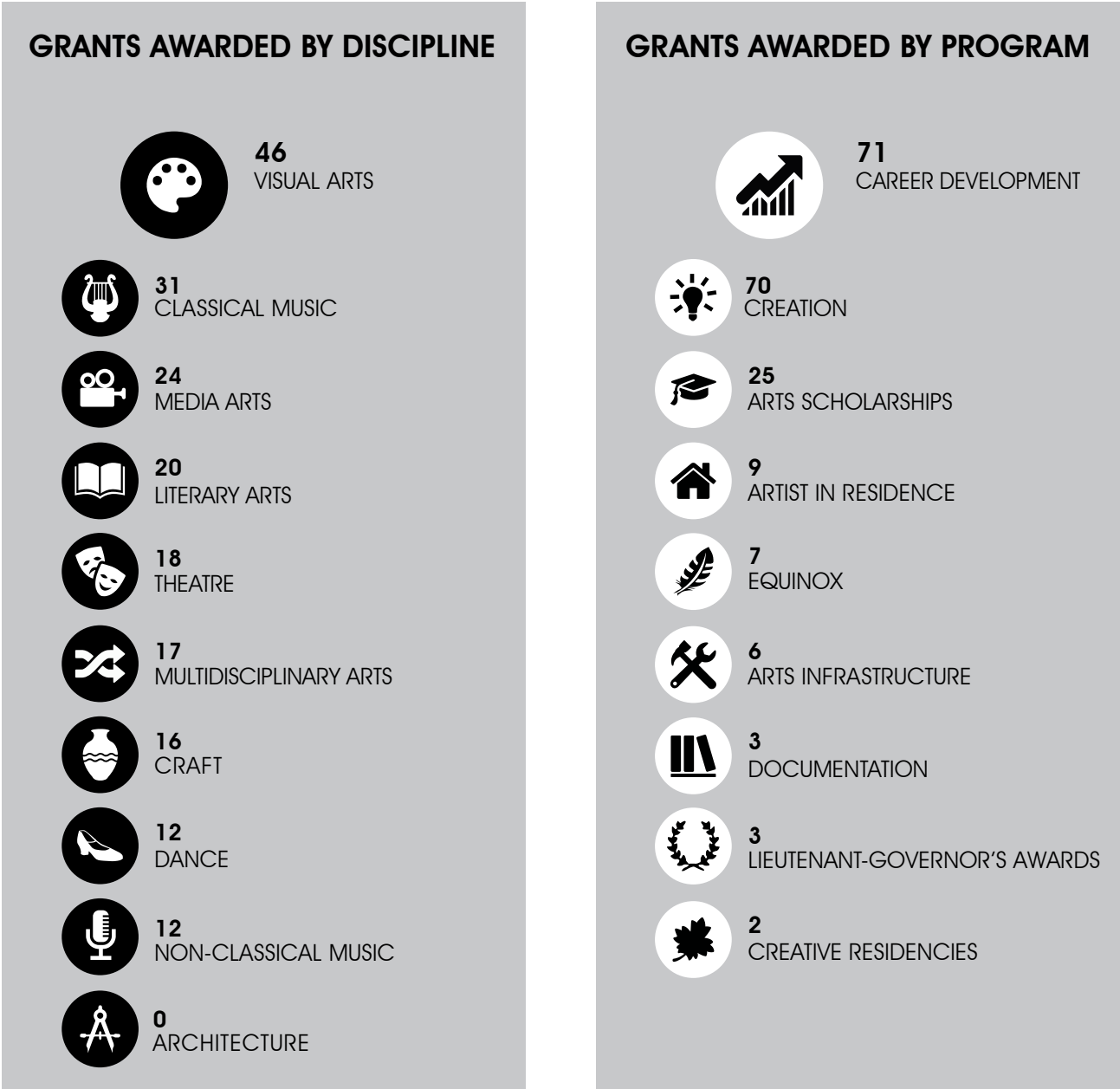
AWARDS BY PROGRAM BY REGION*

	NW	NE	CTR	SW	SE	TOTAL
Creation Grants	2	4	21	13	30	70
Documentation Grants	0	0	2	0	1	3
Arts Infrastructure Grants	0	0	4	1	1	6
Artist in Residence Grants	0	1	5	2	1	9
Creative Residencies Grants	0	1	1	0	0	2
Career Development Grants	3	4	18	10	36	71
Equinox Grants	0	2	5	0	0	7
Arts Scholarships	1	1	11	2	10	25
Lieutenant-Governor's Awards	0	0	0	2	1	3
Total Awarded	6	13	67	30	80	196
Applications Received	13	42	175	80	173	483
Success Rate	46%	31%	38%	38%	46%	41%

