

THE NEW BRUNSWICK ARTS BOARD

ANNUAL REPORT
2018-2019



arts nb

New Brunswick Arts Board

MANDATE

The Board has the following purposes:

- To facilitate and promote the creation and production of art.
- To facilitate and promote the enjoyment, awareness and understanding of the arts.
- To provide advice to the government, through the Minister, on policy development respecting the arts and on matters relating to the arts.
- To promote and advocate for arts excellence.
- To celebrate artistic excellence through the development and administration of awards programs to recognize high achievement in the arts.
- 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.
- To establish and operate a system of peer assessment, a jury system or other methods of evaluation related to the artistic merits of works, projects and proposals submitted to the Board or to the Minister, and the selection of new acquisitions, including acquisitions for the New Brunswick Art Bank.
- To carry out such other activities or duties in relation to the arts as the Minister may direct or approve.

Title: New Brunswick Arts Board Annual Report 2018-2019

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Message from the Chair

Another year has gone by, and it has been a busy and productive one for artsnb.

Our Lieutenant Governor's Awards for High Achievement in the Arts were suspended last year, but will return again in November of 2019. A committee, consisting of former laureates, arts administrators, and artists, was struck to rebrand the awards in order to reflect more accurately the accomplishments of a broader sector of the community. The committee has been looking at the practices of other jurisdictions and gathering information on how they honour their artists. A decision has already been made by the committee and the board, to hold these awards every two years instead of every year. This will allow us to expand the celebrations and honour a wider range of artists.

Sadly, I must acknowledge the death in January of board member Gary Sappier, our vice chair, and member of our Circle of Elders, during his second term on the board. Everyone who knew Gary, loved and respected him. An accomplished and well-known musician, his enthusiasm, good nature, and wicked sense of humour, added to the pleasure of working with him. He is sorely missed and certainly remembered fondly.

Our Circle of Elders continues to meet and to advise us on issues important to Indigenous artists. Joining our circle recently are Mariah Sockabasin and Judie Acquin-Miksovsky, replacing Imelda Perley and Marge Polchies. A very

warm welcome to Mariah and Judie, and our heartfelt thanks to Imelda and Marge for their wisdom and insight.

Our Indigenous Program Coordinator, Corrina Merasty-Gallant's contract ended on March 31, 2019 after an invaluable contribution to Indigenous artists across the Province. Her workshops, outreach and advice helped many of these artists put together successful grant applications and reach new markets.

Joss and I attended Canadian Public Art Funders meetings in Winnipeg and in Ottawa. These meetings are vital to our keeping current with the practices of arts funding organizations all across Canada. We share information on strategic initiatives, challenges and successes, and build important relationships with the Canada Council and with our counterparts. These relationships help artsnb become stronger and serve our artists better and more efficiently.

Finally, I would like to thank our wonderful, tireless, hard-working staff. It is such a pleasure to work with all of them.

To our Board of Directors, thank you for your support and contribution to bettering our services to the arts in New Brunswick. Also thank you to our partners in the Department of Tourism, Heritage and Culture, Thierry Arseneau and Cécile LePage, whose working relationship with us, as an arm's-length board, is unfailingly helpful and respectful.

Carol Collicutt



Message from the Executive Director

This past year, we made good progress on the implementation of many of the goals laid out in our 2018-2021 strategic plan, in terms of operational efficiency, support for Indigenous artists, and increased funding to New Brunswick artists. We were also able to finalize our strategic plan with the implementation of a new communications plan.

With funding from the New Brunswick Department of Post-secondary Education, Training and Labour (PETL), artsnb brought together a dozen Indigenous musicians seeking to access wider markets. Last fall, the participants collaborated to create original material and record a full album with the help of industry partners, who then arranged for several of the musicians to perform in French Guyana and Morocco, exceeding everyone's wildest expectations.

We hope that the success of this and other recent initiatives will convince provincial and federal funders to invest more fully in Indigenous outreach. The signs are hopeful: late in 2018-2019, the New Brunswick Department of Tourism, Heritage and Culture (THC) transferred funds to artsnb to boost outreach efforts in the province, with the expectation that the Canada Council for the Arts (CCA) will match dollar for dollar. The aim of this pilot project is to help Indigenous

artists overcome barriers and apply for grants from CCA, artsnb, and other arts funders. We have also been working with CCA to gather data on funding provided by CCA to New Brunswick artists and organizations over the past five years. Such insight will help us and our partners develop strategies to increase the number of new people applying for CCA grants.

At the same time, we continue to work with THC towards our goal of doubling the annual contribution that artsnb receives from the Arts Development Trust Fund. This contribution was set at 700,000 dollars in 1998 and has not increased since. The targeted increase would allow artsnb to distribute up to 1.5 million dollars in grants and scholarships to New Brunswick artists and arts students.

I am grateful that THC was able to provide an additional 100,000 dollars to artsnb's original budget to support a higher number of awards for young and emerging artists. In all, artsnb was able to issue 208 grants and scholarships in 2018-2019, totaling 940,000 dollars. This one-time increase brought us very close to the one million dollars threshold; we hope that we can build on this momentum to reach our strategic mark of 1.5M\$ very soon.

Finally, I would like to thank the artsnb board and staff for the care, passion and professionalism they demonstrate to ensure that the artists of New Brunswick are well served and that we maintain strong ties with a growing number of partners.

Joss Richer



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Summary of Activities

This year again we have made great progress on the objectives laid out in our strategic plan (presented on p.28).

Financial Outlook

One of our key strategic objectives is to increase the budget envelope for grants and scholarships from around \$900,000 to 1.5 million dollars. This amount is based on an analysis of the volume of applications submitted and amount of money requested as grants over the past five years. A report highlighting these trends was presented to the Department of Tourism, Heritage and Culture (THC) this year, a summary of which is shown on p. 26.

Understanding the need for increased funding for grants and scholarships, THC was able to provide an additional \$100,000 to artsnb this year. This windfall, derived from Canada 150 funding, allowed artsnb to award several more grants than would have been possible otherwise. Although this particular circumstance was a one-time occurrence, it gave a strong indication of the positive impact that increased funding can have on the professional artists of New Brunswick. We continue to work with government and our partners toward our strategic target of \$1,500,000 in grant money.

Communications Plan

We completed a thorough communications plan—a key feature of the strategic plan that was left to develop at the end of last year. This plan lays out guidelines and process when communicating with the public, partners and stakeholders, and offers strategies to help influence decision-makers. The plan will also serve as a guiding document for the purpose of hiring, upgrading our web site, leveraging social media, celebrating artists, and seeking sponsors for awards and special events.

Operations

Human Resources

Benjamin Broucke, Content Manager, left artsnb in September to take up a position as Program Consultant at THC. Benji was a key contributor in the implementation of the online application system, which has allowed artsnb to become a nearly paperless office and has greatly simplified and sped up our operations. We plan to convert this position to that of Communications Officer and hire in 2019-2020.

Corrina Merasty-Gallant's contract as Indigenous Program Coordinator ended on March 31. We hope to be able to rehire her in a new role as Indigenous Outreach Officer with additional funding from THC and the Canada Council for the Arts (CCA).

Efficiencies

With the help of consultants, we updated our accounting processes and system, which rely on Sage's Simply Accounting. Our Operations Manager, Tilly Jackson, was also fully trained on Sage, allowing her to handle many more financial operations in-house than was previously possible, leading to substantial savings.

We also moved all electronic documentation from our old server to the cloud (Microsoft SharePoint). This improvement makes it much easier to control and share documents, and to work collaboratively with staff, board, consultants and contractors, both inside and outside the office.

