



# MANDATE

Our mandate, as defined in the 2016 Amendment to the New Brunswick Arts Board Act, is as follows:

The New Brunswick Arts 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.

## TERRITORY Acknowledgement

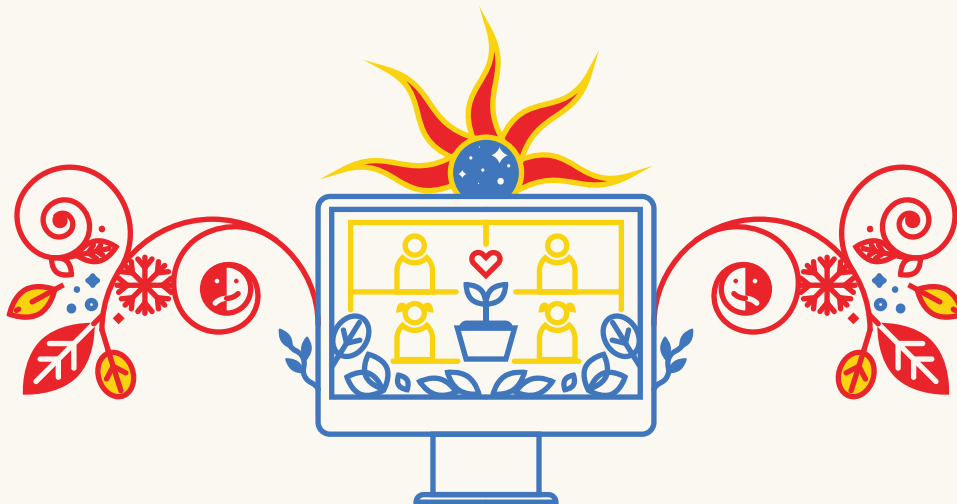
As a provincial entity, the New Brunswick Arts Board acknowledges that it carries out its work on the traditional unceded territory of the Wolastoqiyik, Mi'kmaq and Peskotomuhkati peoples. This territory is covered by the “Treaties of Peace and Friendship” which these nations first signed with the British Crown in 1726. The treaties did not deal with the surrender of lands and resources, but in fact recognized Mi'kmaq

and Wolastoqiyik title and established the rules for what was to be an ongoing relationship between nations.

We, the staff and members of the board, pay respect to the elders, past and present, and descendants of this land. We honour the knowledge keepers and seek their guidance as we strive to develop closer relationships with the Indigenous people in New Brunswick.

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# Message from the CHAIR

## A CONTAGIOUS YEAR, TO SAY THE LEAST ...

That's the first adjective that comes to mind to sum up an exceptional year for New Brunswick and for the planet ...

As contagious as the inventiveness of New Brunswick's professional artists, who have demonstrated their level of adaptability in a context littered with unexpected events, cancellations, and numerous setbacks.

As contagious as the flexibility and enthusiasm shown by our Executive Director and his team throughout the year. Each new problem was addressed with more than one solution, without ever losing sight of our mandate to serve professional artists.

As contagious as the willingness of artsnb's Board of Directors to renew itself, to move forward with fervor to the next stage of a history already marked by countless successes.

As contagious as the commitment of our partners—from across the province and the country—to support the efforts of our organization dedicated to the development of professional artists in New Brunswick.

I would like to take this opportunity, on behalf of the Board of Directors, to offer our sincere thanks to Carol Collicutt and Léo Goguen, respectively Past-Chair and Secretary-Treasurer, for their years of dedicated service to artsnb.

I also tip my hat to the Honourable Tammy Scott-Wallace, Minister of Tourism, Heritage and Culture, whose attentiveness, collaboration and understanding of the role of artists in the province's development quickly marked her first months in office.

May the enthusiasm, commitment, will, and inventiveness continue to be transmitted and propagated in order to regain, together, the necessary momentum for a strong resumption of artistic and cultural activities throughout our province.

Alain Boisvert



# Message from the EXECUTIVE DIRECTOR

**THE LIMITS IMPOSED BY THE COVID PANDEMIC** on our operations and programs have forced the staff and board of artsnb to hasten the implementation of several changes in 2020-2021. Remote work and digital technology have made us even more efficient and have led to additional savings, which we have been able to return to artists at a time of great need.