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



2017-2018 At a Glance



GRANTS AWARDED TO ARTISTS BY YEAR

Year	Applications Received	Total Grants	Success Rate	Total Funds
2017 - 2018	483	196	40.6%	\$ 890,000
2016 - 2017	421	174	41.3%	\$ 873,620
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

Results of Competitions 2017-2018

CREATION – A CATEGORY

\$71,500 | (April 1, 2017)

CRAFT

Lee Clark, Queenstown | \$15,000

Anna Torma, Baie Verte | \$15,000

DANCE

Lesandra Dodson, Fredericton | \$11,500

MULTIDISCIPLINARY ARTS

Daniel H. Dugas, Moncton | \$15,000

VISUAL ARTS

Luc A. Charette, Baie-de-Bouctouche | \$15,000

\$82,000 | (October 1, 2017)

CLASSICAL MUSIC

André Cormier, Moncton | \$12,700

CRAFT

Darren Emenau, Saint John | \$15,000

LITERARY ARTS

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

MEDIA ARTS

Robert Gray, Fredericton | \$15,000

Mathieu Léger, Moncton | \$15,000

THEATRE

Colleen Wagner, Village of Gagetown | \$9,300

CREATION – B CATEGORY

\$137,020 | (April 1, 2017)

CLASSICAL MUSIC

Andrew Creeggan, Moncton | \$6,333

Nadia Francavilla, Fredericton | \$8,984

CRAFT

Maja Padrov, Gagetown | \$7,561

LITERARY ARTS

Danny Jacobs, Riverview | \$9,993

Dominic Langlois, Moncton | \$8,130

MEDIA ARTS

Paul Bossé, Moncton | \$7,000

Scott Carson, Moncton | \$10,000

Kathy Gildart, Cocagne | \$5,000

MEDIA ARTS

Renée Blanchar, Caraquet | \$9,300

Ryan Suter, Sackville | \$10,000

NON-CLASSICAL MUSIC

Joel LeBlanc, Fredericton | \$6,349

John McLaggan, Grand Bay Westfield | \$3,170

THEATRE

Marc-André Charron, Moncton | \$7,500

Lisa Anne Ross, Fredericton | \$7,500

VISUAL ARTS

Jared Betts, Moncton | \$10,000

Gillian Dykeman, Fredericton | \$10,000

Sarah Jones, Saint John | \$10,000

Serge V Richard, Kedgwick Ouest | \$9,500

\$122,354 | (October 1, 2017)

LITERARY ARTS

Mark Blagrove, St. Andrews | \$7,500

Philip Lee, Fredericton | \$8,000

Chris Paul, Sackville | \$7,000

MEDIA ARTS

Richard MacQueen, Saint John | \$7,944

Britany Sparrow, New Maryland | \$5,500

MULTIDISCIPLINARY ARTS

Amanda Fauteux, Sackville | \$8,000

Robert MacInnis, Riverview | \$8,000

NON-CLASSICAL MUSIC

Julie Aubé, Memramcook | \$7,000

Chris Colepaugh, Riverview | \$4,500

Craig Lang, Rothesay | \$7,000

Donald Levandier, Moncton | \$5,000

VISUAL ARTS

Julie Caissie, Moncton | \$10,000

Raymonde Fortin, Notre-Dame | \$10,000

Denis Lanteigne, Caraquet | \$7,150

Jared Peters, Fredericton | \$10,000

Sarah Petite, Fredericton | \$9,760

CREATION – C CATEGORY

\$52,480 | (April 1, 2017)

CRAFT

Ralph Simpson, Fredericton | \$3,780

DANCE

Nawal Doucette, Saint John | \$3,000

Jalianne Li, Moncton | \$5,000

LITERARY ARTS

Brigitte Lavallée, Petit-Rocher | \$4,065

MEDIA ARTS

Rémi Belliveau, Moncton | \$5,000

Glendon McKinney, Fredericton | \$3,635

MULTIDISCIPLINARY ARTS

Brandon Hicks, Saint John | \$3,000

Laura Watson, Sackville | \$5,000

VISUAL ARTS

sophia bartholomew, Fredericton | \$5,000

Yalda Bozorg, Fredericton | \$5,000

Hailey Guzik, Rothesay | \$5,000

Julie Whitenect, Saint John | \$5,000

\$63,647 | (October 1, 2017)

CLASSICAL MUSIC

Emily Kennedy, Passekeag | \$4,125

CRAFT

Judith Chiasson, Saint-Simon | \$5,000

Rachel Anne MacGillivray, Scotch Settlement | \$4,750

LITERARY ARTS

Stephanie Gough, Welshpool | \$5,000

Matthew Gwathmey, Fredericton | \$5,000

MEDIA ARTS

Eric Butler, St-Antoine | \$5,000

Peter de Niverville, Riverview | \$4,000

Francine Hébert, Cocagne | \$5,000

THEATRE

Joannie Thomas, Grande-Anse | \$5000

VISUAL ARTS

Jacqueline Bourque, Fredericton | \$5,000

Gabrielle Brown, Saint John | \$2,750

Amna Khurshid, Fredericton | \$5,000

Jeffrey Mann, Sackville | \$5,000

Annie France Noël, Moncton | \$3,022

DOCUMENTATION

\$14,000 | (April 1, 2017)