Board Activities

The board met four times in 2018-2019. The first meeting of the year was held in Edmundston in May to coincide with Les Éloizes; this allowed the board members to connect with the artistic community and to meet with members and directors of the Association acadienne des artistes professionnel.le.s du Nouveau-Brunswick (AAAPNB). The board also met in Saint John in August, held its annual meeting and elections in Fredericton in November, and met again in Fredericton in February.

The board started the year with a full contingent of nine members (listed on p.38). There are no changes to report, except for the unfortunate passing of Gary Sappier in January. Gary was the Indigenous representative and vice-chair on the board.

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

The board also struck a special committee to review, refresh and rebrand the Lieutenant-Governor's Awards (LGA). This broad-based committee comprises past LGA laureates, artists, leaders of arts organizations, as well as artsnb staff and board members. The committee plans to make final recommendations to the board later in 2019-2020. The board has already approved the committee's recommendations that the LGA be held every second year, rather than annually, and that their cash award be maintained at \$20,000 each. Laureates selected in 2018 will be honored at a gala held at Government House in late 2019.

Indigenous Projects and Outreach

Collaborative Initiative to Professionalize Indigenous Musicians

Thanks to funding from the Department of Post-secondary Education, Training and Labour (PETL), artsnb and several industry partners were able to run a mini-conference and workshops to help Indigenous musicians from New Brunswick better promote their work and reach broader markets.

Over the course of the project, a dozen participants learned much about promotion, production and copyright; they also managed to write and record a full album of original material. With the help of some partners, a few musicians also traveled to French Guyana and Morocco to perform live (more details on p. 12).

Indigenous Outreach

artsnb continues to work with partners to create a continuing Indigenous Outreach Officer position at artsnb. This strategic goal has not been reached yet; at the end of 2018-2019, however, THC pledged \$45,000 to support such a position for at least one year. artsnb and THC have held discussions with Canada Council concerning a potential pilot project to boost the number of applications for CCA funding from Indigenous artists from New Brunswick. Our hope is that CCA will agree to match THC's financial contribution for a period of two years, with in-kind contributions from artsnb. This pilot would allow the partners to assess the impact of outreach and pave the way to future direction.

Circle of Elders

artsnb's Circle of Elders met in Metepenagiag in July to discuss topics and initiatives of interest to Indigenous artists. Topics included an update on the PETL-funded project mentioned above, the creation of a continuing Indigenous Outreach position at artsnb, an update on Petapan (to be held in St. John's in 2019), and issues concerning cultural appropriation.

The sitting Elders (George Paul, Hubert Francis and artsnb's Gary Sappier) agreed to invite two new members, Judie Acquin-Miksovsky and Mariah Sockabasin, to replace outgoing members Imelda Perley and Marge Polchies. Judie and Mariah were happy to accept the invitation; Imelda and Marge were warmly thanked for their considerable contribution over the past several years. The newcomers bring younger voices and diversity to the Circle, speaking on behalf of a wider spectrum of Indigenous artists.

Meetings & Events

Carol and Joss attended the 4th UNB Powwow in April. Joss attended several meetings of the Petapan steering committee with APAF partners. The Atlantic Public Arts Funders is a regional network including the Newfoundland and Labrador Arts Council, Arts Nova Scotia, and representatives from Prince Edward Island. Petapan is the premier Indigenous arts symposium held in the Atlantic provinces; the third symposium will be held in June 2019 in St. John's (NL). Joss and Corrina also attended the Joint Economic Development Initiative's plenary in Saint John (NB) in June.

Working with Partners and Stakeholders

Research and Analysis with Canada Council (CCA)

artsnb continues to collaborate with the Canada Council for the Arts on an analysis of CCA funding awarded to New Brunswick artists and arts organizations over the past few years. Data indicate that the majority of grant applications from New Brunswick are successful, but only a small number of repeat applicants participate; moreover, Council funding to New Brunswick falls below the national average per capita. Given that one of CCA's strategic objectives is to attract new applicants and that provincial funding for the arts is limited, artsnb has made it a strategic goal to encourage New Brunswick artists to apply for CCA funding and to facilitate this process, so that outside resources flow into the province for the benefit of our artists.

Canadian Public Arts Funders (CPAF)

Joss and Carol attended CPAF's Strategic Development Meeting (May), held annually in the CCA's main office. Joss stayed on in Ottawa to participate in the International Federation of Arts Councils and Culture Agencies' (IFACCA) Americas Summit, which was under the theme of Cultural Change in a Diverse Territory, focusing on the profound changes that continue to affect cultural models and practices. Joss and Carol also attended CPAF's Annual Meeting in Winnipeg in November, which greeted us with the first snow of a long and cold winter!

artsnb's Program Officer, Sarah Beth Parker, also attended CPAF's professional development meeting in Saskatoon (March). This was the first PD meeting held since these were suspended several years ago. Sarah Beth sat on the steering committee that organized that meeting; this experience gave her the confidence to take the lead in organizing the next PD meeting, which will be hosted by artsnb in Fredericton in September 2019!

Forums and AGMs

Joss and Carol attended the AAAPNB's AGM in Cormier-Village (June), as well as the official launch of their Stratégie globale renouvelée in Moncton (September). They also attended ArtsLink's AGM in St. Andrews (October) whose theme was 'Atlantic Vernacular'.

Status of the Artist

artsnb (Carol and Joss) continues to sit on the Premier's Task Force on the Status of the Artist, along with the other stakeholders, notably ArtsLink, AAAPNB, THC, other provincial government departments, and professional artists. Progress has been slow this year, but the issues are well-known and have been discussed in depth. To conclude the work, consultants with relevant experience and intimate knowledge of the dossier have been hired to conduct the research needed to answer remaining questions, to collate and organize all the materials generated from the task force's proceedings over several years, and to produce a final report by the end of 2019-2020.



Helping Indigenous Musicians Extend their Reach

Thanks to generous funding from the NB Department of Post-secondary Education, Training & Labour (PETL), artsnb was able to organize and deliver a mini-conference and a series of workshops aimed at helping Indigenous musicians better market themselves as professional artists. With the help of industry partners, musicians and actors worked together to write and record a full album of original material, as well as produce a music video featuring one of their songs. Thanks to MusiConnect Canada, several musicians also traveled to Morocco and to the Kali'na Games in French Guyana to perform professionally.

This initiative elicited a good deal of media interest, notably from CBC who interviewed the main driving force throughout this project, Corrina Merasty-Gallant, Indigenous Program Coordinator. Articles and interviews are available on the CBC website.

The musicians were:

Alexandria Wasuweg Gregoire	Tee Cloud
Blake Francis	Judie Acquin-Miksovsky
Brandon Arnold	Kesley Arrow
Connor Ward	Matt Comeau
George Paul	Michel Tremblay
Hubert Francis	Trish Augustine

Partners in this project were*:

Musique Nomade (QC)	Sound of Pop (NS)
NB Film Co-op	Joint Economic Development Initiative (JEDI)
MusiConnect Canada	Mariah Sockabasin
Music/Musique NB	artsnb

*artsnb also wishes to acknowledge the input of Jackie Black (Manito Ahbee) who graciously shared with us her experience as an organizer of Manitoba's recurring Indigenous Music Conference.





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Excerpts from the artsnb blog



Tara Audibert, Multidisciplinary Artist

Project: The Importance of Dreaming

Creation Category B grant – April 1, 2015 competition

"This past year I have been promoting my first animated short film entitled The Importance of Dreaming, which was made possible with support from the Canada Council for the Arts and artsnb. [...] The film's story is very meaningful to me as it is an adaptation of the story of my mother and father falling in love in the 1970's, when the Canadian Indian Act suppressed the rights of any woman marrying a non-native man. [...] I also wanted to explore the idea of legends. Where do legends come from? Well this story I have been told all my life, is magic, and I believe "legend" worthy. So, I get to be the one who passes it on, and in this form, I have no doubt it will be passed on, and retold again and again."