This year, the increase of \$500,000 provided to artsnb by the government of New Brunswick through the Arts Development Trust Fund came into effect. This substantial—yet long overdue correction—brings the annual value of the fund to \$1.2 million dollars, all of which was distributed as grants to artists in 2020-2021.

Furthermore, restrictions imposed on travel and outreach by the pandemic, plus the implementation of a fully online grant assessment (jury) process, led to unanticipated savings. These have allowed us to reallocate an additional \$83,000 to grants and scholarships.

This marks the first time in its nearly 30-year history that artsnb surpassed—by a wide margin—the one-million-dollar (\$1,000,000) mark in grants to artists. Given that the larger amount allotted to grants is through the Trust Fund, we expect that from this point forward, we will be able to maintain that higher level of funding to artists on a consistent basis.

Looking ahead, we have begun to elaborate our new strategic plan, due to take effect in 2022. We have already identified some exciting new avenues to explore and will come around asking for your input in the new year. We also look forward to celebrating our 30th anniversary in 2021-2022; we'll tell you all about it in next year's annual report!

In closing, I would like to thank the members of the staff and of the board who have shown great resilience, flexibility, and a can-do attitude throughout this challenging year. I also wish to give a shout-out to our new Chair, Alain Boisvert, who, with his buoyant charm, his irrepressible personality, and his considerable experience in governance, has contributed immeasurably to the success of our organization this year.

As for the COVID pandemic, the signs—at the time of this writing—give us reason to hope that before long, we will be able to travel, meet and work together again without constraints!

Joss Richer



# Summary of ACTIVITIES

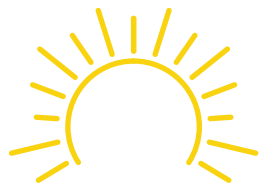
## IMPACT OF COVID-19

### GRANT PROGRAMS

The COVID pandemic put restrictions on travel, meetings, and gatherings throughout the year. Consequently, some components of the Career Development program had to be curtailed for a time: the Arts-by-Invitation and Artist-in-Residence components were temporarily closed for projects outside of New Brunswick, and artists were instead encouraged to apply to the Professional Development and the Professionalization and Promotion components. The unspent part of the funding envelope for Career Development was shifted to other programs less affected by the pandemic.

### OPERATIONS

The pandemic had little negative impact on operations, as most of our administrative processes, including payments, meetings, and program management, could be carried out online. In fact, many of the adjustments precipitated by the COVID situation led to gains in efficiency and savings, especially relating to travel and outreach. This said though, the staff, board, and partners of artsnb look forward to meeting in person again.



One of many Zoom staff meetings  
FROM TOP TO BOTTOM, LEFT TO RIGHT:  
Tilly Jackson, Aurée Hamelin-St-Amour,  
Sarah-Jonathan Parker, Joss Richer,  
Nicole Collier, Corrina Merasty (Wapisiw).



## BUDGET INCREASE FOR GRANTS

The provincial government amended the *Arts Development Trust Fund Act* this year, increasing the legislated amount allotted to artsnb for grant funding by \$500,000, thus bringing the total of the fund to 1.2 million dollars. An additional \$83,212 was reallocated to grants; this amount came from savings on travel and outreach brought by the pandemic, as well as from the implementation of a fully virtual assessment (peer jury) process. This marks the first time in its history that artsnb surpasses the million-dollar (\$1,000,000) mark in grants to artists; this historic milestone comes at a time of great need in the arts sector.



## GRANTS AND SCHOLARSHIPS

Out of the 584 applications submitted in 2020-2021, 262 grants were awarded, yielding an aggregated success rate of 45%. Even with a much greater number of applications submitted this year (584 vs. 502 last year), this success rate is substantially higher than it was last year (36%). This is a direct result of the \$500,000 increase in the budget envelope allocated to grants, combined with a reallocation of savings brought on by the pandemic. For more details concerning grants, please see the “Year at a Glance” section further in this report.

## CHANGES ON THE BOARD

In 2020-2021, we said goodbye to board members Carol Collicutt (Chair) and Léo Goguen, (Treasurer), who both served the organization tirelessly for two solid terms. Alain Boisvert was elected as the new Chair of artsnb in November; Jennifer Stead was elected as the new Treasurer; Victoria Hutt and Hubert Francis remained as First Vice-Chair and Second Vice-Chair, respectively.