CRAFT

Danielle Hogan, Fredericton | \$7,000

VISUAL ARTS

William Forrestall, Fredericton | \$7,000

\$7,000 | (October 1, 2017)

VISUAL ARTS

Jennifer Bélanger, Moncton | \$7,000

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

\$60,000 | (June 15, 2017)

LITERARY ARTS

Robert Pichette, Moncton | \$20,000

PERFORMING ARTS

Stephen Tobias, Saint John | \$20,000

VISUAL ARTS

Peter Powning, Markhamville | \$20000

EQUINOX PROGRAM FOR INDIGENOUS ARTISTS

\$20,000 | (November 15, 2017)

CRAFT

Katie Augustine, Tobique First Nation | \$3,500

Emma Hassencahl-Perley, Tobique First Nation | \$1,750

MULTIDISCIPLINARY ARTS

Shelby Sappier, Tobique First Nation | \$3,500

NON-CLASSICAL MUSIC

Tee Cloud, Metepenagiag First Nation | \$3,200

THEATRE

Natalie Sappier, Tobique First Nation | \$3,500

VISUAL ARTS

Francine Francis, Metepenagiag First Nation | \$2,000

Percy Sacobie, St. Mary's First Nation | \$2,550

ARTS INFRASTRUCTURE GRANTS FOR NEW & EMERGING ARTISTS

\$12,500 | (November 15, 2017)

CLASSICAL MUSIC

Emily Kennedy, Passekeag | \$2,060

CRAFT

Maria Guevara, New Maryland | \$2,070

Ralph Simpson, Fredericton | \$2,250

DANCE

Jalianne Li, Moncton | \$1,620

NON-CLASSICAL MUSIC

Indigo Poirier, Kingsclear First Nation | \$2,250

Natalie Sappier, Tobique First Nation | \$2,250

CREATIVE RESIDENCIES

QC/NB Creative Residency

\$9,000 | (February 1, 2018)

VISUAL ARTS

Marika Drolet-Ferguson, Tracadie-Sheila | \$9,000

MB/NB Creative Residency

\$7,000 | (February 1, 2018)

THEATRE

Natalie Sappier, Tobique First Nation | \$7,000

ARTS SCHOLARSHIPS

\$59,500 | (February 1, 2018)

CLASSICAL MUSIC

Lucie Bauby, Sackville | \$2,500

Brooklyn Duffie, Fredericton | \$2,500

Mélanie Dupuis, Fredericton | \$2,500

Naomi Ford, Riverview | \$2,500

Martine Jomphe, Hanwell | \$2,500

MinJoo Kim, Quispamsis | \$2,500

Sasha Léger, Dieppe | \$2,500

Sarah MacLoon, McLeod Hill | \$2,500

Nicolas Richard, Fredericton | \$2,500

Joel Robertson, Sackville | \$2,500

Sarah Sharpe, Upper Woodstock | \$1,000

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

Hanna Wilson, Fredericton | \$2,500

DANCE

Meghan Mainville, Bathurst | \$2,500

Maya Ruheza, Riverview | \$1,000

Leah Wilton, Sackville | \$2,500

LITERARY ARTS

Claire Leighton, Moncton | \$2,500

MEDIA ARTS

Eric Duplessis, Moncton | \$2,500

Carly Sappier, Tobique First Nation | \$2,500

THEATRE

Claudie Landry, Shédiac | \$2,500

Mara Saulnier, Kedgwick | \$2,500

VISUAL ARTS

Bryce Dutt, Lakeville-Westmorland | \$2,500

Ashley Henwood, Rothesay | \$2,500

Phoebe Marmura Brown, Fredericton | \$2,500

Shinaid McGillivray, Fredericton | \$2,500

ARTIST IN RESIDENCE

\$61,118 | (February 1, 2018)

CLASSICAL MUSIC

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

UNB Saint John, Saint John | \$5,125

CRAFT

Connection Dance Works, Saint John | \$9,000

DANCE

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

LITERARY ARTS

UNB English Department, Fredericton | \$10,000

MEDIA ARTS

UNB Department of Culture & Media Studies, Fredericton | \$3,000

MULTIDISCIPLINARY ARTS

The Ville Cooperative Prototyping Lab, Fredericton | \$6,000

THEATRE

Theatre New Brunswick, Fredericton | \$3,193

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

CAREER DEVELOPMENT

(6 deadlines per year)