Marjolaine Bourgeois, Visual Artist

Project: Un fil familial

Career Development grant – March 1, 2017 competition

"In 2017, I received a Career Development grant from artsnb to attend a one-month artist residency in July of the same year at Textílsetur in Blönduós, a seaside village in the north-west of Iceland [...] I planned to create one or two artist's books made of fabrics, inspired by my past experiences and by the discoveries I was about to make. [...] Since my return, I remain interested in embroidery. Combining this craft with printmaking, I am experimenting with new imageries and techniques. I realize how much my stay in Blönduós in Iceland has been beneficial to my artistic practice."



Anika Lirette, Theatre and Film Artist

Project: Clown masqué stage intensif

Career Development grant – November 1, 2017 competition

"Performing is my passion. When I was younger, I wrote parts for myself in both English and French. I am a visionary, and I am grateful for this trait; it is a hidden strength for the event industry, theatre and cinema. [...] The Earth does not belong to us, we belong to the Earth. This basic Indigenous philosophy resonates with my Acadian spirit because we are not defined by a piece of land. We are an inclusive, living, collective spirit that I like to define as an ongoing mediation."



Phil Comeau, Director and screenwriter

Project : BELLE-ÎLE-EN-MER, ÎLE BRETONNE ET ACADIENNE

Creation Category B grant – April 1, 2016 competition

"My recent film BELLE-ÎLE-EN-MER, A BRETON AND ACADIAN ISLAND is a documentary film that I wanted to do so much that I was ready to pay for it out of pocket if I could not find funding. [...] Once the script was ready, I submitted it to artsnb through their Creation program, and crossed my fingers. And the answer was positive! [...] There are so many good film subjects here in New Brunswick that have not been filmed yet, that the challenge for me is always to see which of the film ideas joggling in my head is the one that is the most urgent for me to write and direct. For me, shooting a film is as visceral as needing oxygen."



Emily Logan, Pianist

Project : Performance Mentorship

Career Development grant – September 1, 2017 competition

"The artistic career, I think, is one of the most gratifying and truly personal career paths that one could embark on. The experience of sharing music with an audience, gifting them with something that has a tremendous transformative power, is hard to describe. This gratification is what makes a career in the performing arts so powerful, purposeful, and rewarding for me."

See entire blog posts at artsnb website!

Performance Indicators

AWARDS BY PROGRAM BY REGION*

	NW	NE	CTR	SW	SE	TOTAL
Creation Grants	4	8	33	15	27	87
Documentation Grants	0	0	2	1	1	4
Arts Infrastructure Grants	1	0	3	3	3	10
Artist in Residence Grants	0	0	5	2	3	10
Creative Residencies Grants	0	2	0	0	0	2
Career Development Grants	2	6	15	11	28	62
Equinox Grants	0	3	3	0	1	7
Arts Scholarships	3	1	9	4	9	26
Total Awarded	10	20	70	36	72	208
Applications Received	21	39	130	92	172	454
Success Rate	48%	51%	54%	39%	42%	45.8%

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

454

APPLICATIONS RECEIVED

208

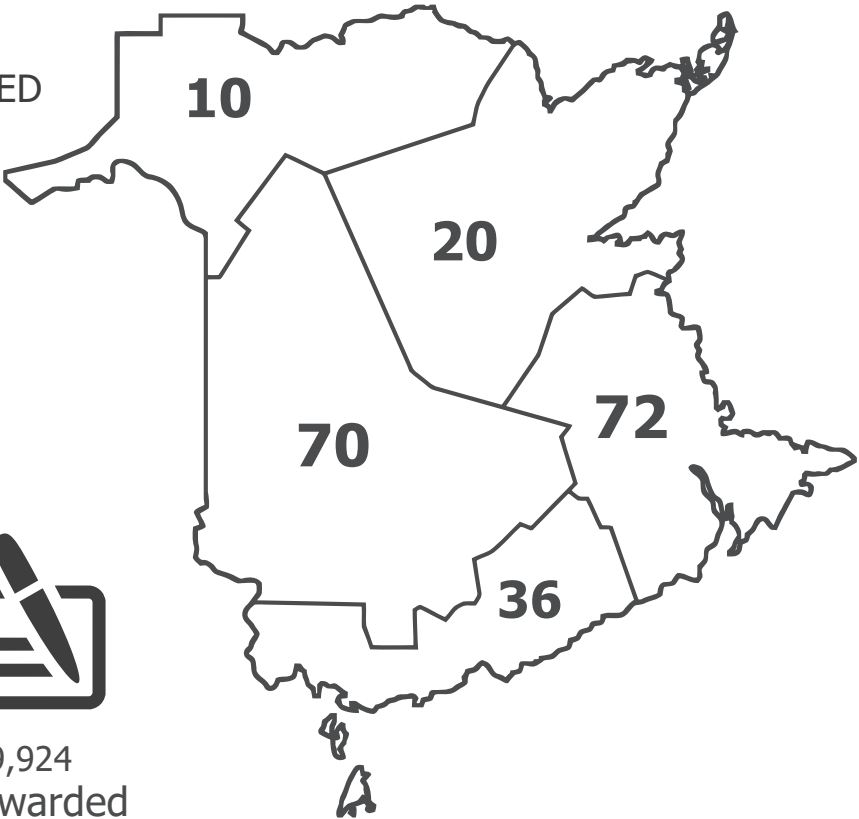
GRANTS AWARDED

45.8%

SUCCESS RATE



\$939,924
Total Awarded

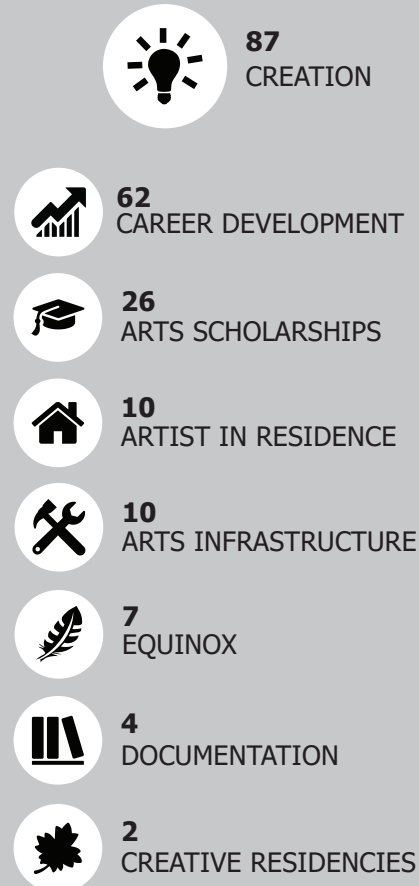


2018-2019 At a Glance

GRANTS AWARDED BY DISCIPLINE



GRANTS AWARDED BY PROGRAM



GRANTS AWARDED TO ARTISTS BY YEAR

Year	Applications Received	Total Grants	Success Rate	Total Funds
2018 - 2019	454	208	45.8%	\$939,924
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

Results of Competitions

CREATION – CATEGORY A

\$87,950 | (April 1, 2018)

LITERARY ARTS

Allan Cooper, Alma | \$15,000

Camilien Roy, Tetagouche-Sud | \$15,000

MEDIA ARTS

Ginette Pellerin, Grande-Digue | \$15,000

MULTIDISCIPLINARY ARTS

Lesandra Dodson, Fredericton | \$12,950

VISUAL ARTS

Mario Doucette, Moncton | \$15,000

Janice Wright Cheney, Fredericton | \$15,000

\$128,760 | (October 1, 2018)