The two outgoing members were replaced by Jason Guerrette, a singer-songwriter and community leader living in Sainte-Anne-de-Madawaska, and Vanessa Moeller, poet, creative writer, and former Deputy Director of artsnb, living in Moncton. (For more information, see the “Board Members” section at the end of this report).



## HUMAN RESOURCES UPDATES

In August 2021, our Communications Officer, Réanne Cooper, returned to university, and we welcomed Audrée Hamelin-St-Amour to the same position. To find out more about Audrée’s recent efforts to enhance artsnb’s presence online and in the media, see the “Promotion and Communications” section further below.

We also had the pleasure to work with Nicole Collier, who was first hired as a summer student, but then stayed on for the rest of the year as Program Assistant. In this capacity, Nicole conducted research and prepared documents related to equity initiatives, including the new Access Support and Application Assistance programs. Her support with the preparation of grant applications for jury review was invaluable, considering the unprecedented volume of applications submitted in spring 2020, making it possible for results to come out on schedule during a chaotic time.

Joss Richer, Executive Director of artsnb, was elected Chair of the Canadian Public Arts Funders network for 2021. CPAF members comprise the arts boards and councils—or equivalent—from all provinces and territories, plus the Canada Council for the Arts. In the interest of equity and regional diversity, this time around, the CPAF membership made a point of selecting someone from one of the smaller arts boards and councils. In this capacity, Joss provides leadership to the network in the planning and facilitation of meetings and workshops aimed at addressing the most pressing challenges facing artists and arts organizations across Canada.



## EQUITY AND ACCESSIBILITY INITIATIVES

In 2020-2021, artsnb developed and rolled out the Access Support and Application Assistance programs. Based on successful models used at Canada Council for the Arts and other provincial arts boards, these programs are designed to provide New Brunswick artists with more equitable access to artsnb grant funding by offering additional financial support to individuals who identify specific barriers to carrying out their proposed activities, or within the application process itself.

In addition, this year the staff and Board at artsnb began collaborating on a project to develop a voluntary self-identification form for grant applicants, once again based on best practices from other national and provincial funding bodies. This project is ongoing; the hope is to end up with a qualitative basis for evaluating how marginalized groups are represented among artsnb's grant applicants and recipients.

## OUTREACH AND CLIENT SUPPORT

Our Program Officer, Sarah-Jonathan Parker, made several presentations about artsnb programs throughout the year. One of these was made to arts professionals attending the Foundry, an ArtsLink NB initiative featuring online courses to develop business skills. Sarah-Jonathan also made presentations to members of the Association acadienne des artistes professionnel.le.s du Nouveau-Brunswick (AAAPNB); many of the participants had never applied to artsnb grant programs before.

Aside from these regular presentations, the following two new online outreach initiatives were launched in 2020-2021 to better serve artsnb clients and stakeholders during the pandemic.

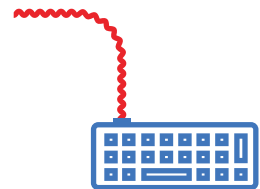
In March, virtual *Lunch & Learn/Midi-causerie* events were presented in French and English by the Program Officer. The turnout was excellent, and the sessions led to follow-up inquiries from potential grant applicants.

*Speed Consulting* is an initiative to connect potential grant applicants with staff at artsnb in an informal setting. The drop-in format allows the Program Officer to hold open office hours on Zoom once or twice a month since September 2020. Visitors included artists who had never contacted artsnb and who, following a session, ended up applying for funding for the first time, as well as more experienced grant applicants and recipients who had general questions about their projects. Corrina Merasty (Wapisiw), Indigenous Outreach Officer, also sat in on several sessions; connections made with Indigenous stakeholders during these sessions led to a presentation to participants in the Joint Economic Development Initiative (JEDI) Indigenous Arts Accelerator program.