Artist in Residence

\$41,288

CRAFT

Charline Collette, Campbellton | \$1,800

LITERARY ARTS

Dominic Langlois, Moncton | \$2,800

Kerry Lee Powell, Moncton | \$3,500

MEDIA ARTS

Mathieu Léger, Moncton | \$5,195

MULTIDISCIPLINARY ARTS

Maryse Arseneault, Moncton | \$1,903

Stéphanie Belanger, Bas-Caraquet | \$3,500

Valérie LeBlanc, Moncton | \$4,200

THEATRE

Samuel Crowell, Fredericton | \$2,800

Mélanie Léger, Moncton | \$3,000

VISUAL ARTS

Maryse Arseneault, Moncton | \$900
Julie Caissie, Moncton | \$4,690
Linda Rae Dornan, Sackville | \$2,500
Jeffrey Mann, Sackville | \$2,400
Laura Watson, Sackville | \$3,000

Arts by Invitation

\$40,708.92

CLASSICAL MUSIC

David Adams, Saint John | \$835
Sonja Adams, Saint John | \$835
Catherine Bartlett, Salisbury | \$1,677
Christopher Buckley, Saint John | \$835
Michel Cardin, Riverview | \$1,500
Carl Philippe Gionet, Caraquet | \$1,600
Linda Pearse, Midgic | \$1,758.33
Danielle Sametz, Saint John | \$835
Robin Streb, Moncton | \$950

CRAFT

Beth Biggs, Fredericton | \$500

DANCE

Chantal Cadieux, Moncton | \$2,000
Sarah Power, Saint John | \$450
Georgia Rondos, Rothesay | \$410

LITERARY ARTS

Gerard Collins, Cassidy Lake | \$997
Melynda Jarratt, Fredericton | \$1800
Sophie Lavoie, Fredericton | \$375
Kerry Lee Powell, Moncton | \$475

MEDIA ARTS

Robert Gray, Fredericton | \$1,259
John Hogg, Moncton | \$1,559
Emmanuelle Landry, Moncton | \$1,559
Richard MacQueen, Saint John | \$1,768.58

MULTIDISCIPLINARY ARTS

sophia bartholomew, Fredericton | \$910
Natalie Sappier, Tobique | \$2,000

NON-CLASSICAL MUSIC

Chris Colepaugh, Riverview | \$440.88
Gary Sappier Jr, Tobique First Nation | \$2,000

THEATRE

Christian Goguen, Caraquet | \$1,148.13
Anika Lirette, Grand-Barachois | \$1,000

VISUAL ARTS

Gina Brooks, Fredericton | \$1,538
Luc A Charette, Baie-de-Bouctouche | \$560
Carol Collicutt, Fredericton | \$730
Gerry Collins, Moncton | \$1,066
Gillian Dykeman, Fredericton | \$800

Mathieu Léger, Moncton | \$1,000
Susan Sacobie, Fredericton | \$1,538
Kim Vose Jones, Fredericton | \$2,000

Professional Development

\$23,483.48

CLASSICAL MUSIC

Emily Logan, Riverview | \$1,000

CRAFT

Maegen Black, Fredericton | \$1,000

DANCE

Nawal Doucette, Saint John | \$800

LITERARY ARTS

Nancy Lynch, Fredericton | \$900
Shoshanna Wingate, Sackville | \$1,000

MEDIA ARTS

Karène Chiasson, Dieppe | \$893.48
Hannah Fleet, Rothesay | \$2,500
Todd Fraser, Sackville | \$1,000
Todd Fraser, Sackville | \$1,000

MULTIDISCIPLINARY ARTS

Patrick Allaby, Fredericton | \$2,200
Stéphanie Belanger, Bas-Caraquet | \$1,000
Yves Landry, Moncton | \$700

THEATRE

Ludger Beaulieu, Moncton | \$2,500
Caroline Bélisle, Moncton | \$2,070
Anika Lirette, Grand-Barachois | \$1,000