CRAFT

Alanna Baird, St. Andrews | \$15,000

Darren Emenau, Saint John | \$10,000

LITERARY ARTS

Valerie Sherrard, Miramichi | \$15,000

MEDIA ARTS

Gia Milani, Fredericton | \$15,000

MULTIDISCIPLINARY ARTS

Linda Rae Dornan, Sackville | \$15,000

MUSIC

André Cormier, Moncton | \$11,500

Martin Kutnowski, Fredericton | \$7,260

THEATRE

Anne-Marie Donovan, Long Reach | \$15,000

VISUAL ARTS

Ned Bear, Belledune | \$15,000

Jean-Denis Boudreau, Moncton | \$10,000

CREATION – CATEGORY B

\$124,800 | (April 1, 2018)

DANCE

Chantal Baudouin, Moncton | \$5,600

LITERARY ARTS

Chris Eaton, Sackville | \$9,000

Kerry Lee Powell, Moncton | \$6,000

MEDIA ARTS

Renée Blanchar, Caraquet | \$10,000

Mélanie Léger, Moncton | \$9,000

MULTIDISCIPLINARY ARTS

Jon Claytor, Sackville | \$9,000

MUSIC

Nadia Francavilla, Fredericton | \$8,400

Jean-François Mallet, Moncton | \$8,300

Andrew Miller, Saint John | \$8,000

THEATRE

Marc-André Charron, Moncton | \$7,500

VISUAL ARTS

David Champagne, Maisonneville | \$6,000

Marie Fox, Fredericton | \$10,000

Deanna Musgrave, Saint John | \$10,000

Craig Schneider, Fredericton | \$10,000

Maria Stephanie Weirathmueller,
Fredericton | \$8,000

\$118,500 | (October 1, 2018)

CRAFT

Beth Biggs, Fredericton | \$10,000

LITERARY ARTS

Lucas Crawford, Fredericton | \$8,000

Ian LeTourneau, Fredericton | \$6,000

Nicholas Thran, Fredericton | \$8,000

MEDIA ARTS

Francine Hébert, Cocagne | \$10,000

MUSIC

Brent Mason, Saint John | \$6,000

Samantha Robichaud-Corkum, Pine Glen | \$4,500

Judith Snowdon, Saint-Joseph-de-Kent | \$4,000

THEATRE

Abby Paige, Fredericton | \$5,000

Lisa Anne Ross, Fredericton | \$7,000

VISUAL ARTS

Jared Betts, Moncton | \$10,000

Gillian Dykeman, Fredericton | \$10,000

Éveline Gallant Fournier, St-Basile | \$10,000

Bonny Hill, Sussex | \$10,000

Jean Rooney, French Lake | \$10,000

CREATION – CATEGORY C

\$92,000 | (April 1, 2018)

CRAFT

Kristen Bishop, Fredericton | \$4,500

Rory Greythorn, Fredericton | \$3,000

Yeon Bae Jung, Fredericton | \$3,000

Robin Turner, Saint John | \$2,500

DANCE

Nawal Doucette, Saint John | \$2,000

LITERARY ARTS

Nathalie Blaquièrre, Shippagan | \$4,950

Sandra Le Couteur, Pointe-Alexandre | \$4,500

Daniel Léger, Saint-Thomas-de-Kent | \$4,600

MEDIA ARTS

Lance Blakney, Fredericton | \$3,000

Todd Fraser, Sackville | \$5,000

Arianna Martinez, New Maryland | \$4,000

Gordon Mihan, Fredericton | \$4,000

MULTIDISCIPLINARY ARTS

Stéphanie Belanger, Bas-Caraquet | \$4,000

MUSIC

Ricky Frenette, Nigadoo | \$5,000

Michel Goguen, Dieppe | \$1,500

Indigo Poirier, Fredericton | \$4,000

THEATRE

Xavier Lord-Giroux, Fredericton | \$2,000

VISUAL ARTS

Yalda Bozorg, Fredericton | \$5,000

Laura Lamey, Grand Barachois | \$2,000

Melissa LeBlanc, Nashwaak Bridge | \$5,000

Lorne Power, Saint John | \$4,050

Rachel Thornton, Sackville | \$4,900

Julie Whitenect, Saint John | \$5,000

Matt Williams, Sackville | \$4,500

\$73,802 | (October 1, 2018)

CRAFT

Tracy Austin, Fredericton | \$4,000

Emily McCumber, Saint John | \$5,000

Deborah Payne, Saint John | \$5,000

DANCE

Courtney Arsenault, Fredericton | \$4,650

Dustyn Forbes, Fredericton | \$3,750

LITERARY ARTS

Lisa Alward, Fredericton | \$5,000

MUSIC

Philippe Bourque, Moncton | \$2,400

Cat LeBlanc, Fredericton | \$3,000

Izabelle Ouellet, Moncton | \$1,500

Maggie Savoie, Kedgwick | \$4,952

THEATRE

Gregory Everett, Fredericton | \$5,000

VISUAL ARTS

Jean Hudson, Rexton | \$5,000

Lucy Koshan, Sackville | \$5,000

Fabiola Martinez Rodriguez, Quispamsis | \$5,000

Sylvie Pilotte, Dalhousie | \$4,970

Sarah Sarty, Fredericton | \$5,000

KC (Kasie) Wilcox, Fredericton | \$4,580

DOCUMENTATION

\$14,000 | (April 1, 2018)

MEDIA ARTS

Daniel H. Dugas, Moncton | \$4,200

MULTIDISCIPLINARY ARTS

Julie Whitenect, Saint John | \$5,700

VISUAL ARTS

Tim Rayne, Fredericton | \$4,100

\$6,840 | (October 1, 2018)

MULTIDISCIPLINARY ARTS

Tanya Duffy, Fredericton | \$6,840

CREATIVE RESIDENCIES - Quebec

\$10,000 | (February 1, 2019)

MULTIDISCIPLINARY ARTS

Stéphanie Belanger, Bas-Caraquet | \$6,000

Carl Philippe Gionet, Caraquet | \$4,000

ARTS SCHOLARSHIPS

\$60,000 | (February 1, 2019)

CRAFT

Renata Britez, Fredericton | \$2,500

DANCE

Emily Chiasson, Moncton | \$2,500

Sabrina Dupuis, Moncton | \$2,500

Maya Ruheza, Riverview | \$1,500

MEDIA ARTS

Eric Duplessis, Moncton | \$2,500

Nyassa Munyonge, Saint-Basile | \$2,500

MULTIDISCIPLINARY ARTS

Drew Tozer, Saint John | \$1,500

MUSIC

Martin Daigle, Moncton | \$2,500

Naomi Ford, Riverview | \$2,500

Martine Jomphe, Hanwell | \$2,500

Emily Leavitt, Fredericton | \$2,500

Adèle LeBlanc, Hanwell | \$2,500

Sarah MacLoon, McLeod Hill | \$2,500

Naomi Ouellet, Lac Baker | \$1,500

Nokomi Ouellet, Lac Baker | \$2,500

Nicolas Richard, Fredericton | \$2,500

Sarah Sharpe, Upper Woodstock | \$2,500

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

THEATRE

Emma Brown, Rothesay | \$2,500

Rebecca Ford, Riverview | \$2,500

Sophia Wilcott, Saint John | \$2,500

VISUAL ARTS

Jessica Arseneau, St-Laurent | \$1,500

Hailley Fayle, Fredericton | \$1,500

Spencer Hetherington, Saint John | \$2,500

Chloe Lundrigan, Sackville | \$2,500

Marie-France Robichaud, Moncton | \$2,500

ARTIST IN RESIDENCE

\$59,925 | (February 1, 2019)