VISUAL ARTS

Rémi Belliveau, Moncton | \$1,700
Elise Anne LaPlante, Moncton | \$2,220

Professionalization & Promotion

\$ 5,400.96

CLASSICAL MUSIC

Martin Kutnowski, Fredericton | \$700

MULTIDISCIPLINARY ARTS

Yves Landry, Moncton | \$1,000
Denise Paquette, Dieppe | \$1,000.96

NON-CLASSICAL MUSIC

Penelope Stevens, Fredericton | \$700

VISUAL ARTS

Vicky Lentz, Saint Jacques | \$1,000
Serge V Richard, Kedgwick Ouest | \$1,000

Jury Members 2017-2018

Sonja Adams	Raymonde Fortin	Gisèle Ouellette
Jacinte Armstrong	Phyllis Grant	Robin Peck
Jacques Arseneault	Ryan Griffith	Bernadine Perley
Maryse Arseneault	Emma Haché	Shane Perley-Dutcher
Katie Augustine	Suzanne Hill	Sarah Petite
Jean Babineau	Richard Hornsby	Robert Plowman
Alanna Baird	Laurence Hutchman	Beth Powning
Gerard Beirne	Mark Jarman	David Pressault
Renée Blanchar	Wendy Johnston	Helen Pridmore
Michèle Bouchard	Sarah Jones	Denise Richard
Jean-Denis Boudreau	Thomas Morgan Jones	Lisa Roy
Joël Boudreau	Susan Vida Judah	Jacques Savoie
Suzanne Bourque	Chris LeBlanc	Shahin Sayadi
Marc-André Charron	Raymond Guy LeBlanc	Andrea Scott
Amanda Dawn Christie	Valerie LeBlanc	Angèle Séguin
Lee Horus Clark	Dyane Léger	Raymond Sewell
Brigitte Clavette	Vicky Lentz	Anne-Marie Sirois
Jon Claytor	Sylvia Logan	Owen Steel
Philip André Collette	Roger Lord	Christiane St-Pierre
Kashena Collins	Paul Mathieson	Jean Surette
Anne Compton	Sharon McCartney	Lynne Surette
Gracia Couturier	Bob Mersereau	Ryan Suter
David Cullen	Tony Merzetti	Anna Torma
France Daigle	Andrew Miller	Anne Troake
Michel Deschênes	Jean-Pierre Morin	Robert Viau
Sally Dibblee	Jenny Munday	Elizabeth Wells
Daniel Dugas	Deanna Musgrave	Pauline Young
Julie Duguay	Annie France Noël	
Patricia Dunnett	Sara O'Leary	

Excerpts from the **artsnb** Blog



Marcia Dysart, *Contemporary Dancer*

Project: Spill Herself Away

Creation Category B grant – Oct 1, 2016 competition

<http://artsnb.ca/site/en/2018/marcia-dysart/>

*"Spill Herself Away is a collaboration with cellist Katie Bestvater, and violinist Nienke Izurieta. The work was a recent creation supported by **artsnb**, and was based on the book Giff from the Sea by Anne Morrow Lindberg. The book draws inspiration from shells to follow the shape of a woman's life. [...] To the emerging artist I say, remember that creation is just as important as performance. Find your own process. Take every opportunity to see live performance, and learn from as many people as you can."*



Gerard Collins, *Author*

Project: Black Coyote and the Magic Café

Creation Category B grant – April 1, 2016 competition

<http://artsnb.ca/site/en/2018/gerard-collins/>

"The idea for Black Coyote and the Magic Café arrived on Christmas Eve 2015 as I had breakfast at a restaurant in Sussex. [...] The black coyote in the story is based on an animal I once encountered, that has since become my predatorial muse. [...] My ideas rarely come from within – but they gain life from inside me. They fly into my brain, nest in my soul, and gestate until they are ready to take flight once again. With eyes that glint, they spread their wings and flash their colours."



Elise Anne LaPlante, *Independent Curator*

Project: Tombées dans les interstices : Un regard actuel sur l'apport de quelques femmes artistes à l'Acadie contemporaine

Documentation grant – October 1, 2016 competition

<http://artsnb.ca/site/en/2018/elise-anne-laplane/>

*"This project aimed to bring to light a few of the women who participated in the development of contemporary art in Acadie, but also to understand why the feminist theories in visual arts have seen so little uptake in Acadie and are even today little discussed in Acadian artistic practice. [...] I am proud that the arts community (and **artsnb**) recognizes more and more the contribution of curators and of writing in the arts."*

Strategic Plan 2018-2021

VISION

We stimulate New Brunswick's creativity and innovation in the arts by supporting professional artists, rewarding excellence, raising awareness, and embracing diversity.

MISSION

As a public arts funder, **artsnb** supports the cultural diversity of New Brunswick by fostering excellence in the arts, facilitating the creation of the arts by professional artists, and promoting the enjoyment and understanding of the arts.

VALUES

artsnb is committed to the following values and principles:

Excellence

artsnb considers excellence the cornerstone of our programs and our operations. It is the key principle guiding funding decisions and our engagement with partners and stakeholders.

Creativity

artsnb acknowledges that creativity is a pillar of human enterprise and innovation. **artsnb** strives to support the creative endeavours of professional artists through its funding programs and activities.

Sustainability

artsnb seeks initiatives and partnerships that promote the sustainability of the organization and that of the professional artists it supports. We consider the arts as an essential component of a healthy society and our work as a significant contributor to its wellbeing.

Appreciation

artsnb has always believed that an understanding of the arts heightens people's ability to tap into their creative capacity. We will continue to foster a culture that upholds the importance of the arts, and to support those who inspire and empower others through their art.

Equity

artsnb promotes equity for emerging, immigrant or disabled artists, minority groups, etc. to allow them to build capacity through our programming. Equity does not necessarily mean treating everyone equally; it may require specific measures to level the playing field for all.

MOVING FORWARD

New Brunswick's unique identity as a vibrant, multilingual and increasingly diverse province is in large part due to the creative output of our artists.

As it has done for nearly thirty years, **artsnb** will continue to fuel the creativity of our artists for a brighter collective future, to encourage them to stay in New Brunswick while improving their socio-economic status, to enhance public awareness for arts and culture, to foster and grow our creative capital, and to achieve most of these objectives through strategic partnerships. To this end, we have developed this new three-year strategic plan (2018-2021).

Throughout this process, we were conscious of the need to build upon and evolve beyond our foundational principles and to set new goals to respond to a changing reality. Consequently, we have held consultations with partners, stakeholders, board members and professional artists in order to determine how best to support the arts and culture ecosystem in New Brunswick. We have also researched best practices and emerging trends in the cultural sector.

Following are the strategic goals that we will pursue.

GOAL #1

artsnb will meet the needs of professional artists and build capacity through relevant programming and adequate funding

We will work collaboratively and creatively with artists, cultural communities, and arts stakeholders throughout New Brunswick to develop new initiatives and improve existing programs to ensure that we remain relevant.

Strategy

We believe that our artists and their dedicated supporters serve as genuine agents of change and growth in the province. We also believe that this passion spreads when people become aware of the importance of the arts in their lives. We endeavour to empower and mobilize them to help us achieve our mandate.

To accomplish our goal, we will regularly consult artists regarding our current programs and their relevancy, and determine their needs now and in the foreseeable future.

We will work with our partners to educate and assist artists in gaining a deeper understanding of funding opportunities from the Canada Council for the Arts and other funders. We will also encourage critical writing and dissemination about the arts, so that people and organizations outside the province are more aware of what artists do in New Brunswick.

GOAL #2

artsnb will seek strategic partnerships to maximize opportunities and ensure viability

We will seek out partners for most of our initiatives because we understand that shared influence creates power, stability and progress. We are dedicated to increasing support for the arts at a time when the arts are struggling to find the resources for sustainability. To succeed, we will build relationships with those who can foster and fund our projects.

Strategy

These partnerships will help us increase the resources available to us, including greater opportunities for funding, networking and leveraging, and will ultimately drive up the number of grants that we award and initiatives that we can sustain. To help us fulfill our mission and raise the profile of the arts in New Brunswick, we will leverage our charitable status when seeking out new partnerships and sponsorships.

GOAL #3

artsnb will develop a communication strategy to elevate its status and attract new funding

New Brunswickers of all ages are impacted by the arts every day. We will communicate the importance of arts in our lives and the work accomplished by **artsnb** through a communication strategy that includes social and mass media and encourages others to share our message. The strategy will also help **artsnb** seek and find additional sources of funding.

Strategy

We will develop strategies to enhance communication, exchanges and level of engagement between staff, board members, stakeholders, the arts community, potential partners and sponsors, and the general public. A comprehensive plan and policies will be at the core of the new communication strategy.

The implementation of the communication plan will be the shared responsibility of all staff and board members, and may also involve external providers with relevant expertise for specialized tasks.

GOAL #4

artsnb will continue to practice solid, careful stewardship of its resources

With limited resources for the arts, it is essential that **artsnb** optimizes its own. At a time when we must stretch what we have as far as it will go, we must renew our commitment to good stewardship of the resources we have and those we will secure in the future.

Strategy

Frugality blended with creativity will be our strategy as we move to make the most of current and new resources. We will approach good stewardship with an eye to ensuring that we carefully manage what we have, that we share resources with like-minded organizations to help accomplish more together, and that we put technology to its best use for us.

An essential strategy will be to avoid duplication of efforts with other arts organizations; instead, we will coordinate efforts and activities with them to maximize efficiency and support our mutual clients.

We will continue to seek out new partnerships to bolster our resources and leverage the ones at hand.

A detailed version of **artsnb**'s strategic plan that includes key metrics is available online at:

<http://artsnb.ca/site/en/about-us/strategic-plan/>

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, 2018 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

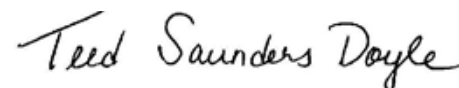
Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable 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, 2018 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
July 9, 2018

Statement of Financial Position March 31, 2018

	2018	2017
ASSETS		
Current assets		
Cash and temporary investments	\$ 330,660	\$ 354,436
Accounts receivable	16,700	
HST recoverable	9,615	14,125
	<u>\$ 356,975</u>	<u>\$ 368,561</u>
LIABILITIES AND NET ASSETS		
Current liabilities		
Accounts payable	\$ 23,540	\$ 20,864
Government remittances payable	7,393	6,172
Grants and scholarships payable	281,852	303,927
	<u>312,785</u>	<u>330,963</u>
NET ASSETS		
Net assets	44,190	37,598
	<u>\$ 356,975</u>	<u>\$ 368,561</u>