DANCE

Atlantic Ballet Atlantique Canada,
Moncton | \$5,000

LITERARY ARTS

UNB Fredericton - Faculty of Arts,
Fredericton | \$10,000

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

MULTIDISCIPLINARY ARTS

UNB Art Centre, Fredericton | \$5,000

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

MUSIC

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

UNB Saint John - Faculty of Arts,
Saint John | \$5,125

Live Bait Theatre Inc, Sackville | \$7,000

THEATRE

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

VISUAL ARTS

Third Space Gallery - THIRD SHIFT,
Saint John | \$2,000

CAREER DEVELOPMENT

(6 deadlines per year)

Artist in Residence \$48,450

ARCHITECTURE

Mathieu Boucher Côté, Tracadie | \$3,300

DANCE

Chantal Baudouin, Moncton | \$2,450

Lesandra Dodson, Fredericton | \$4,500

Sarah Power, Saint John | \$3,500

MEDIA ARTS

Todd Fraser, Sackville | \$4,000

MULTIDISCIPLINARY ARTS

Amanda Fauteux, Sackville | \$3,850

MUSIC

David Adams, Saint John | \$3,200

Emily Kennedy, Pessekeag | \$2,200

Jeffrey Martin, Sackville | \$1,950

THEATRE

Xavier Lord-Giroux, Fredericton | \$2,000

Lisa Anne Ross, Fredericton | \$5,500

VISUAL ARTS

Jennifer Bélanger, Moncton | \$3,000

Marjolaine Bourgeois, Moncton | \$2,000

Yalda Bozorg, Fredericton | \$2,000

Marika Drolet-Ferguson, Tracadie-Sheila | \$5,000

Arts by Invitation \$21,905

LITERARY ARTS

Phillip Crymble, Fredericton | \$1,517

Mark Jarman, Fredericton | \$1,500

Sophie Lavoie, Fredericton | \$1,050

Sandra Le Couteur, Pointe-Alexandre | \$1,950

Valerie LeBlanc, Moncton | \$1,014

Shoshanna Wingate, Sackville | \$800

MEDIA ARTS

Todd Fraser, Sackville | \$800

Ty Giffin, Fredericton | \$379

Jean-Pierre Morin, Moncton | \$1,300

MUSIC

Serge Brideau, Tracadie | \$2,000

André Cormier, Moncton | \$1,950

Carl Philippe Gionet, Caraquet | \$1,480

Richard Hornsby, Fredericton | \$1,700

Hilary Ladd, Saint John | \$430

Danielle Sametz, Saint John | \$1,700

VISUAL ARTS

Julie Forgues, Moncton | \$807

Sylvie Pilotte, Dalhousie | \$1,000

Janice Wright Cheney, Fredericton | \$526.82

Professional Development \$31,684

CRAFT

Marie-Claude Hébert, Cocagne | \$750

Gudrun Pach, Ratter Corner | \$1,000

Ralph Simpson, Fredericton | \$1,000

DANCE

Nawal Doucette, Saint John | \$900

MEDIA ARTS

Karène Chiasson, Dieppe | \$1,000

Hannah Fleet, Rothesay | \$2,500

Pamela Gallant, Moncton | \$1,000

MULTIDISCIPLINARY ARTS

Patrick Allaby, Fredericton | \$2,500

Amanda Fauteux, Sackville | \$750

MUSIC

Ricky Frenette, Nigadoo | \$685

Emily Logan, Riverview | \$1,000

Andrew Miller, Saint John | \$1,000

Indigo Poirier, Fredericton | \$999

THEATRE

Madeleine Albert, Cocagne | \$2,500

Isabelle Bartkowiak, Moncton | \$2,400

Caroline Bélisle, Moncton | \$2,500

VISUAL ARTS

Julie Caissie, Moncton | \$2,350

Sarah Jones, Saint John | \$500

Isabelle Lafargue, Dieppe | \$1,000

Elise Anne LaPlante, Shediac | \$2,350

Vicky Lentz, Saint Jacques | \$1,000

Ann Manuel, Fredericton | \$1,000

Rachel Thornton, Sackville | \$1,000

Professionalization & Promotion \$ 5,500

MEDIA ARTS

Francine Hébert, Cocagne | \$600

MUSIC

Karin Aurell, Sackville | \$1,000

Shelley Chase, Sackville | \$1,000

Chris Colepaugh, Riverview | \$900

THEATRE

Ryan Griffith, Fredericton | \$1,000

Gretchen Kelbaugh, Quispamsis | \$1,000

ARTS INFRASTRUCTURE GRANTS FOR NEW AND EMERGING ARTISTS

\$23,808 | (August 1, 2018)

CRAFT

Megan MacKinley, Fredericton | \$2,500

Emily McCumber, Saint John | \$2,423

Sarah Tompkins, Saint John | \$2,500

DANCE

Marie-Luce Quéverdo, Memramcook | \$2,319

MEDIA ARTS

Alexander Vietinghoff, Fredericton | \$2,500

MUSIC

Scott Brownlee, Saint John | \$2,500

THEATRE

Laura-Beth Bird, Fredericton | \$2,066

VISUAL ARTS

Jean Hudson, Rexton | \$2,500

Elise Anne LaPlante, Shediac | \$2,500

Emilie Grace Lavoie, Edmundston | \$2,000

EQUINOX PROGRAM FOR INDIGENOUS ARTISTS

\$32,000 | (September 15, 2018)

LITERARY ARTS

Robert Shiplett, Fredericton | \$5,000

MEDIA ARTS

Brian Francis, Elsipogtog First Nation | \$5,000

MULTIDISCIPLINARY ARTS

Emma Hassencahl-Perley,
Tobique First Nation | \$2,000

Pauline Young,
Metepenagiag First Nation | \$5,000

MUSIC

Tee Cloud, Metepenagiag First Nation | \$5,000

Kesley Arrow Saulis, Tobique First Nation | \$5,000

VISUAL ARTS

Tara Audibert, Tobique First Nation | \$5,000

Jury Members 2018-2019

Judie Acquin-Miksovsky

Chenoa Anderson

Shari Andrews

Paul Arseneau

John Ball

sophia bartholomew

Helaine Becker

Jennifer Bélanger

Nathalie Bertin

Beth Biggs

Greg Biss

Judy Blake

Marjolaine Bourgeois

Édith Bourget

Serge Brideau

Linda Brine

Rebecca Burke

Julie Caissie

Margaret Ann Capper

Michel Cardin

Sandy Carruthers

Daniel Castonguay

Herménégilde Chiasson

Phil Comeau

Allan Cooper

Andrew Creeggan

Marcia Dysart

Deantha Edmunds-Ramsay

Erik Edson

Sarah Fillmore

Nadia Francavilla

Alain Francoeur

Claire French

Charlie Gaffney

Roland Gauvin

Dawn George

Scott Good

Toby Graser

Robert Gray

Peter Gross

Anaïs Guimond

Elliott Hearte

Kevin Herring

Thomas Hodd

Kathy Hooper

Danny Jacobs

Martine Jacquot

Krista V. Johansen

Stephen Kimber

Lisa Phinney Langley

Elise Anne LaPlante

Mathieu Léger

Mélanie F. Léger

Anika Lirette

Natasha MacLellan

Sonya Malaborza

Élisabeth Marier

Cathy Martin

Lucy May

Justy Molinares

Kevin Morse

Louise Moyes

Nancy Oakley

Michael Pacey

Graeme Patterson

Shane Perley-Dutcher

Yasmina Ramzy

Robert Reid

Howard Richard

Tedd Robinson

David Rogosin

Roslyn Rosenfeld

Rino Morin Rossignol

Vivianne Roy

Dawn Sadoway

Craig Schneider

Mary Soderstrom

Stefan St-Laurent

Michel Thériault

Stephen Tobias

André-Carl Vachon

Colleen Wagner

Shannon Webb-Campbell

Tom Wilder

D'Arcy Wilson

Andréi Zaharia

Five-Year Trends in Grant Funding

As the diagrams below indicate, the number of grant applications submitted annually to artsnb has increased steadily over the past five years, and so has the total dollar amount requested. Each application is assessed by jury and is either recommended for funding (green bars); receives a merit score (yellow bars), meaning that it would have been funded if the budget had allowed it; or is not recommended (red bars).