Statement of Changes in Net Assets Year Ended March 31, 2018

	2018	2017
NET ASSETS - BEGINNING OF YEAR	\$ 37,598	\$ 35,616
EXCESS OF REVENUE OVER EXPENSES	6,592	1,982
NET ASSETS - END OF YEAR	<u>\$ 44,190</u>	<u>\$ 37,598</u>

Statement of Operations Year Ended March 31, 2018

	2018	2017
REVENUE		
Annual allocation	\$ 700,000	\$ 700,000
Tourism, Heritage and Culture	480,325	530,325
Post-Secondary Education, Training and Labour	83,000	83,000
Book Policy	31,000	45,000
First Nations Art Acquisition Project Funding	25,000	-
Other grants and contributions	21,577	27,914
Grants recovered	9,873	27,373
Joint Economic Development Initiative (JEDI)	2,975	-
	<u>1,353,750</u>	<u>1,413,612</u>
EXPENSES		
Administration (Note 6)	71,122	130,469
Board and committee (Note 7)	12,879	9,273
First Nations Art Acquisition Project Funding	23,295	-
Grants and scholarships (\$890,000 budget)	889,000	876,120
Grants and scholarships (prior period budgets)	-	28,404
JEDI salaries and wages	-	6,989
Lieutenant-Governor's Awards gala	3,537	2,122
Post-Secondary Education, Training and Labour	69,120	77,656
Salaries and wages	252,933	255,518
Services (Note 8)	25,272	24,845
Special initiatives	-	234
	<u>1,347,158</u>	<u>1,411,630</u>
EXCESS (DEFICIENCY) OF REVENUE OVER EXPENSES	<u>\$ 6,592</u>	<u>\$ 1,982</u>

Statement of Cash Flows Year Ended March 31, 2018

	2018	2017
OPERATING ACTIVITIES		
Excess of revenue over expenses	\$ 6,592	\$ 1,982
Changes in non-cash working capital:		
Accounts receivable	(16,700)	
HST recoverable	4,510	9,099
Prepaid expenses	-	3,200
Accounts payable	2,676	8,169
Government remittances payable	1,221	(1,343)
Grants and scholarships payable	(22,075)	(21,843)
	(30,368)	(2,718)
DECREASE IN CASH	(23,776)	(736)
CASH - BEGINNING OF YEAR	354,436	355,172
CASH - END OF YEAR	\$ 330,660	\$ 354,436
CASH CONSISTS OF:		
Petty cash	\$ 500	\$ 500
Bank account	196,611	140,053
Temporary investments	133,549	213,883
	\$ 330,660	\$ 354,436

Notes to Financial Statements Year Ended March 31, 2018

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)(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.

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(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, 2018. 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 1.1%.

6. ADMINISTRATION EXPENSES

	2018	2017
Accounting	\$ 8,930	\$ 12,085
Bank charges	1,234	796
Communications and public awareness	28,193	30,068
General expenses	21,703	63,900
Professional fees	7,500	17,362
Translation and interpretation	-	1,010
Travel	3,562	5,248
	<u>\$ 71,122</u>	<u>\$ 130,469</u>

7. BOARD AND COMMITTEE EXPENSES

	2018	2017
Honourarium	\$ 5,850	\$ 1,300
Other	243	1,295
Travel	6,786	6,678
	<u>\$ 12,879</u>	<u>\$ 9,273</u>

8. SERVICES

	2018	2017
Juries	\$ 23,737	\$ 22,867
Circle of Elders	1,535	1,969
	<u>\$ 25,272</u>	<u>\$ 24,845</u>

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 seven 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. Mr. Sappier is a multi-instrumentalist whose music is a unique combination of Indigenous-flavoured rhythms and soulful blues.



Amy Anderson, 2nd Vice-Chair

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.



Léo Goguen, Secretary-Treasurer

Léo Goguen is a registered architect and member of the AANB, Architects Association of New Brunswick. He 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 Gersovitz Moss Drolet et associés architectes, Brière + Gilbert et associés, as well as Riopel et associés architectes. 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. Mr. Goguen eventually returned home and took a position with a local firm further diversifying his work experience. He is now a partner at Design Plus Architecture.



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, Mr. Boisvert 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.



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.



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 was 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. Ms. Clarke sits as Board Director for the Atlantic Canada Cruise Association, and is currently Chair of the Destination Marketing Association of Canada. Discover Saint John was awarded both Seatrade Cruise Awards and the Tourism Industry Association of New Brunswick's 2018 Marketing Initiative of the Year.