Figure 1 shows that over 450 applications were submitted in 2017-2018 and 2018-2019, representing a value of about 2.4 million dollars in each of those years (Fig. 2). The green bars indicate that the number of grants and the total amounts awarded have remained relatively flat over the past five years, although the numbers were slightly higher in 2018-2019, thanks to an additional, one-time \$100,000 from the Department of Tourism, Heritage and Culture.

Fig. 1 - Number of applications submitted annually

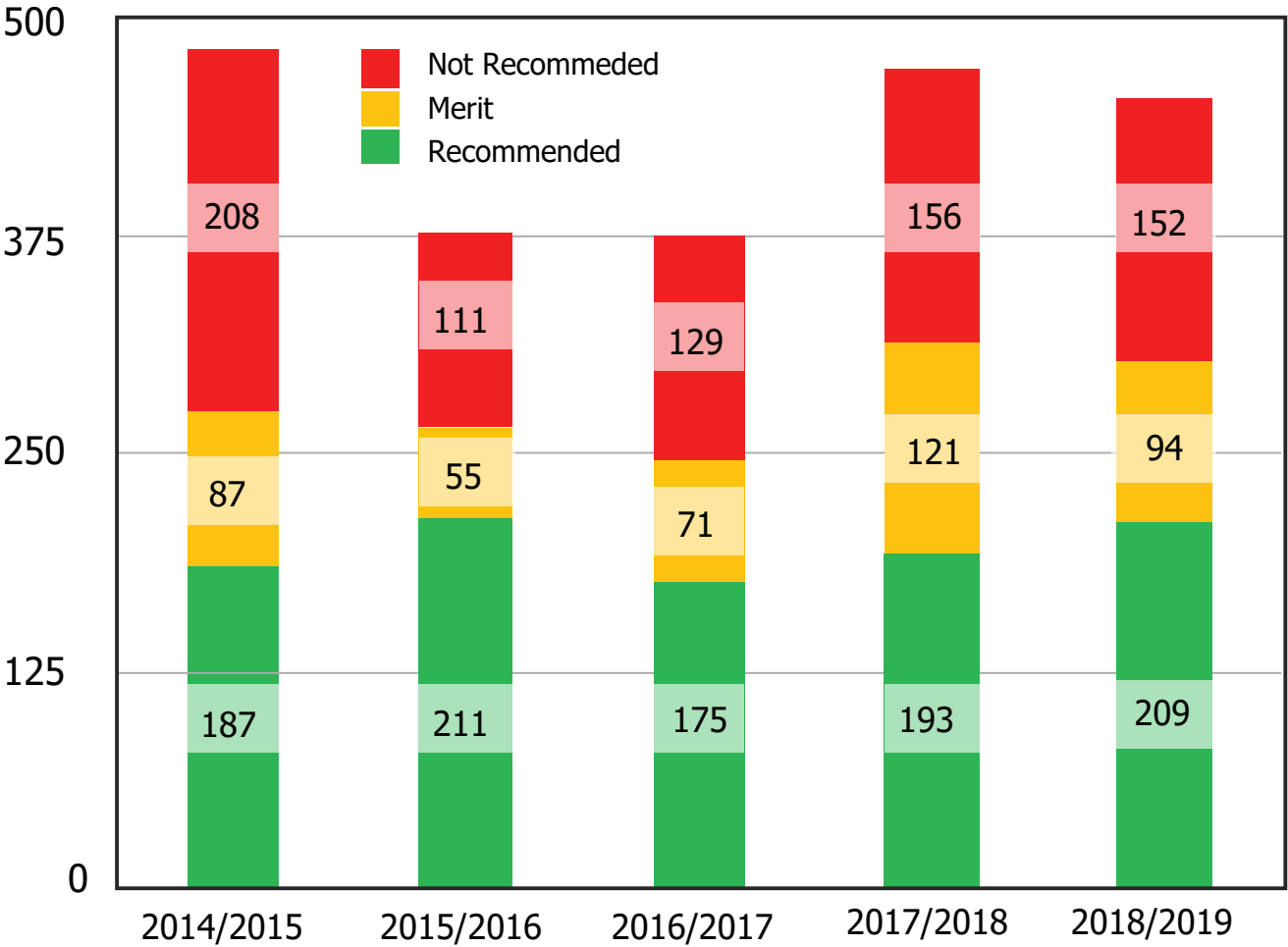
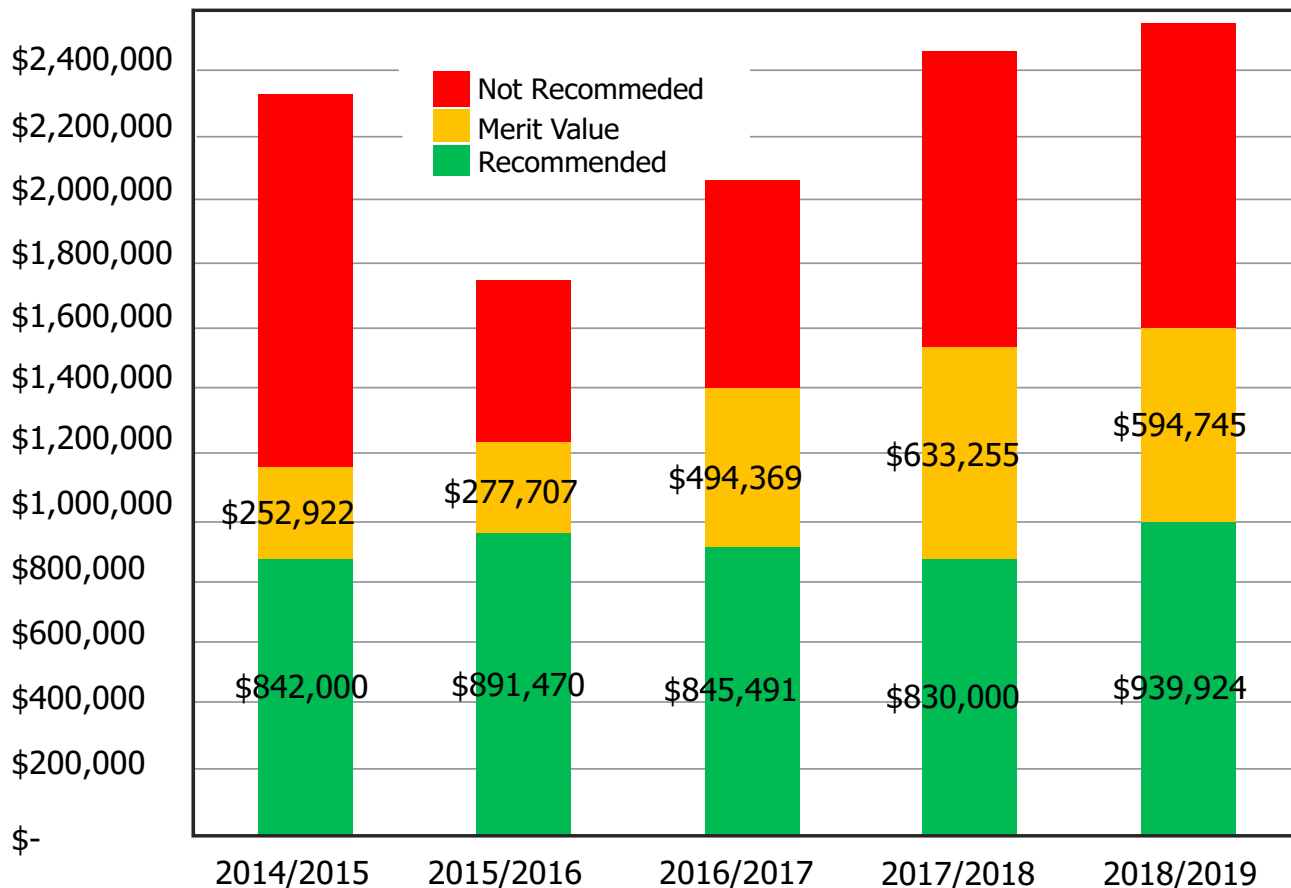


Fig. 2 - Grant amounts requested and awarded annually



(Note that to allow a fair comparison, the amounts reported in these diagrams do not include the Lieutenant Governor's Awards, which were not given in 2018-2019.)

The features that are most interesting in these diagrams are the yellow bars. As mentioned above, these represent the number of grant applications that were assessed favourably by jury, but that could not be funded due to budget shortfalls. The size of these bars has grown steadily over the years—with some reprieve experienced in 2018-2019, thanks to the additional allocation mentioned above.

The dollar amount of the worthy applications that could not be funded exceeded \$630,000 in 2017-2018, and would have approached \$700,000 in 2018-2019 without the one-time windfall. In other words, we are approaching a

situation where the dollar amount of favourable applications that cannot be funded will equal the total annual amount awarded (i.e. the yellow bars will soon be the same size as the green bars). To remedy this, the amount that artsnb sets aside for grants and scholarships every year should equal 1.5 million dollars, ideally (green bars plus yellow bars).

Most of the amount earmarked for grants and scholarships in artsnb's annual budget currently comes from the Arts Development Trust Fund; this amount has remained fixed at \$700,000 since 1998. Note that the Fund is nourished through revenues from the NB Lottery, which have doubled over the past 20 years. Meeting this challenge and reaching the 1.5M\$ mark is a major objective in artsnb's latest strategic plan and we are actively working with government partners and arts organizations to achieve it.

Strategic Plan



Mission

Foster excellence, facilitate creation, promotion and understanding of the arts



Vision

Support professional artists, reward excellence, raise awareness, embrace diversity



Values



CREATIVITY

GOAL 1



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

GOAL 2



artsnb will seek strategic partnerships to maximize opportunities and ensure viability

GOAL 3



Through enhanced communications, artsnb will strengthen its relations with government, partners and sponsors to increase funding for the arts

GOAL 4



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



SUSTAINABILITY



EQUITY



APPRECIATION



EXCELLENCE

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.

Key Actions

- 1.1 Review and analyze data from the past five years to determine where the gaps are in programming; ensure that funding is allocated where most needed.
- 1.2 Reach out to diverse communities and key stakeholders to ensure that artsnb programs respond to their needs.
- 1.3 Identify and approach key influencers and decision-makers within government to grow and consolidate our programs.
- 1.4 Increase the annual funding from provincial sources to allow artsnb to distribute one million dollars (\$1.5M) in grants through artsnb programs.
- 1.5 Stimulate and build capacity for critical writing and curating in New Brunswick through relevant programming.

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.

Key Actions

- 2.1 Secure base funding for a continuing Indigenous Outreach position.
- 2.2 Leverage our charitable status and explore sponsorship opportunities to support specific initiatives.
- 2.3 Find partners to support the Lieutenant-Governor's Awards and a new Community Award for Outstanding Contribution to the Arts.
- 2.4 (a) Establish priorities to be undertaken in partnership with other arts organization through a working group;
(b) Focus on professionalization and mentorship, and on increasing the number of new applicants to the Canada Council for the Arts.
- 2.5 Work with stakeholders and artists to better integrate arts and culture projects into the province's tourism strategy.

GOAL #3

Through enhanced communications, artsnb will strengthen its relations with government, partners and sponsors to increase funding for the arts

As outlined in our new communication plan, strong relations with provincial government departments and elected officials are an essential component for meeting our strategic goal of increasing funding and support for the arts. Other key components are a clear understanding of our programs, activities and goals, as well as a shared awareness of artsnb's purpose and accomplishments among our stakeholders (artists and arts organizations), partners, private donors, and the public.

Strategy

To achieve these objectives, artsnb will acquire expertise and resources, increase its engagement with stakeholders and the public through various media channels, and leverage the power of technology and social media. We will also capitalize on the network of the board to reach out to our audiences, synchronize key messages with our main partners (ArtsLink and AAAPNB), acknowledge the success that artists have achieved through artsnb's programs, and seek out sponsorship opportunities to launch or enhance special initiatives for artists.

Key Actions

- 3.1 Hire an experienced Communication Officer to execute the communication plan and to deliver news and key messages frequently, widely and consistently.
- 3.2 Leverage information and communication technology, especially social media, to keep key stakeholders, including government partners, apprised of activities involving them and artsnb; acknowledge their involvement publicly.
- 3.3 Engage with media and publish stories regularly and consistently (press, website, social media, etc.); ensure that key messages are in step with our partners'.
- 3.4 Seek sponsors for targeted programs, events and initiatives, such as special awards and workshop series; ensure that their financial contributions are clearly acknowledged.
- 3.5 Attend artistic events throughout the province more regularly; enlist the help of board members to do so, especially in more remote regions; engage with politicians.

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.

Key Actions

- 4.1 (a) Ensure that the board is well-balanced, and includes people with complementary skills and connections who are sensitive to the needs of artists;
(b) Establish committees that can effectively advance key actions.
- 4.2 Where it make sense, leverage the secondary skill sets of staff to maximize our capabilities; seek opportunities for professional development and training.
- 4.3 Leverage the efficiency of technology for tasks involving documentation, juries, grant applications, etc.
- 4.4 Secure sufficient funding to ensure that we can effectively fulfill our mandate and execute our mission.



Auditor's Report

To the Members of New Brunswick Arts Board

Opinion

We have audited the accompanying financial statements of New Brunswick Arts Board (the Organization), which comprise the statement of financial position as at March 31, 2019, and the statements of changes in net assets, operations and cash flows for the year then ended, and notes to the financial statement, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Organization as at March 31, 2019, 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.

Basis for Opinion

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report. We are independent of the Organization in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with those requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

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

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

In preparing the financial statements, management responsible for assessing the Organization's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless management either intends to liquidate the Organization or to cease operations, or has no realistic alternative but to do so. Those charged with governance are responsible for overseeing the Organization's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements. As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Organization's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Organization's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Organization to cease to continue as a going concern.
- Evaluate the overall presentation, structure, and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Teed Saunders Doyle

Fredericton, New Brunswick

CHARTERED PROFESSIONAL ACCOUNTANTS

Statement of Financial Position March 31, 2019

	2019	2018
ASSETS		
CURRENT		
Cash and temporary investments	\$ 237,508	\$ 330,660
Accounts receivable (Note 6)	114,275	16,700
HST recoverable	12,821	9,615
Prepaid expenses	12,030	-
	\$ 376,634	\$ 356,975
LIABILITIES AND NET ASSETS		
CURRENT		
Accounts payable	\$ 31,227	\$ 23,540
Government remittances payable	6,025	7,393
Deferred revenue (Note 7)	59,750	-
Grants and scholarships payable	198,556	281,852
	295,558	312,785
NET ASSETS		
Net assets	81,076	44,190
	\$ 376,634	\$ 356,975

Statement of Changes in Net Assets Year Ended March 31, 2019

	2019	2018
NET ASSETS - BEGINNING OF YEAR	\$ 44,190	\$ 37,598
EXCESS OF REVENUE OVER EXPENSES	36,886	6,592
NET ASSETS - END OF YEAR	\$ 81,076	\$ 44,190