Jennifer Stead

Jennifer Stead is the Director & Curator of the Andrew & Laura McCain Art Gallery in Florenceville-Bristol, New Brunswick. She holds a Master of Fine Art, Chancellor's Gold Medalist from the University of Calgary, an Art Education Diploma from McGill University and a BFA from NSCAD. Along with a successful professional art practice, Ms. Stead has over 25 years of art education experience. Her work is represented in many private, public and corporate collections nationally.



Victoria Hutt

Victoria Hutt is a freelance graphic designer and artist in Florenceville-Bristol, NB. A NSCAD design graduate, she has worked as a website designer, art gallery director and curator. Victoria currently sits on the **artsnb** board, ArtsLink NB board, and on the board of the Western Valley Wellness Network.

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 Parker, Program Officer

Sarah Elizabeth Parker (née Shiplett) is a violinist and arts administrator. Born in Montreal, she grew up in Saskatchewan and Minnesota, went to school in Boston and finally relocated to Fredericton in 2010. 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 in Computer Science from Wellesley College and briefly attended graduate school at MIT, where she studied artificial intelligence for robotics. These days, she spends her time outside the office reading up on queer theory and intersectional feminism, watching competitive baking shows, and chasing after her toddler.



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, Indigenous Program Coordinator

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 10 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.

Circle of Elders



Marge Polchies

Marge is a Malecite language teacher who taught in Woodstock and Holton First Nations. She also volunteered in High School to give second language credits in Malecite in order to help a student keep her language. Marge had known schools that prevented her from speaking her mother tongue, thus it's through perseverance and interaction with community members that she kept her language a live. She is also very active in everything cultural and language based in her community, volunteering her time at many venues. Marge is a master at traditional cooking. When she was a child, it was her trapper father who cooked the wild game he caught. Her father and brother were basket makers, and so was her maternal grandmother, and her father taught many men in the community how to make baskets, one of whom still makes and sells baskets to this day. She still remembers children in her classes beaming with excitement as they drew pictures of the glistening salmon going upriver as described in the stories she told.



Imelda Perley

Imelda's core art practice is in language, storytelling in particular, which she has brought to a level of art. Her work is intergenerational as she works with babies before and after birth, children, teenagers, for puberty ceremonies, as well as with elders in the communities. She also designs regalia based on her dreams which she then brings to makers to see her designs come to life. Imelda has been working as Elder in residence at University of New Brunswick for twenty years and, in conjunction with the community there and away, is working on a fundraiser for the Gwen Bear scholarship. In addition, she is giving 13 moon teachings, one a month in First Nation communities across NB and teaches language classes at UNB and University of Maine as well as online, making sure the Malecite language stays alive and strong. In fact, she was instrumental in putting together the Malecite-Passamaquoddy-English dictionary. In Fredericton, she has been working with the Beaverbrook Gallery giving workshops to youth aged 12 to 18 with Natalie Sappier, on art and storytelling accompanied by a ceremonial. accompagné de ceremonies.



George Paul

George was born on the Red Bank Indian Reservation along the Miramichi River. For the past 30 years, George has been involved with the Aboriginal Traditional Movement in reviving Mi'kmaq Songs, Chants and Ceremonies. George Paul is now very well known in the Atlantic Region, particularly in the field of Aboriginal Studies. He has been involved with the production of many documentaries. George is recognized for his outstanding public speaking abilities and has been appointed on several occasions to be a voice for his people on several aboriginal issues. He has collaborated with many schools, universities and government agencies in the development of Mi'kmaq Music, Language, Art and Dance.



Hubert Francis

Hubert Francis hails from Elsipogtog Mig'Mag Indian Reserve. Eaglefeather, an internationally award winning rock group lead by Hubert Francis, has been around since 1990, setting itself apart by its unique sound combining traditional chants and contemporary rock. Eaglefeather's last CD "Message from a Drum" has been nominated for 2 Junos, 3 East Coast Music awards, and an American Music Award. The group has performed at the Lincoln Center, NYC, Tonder Festival in Denmark, and has toured in East and West Germany, Austria and Switzerland. As a singer-songwriter, Hubert is currently recording a single titled "Voices, Idle No More" which is scheduled to be released soon. In addition to Eaglefeather, Hubert has also been a cast member of a production titled DRUM! for over 10 years. A musical production based out of Halifax N.S., produced by Brookes Diamond, DRUM! tells through song and dance the story of the Acadians, Celts and Black cultures and the history of how they came to be in the Maritimes and how the Mig'Mag people have contributed to their survival on this land. DRUM! has been performed for Queen Elizabeth II; as part of the 2010 Winter Olympics ceremonies in Vancouver; has been toured on several occasions of the United States; and recently in Dollywood at Sevierville, Tennessee.