Statement of Operations Year Ended March 31, 2019

	2019	2018
REVENUE		
Annual allocation	\$ 700,000	\$ 700,000
Tourism, Heritage & Culture	600,625	480,325
Post-secondary Education, Training & Labour	98,550	83,000
Book Policy	20,000	31,000
First Nations Art Acquisition Project Funding	-	25,000
Other grants and contributions	16,839	21,577
Joint Economic Development Initiative (JEDI)	-	2,975
	1,436,014	1,343,877
EXPENSES		
Administration (Note 8)	77,964	71,122
Board and committee (Note 9)	15,815	12,879
First Nations Arts Acquisition Project Funding	-	23,935
Grants and scholarships (\$ 955,000 budget)	939,397	889,000
Grants and scholarships (prior period budgets recovery)	(29,587)	(9,873)
Lieutenant-Governor's Award Gala	-	3,537
Post-secondary Education Training & Labour	85,050	69,120
Partnership expenses	50,000	-
Salaries and Wages	233,095	252,933
Services (Note 10)	27,394	25,272
	1,399,128	1,337,285
EXCESS OF REVENUE OVER EXPENSES	\$ 36,886	\$ 6,592

Statement of Cash Flows Year Ended March 31, 2019

	2019	2018
OPERATING ACTIVITIES		
Excess of revenue over expenses	\$ 36,886	\$ 6,592
Changes in non-cash working capital		
Accounts receivable (Note 6)	(97,575)	(16,700)
HST recoverable	(3,206)	4,510
Prepaid expenses	(12,030)	-
Accounts payable	7,687	2,676
Government remittances payable	(1,368)	1,221
Grants and scholarships payable	(83,296)	(22,075)
Deferred revenue	59,750	-
	(130,038)	(30,368)
DECREASE IN CASH	(93,152)	(23,776)
CASH - BEGINNING OF YEAR	330,660	354,436
CASH - END OF YEAR	\$ 237,508	\$ 330,660
CASH CONSIST OF:		
Petty cash	\$ 500	\$ 500
Bank account	87,007	196,611
Temporary investments	150,001	133,549
	\$ 237,508	\$ 330,660

Notes to Financial Statements Year Ended March 31, 2019

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)(f) as a registered charity under 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, 2019. The organization has a comprehensive risk management framework to monitor, evaluate and manage potential risks.

5. TEMPORARY INVESTMENTS

Excess cash is held in short term money market mutual funds bearing interest at 1.6%

6. ACCOUNTS RECEIVABLE

	2019	2018
NB Post-secondary Education Training & Labour	\$ 49,086	\$ 16,600
NB Tourism, Heritage & Culture-Indigenous Outreach Initiative	45,000	-
NB Tourism, Heritage & Culture-Petapan Symposium	20,000	-
Other	189	100
	\$ 114,275	\$ 16,700

7. DEFERRED REVENUE

Deferred revenue represents funds received in the current period to be spent on future grants or projects.

	2019	2018
NB Tourism, Heritage & Culture-Indigenous Outreach Initiative	\$ 45,000	\$ -
NB Tourism, Heritage & Culture-Communications Plan and Event Planning and Awards	14,750	-
	\$ 59,750	\$ -

8. ADMINISTRATION EXPENSES

	2019	2018
Accounting	\$ 8,569	\$ 8,930
Bank charges	480	1,234
Communication and public awareness	14,688	28,193
General expenses	31,350	19,303
Professional fees	19,863	9,900
Travel	3,014	3,562
	\$ 77,964	\$ 71,122

9. BOARD AND COMMITTEE EXPENSES

	2019	2018
Honorarium	\$ 6,398	\$ 5,850
Other	394	243
Travel	9,023	6,786
	\$ 15,815	\$ 12,879

10. SERVICES

	2019	2018
Juries	\$ 26,316	\$ 23,737
Circle of Elders	1,078	1,535
	\$ 27,394	\$ 25,272

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. Ms. Collicutt holds a Diploma from NASCD, a BA from Dalhousie University, and a BEd from St. Thomas University.



Gary Sappier, 1st Vice-Chair (until January, 2019)

Gary Sappier was 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 had 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 was 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 in these communities 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 Mount Allison University.



Léo Goguen, Secretary-Treasurer

Léo Goguen is a registered architect and member of the AANB, Architects Association of New Brunswick. Mr. Goguen 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 is now a partner at Design Plus Architecture.



Victoria Hutt, 1st Vice-Chair (as of January 2019)

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. Ms. Hutt currently sits on the ArtsNB board, ArtsLink NB board and on the Western Valley Wellness Network.



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 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 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 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.



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.



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.

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. 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 Beth Parker arrived in Fredericton in 2010 by way of Montreal, Regina, Minneapolis and Boston. 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.



Tilly Jackson, Operations Manager

Tilly Jackson holds a Bachelor of Arts with Honours in English Literature and minors in both Chemistry and Drama from the University of New Brunswick. She is an arts administrator, a writer, a self-professed bibliophile, and a theatre artist. By day, she's the Operations Manager at artsnb, but by night, she's pretty much always in rehearsal. Tilly has worked with many local theatre companies over the last nine years, as an actor, improviser, director, and playwright.



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. 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. 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 the Joint Economic Development Initiative, allowing her to work within First Nation communities in New Brunswick.

Circle of Elders



Judie Acquin-Miksovsky

Judie Acquin-Miksovsky is a Wolastoqey multi-disciplinary artist, educator, and social activist. She uses her educational background in art and adult education with Wolastoqiyik traditional knowledge to teach about art, culture, knowledge, tradition, diversity, and pride. Judie's goal is to educate people of their traditions and culture, in order to give others the opportunity to form positive views of their brothers, sisters and aboriginal culture. Presently teaching at the New Brunswick College of Craft and Design in the Aboriginal Visual Arts Program, Judie is in her element.



Mariah Sockabasin

Mariah Sockabasin is a Wabanaki Fashion Artist from Neqotkuk, New Brunswick. In 2015, Mariah graduated from the New Brunswick College of Craft & Design with a Diploma in Fashion Design. She creates wearable art that embodies pride and strength, rooted in her cultural teachings. Mariah works towards creating opportunities for Indigenous artists and youth through various committees, boards and workshops. She is mother of two boys and loves spending time outdoors with them in her free time.



George Paul

George was born on the Red Bank Indian Reservation along the Miramichi River in New Brunswick Canada. 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. 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. 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.



In loving memory of Gary Sappier Jr.
Beloved member of artsnb's board and Circle of Elders,
and above all, our warm and caring friend.

Credits

Cover photo: Original design done by Kimia Karimi, artsnb Summer Intern.

- 1-** Possesom Paul, Grass-dancer from New Brunswick, performing at the Petapan, Indigenous arts symposium held in Millbrook (NS).
- 2-** Photo of theatre and film artist Anika Lirette. Photo taken by the coordinator of the Grand Rassemblement Jeunesse of the Congrès mondial acadien 2014.
- 3-** Participants at the Helping Indigenous Artists Extend their Reach workshop.
- 4-** Image of fabric used to create works from artist Marjolaine Bourgeois during an artist residency.
- 5-** Photo of Emily Logan, pianist, during a short study thanks to a Career Development grant.
- 6-** Image of works from artist Marjolaine Bourgeois during an artist residency.
- 7-** All photos from the Helping Indigenous Artists Extend their Reach workshop.
- 8-** Infographic designed by Kimia Karimi, artsnb Summer Intern.
- 9-** Photo of theatre and film artist Anika Lirette working on a project thanks to an artsnb grant. Photo taken by Denise LeBlanc, film set coordinator.
- 10-** Photo of Gary Sappier Jr., Indigenous musician from Tobique First Nation, playing with his band, the Gary Sappier Blues Band.