## PROMOTION AND COMMUNICATIONS

### ARTSNB BLOG

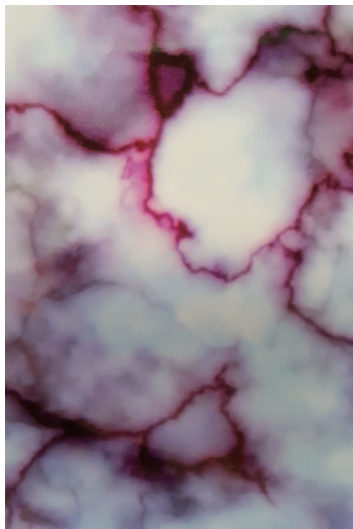
We continued to highlight the work of recent grant recipients through artsnb's Featured Artists blog series. Alternating between artists of various media, experience, culture, language, and geographical location throughout the province, this initiative, started in 2014, continues to promote the work of artists while inspiring and giving insight into what artists achieve with artsnb grants. Excerpts from several blog posts are featured throughout this annual report.





## COMMUNICATIONS CARDS

In 2020, artsnb started sending Communications Cards in the mail. This new initiative aims to enhance artsnb's connection with individuals and organizations across New Brunswick and Canada. The cards, sent out to individuals to highlight specific occasions or achievements, also give artsnb an opportunity to celebrate the creativity of New Brunswick's artistic community. Following a successful and competitive call for submissions, five images of artwork created with the help of grants from artsnb were selected to feature on the Communications Cards.



artsnb Communications Cards FROM TOP TO BOTTOM, LEFT TO RIGHT:

Amanda Fauteux, *Mimesis*, 2020;

Jennifer Bélanger, *I see rainbows*, 2020. PHOTO CREDIT: Mathieu Léger;

Marc-André Charron, *Pépins – A journey of small distresses*, 2020. PHOTO CREDIT: Annie-France Noël;

Rebecca Labillois, *Apitijpeg crafts – Sagamaw Collection*, 2019. PHOTO CREDIT: Charlene Labillois;

Yalda Bozorg, *Morph*, 2019.



## INCREASED ONLINE PRESENCE



artsnb’s online audience has continued to grow during the period of this report. An enhanced online presence has led to an increase of 13% in Facebook followers, 2% on Twitter, 40% on Instagram, and 16% more subscribers to our mailing list. Our social media presence mainly focuses on sharing artsnb news, promoting our programs, and sharing opportunities for artists in all disciplines and at all career levels. In early 2020, artsnb started issuing a monthly newsletter, in which we report on news about our organization and our strategic partners, and advertise funding opportunities offered to artists by a wide range of organizations.

The Communications Officer created an online calendar of events accessible only to Board and staff members. The calendar lists all artistic events happening in each member’s respective region; it is meant to increase opportunities for interactions between artsnb and the artistic community in all regions of the province.

## INDIGENOUS OUTREACH

The restrictions on travel and gatherings brought on by the COVID pandemic forced us to curtail many of the Indigenous outreach activities we had planned through the year, funded through a pilot project in partnership with artsnb, the Canada Council for the Arts and the New Brunswick Department of Tourism, Heritage and Culture. Despite this, we were able to forge ahead and reach the following milestones.

### PARTNERSHIP AGREEMENT WITH MAWI’ART

A major milestone in our long-standing relationship with the Indigenous arts community was reached in early October with the signing of a historic partnership agreement with Mawi’Art: Wabanaki Artist Collective.

In the short term, artsnb agrees to share its experience with Mawi’Art to help them organize, promote, and run the fourth Petapan symposium for Indigenous arts—the first three were organized by the Atlantic Public Arts Funder network, which artsnb is part of along with the other arts funders from the Atlantic region. The next symposium was due to take place in-person in Fredericton in 2021, but had to be postponed due to COVID. In the meantime, a virtual version of the symposium, entitled “Pathways to Petapan”, consisting of short online sessions, was launched in March 2021 and will be delivered throughout the year.



FROM TOP TO BOTTOM, LEFT TO RIGHT:  
Joss Richer (artsnb ED), Shawn Dalton (Mawi’art ED),  
Carol Collicutt (artsnb Past-Chair)  
and Charles Gaffney (Mawi’Art Chair), after the signature  
of the partnership agreement between the two organizations.



In the longer term, artsnb commits to helping Mawi'Art gather momentum and become a strong advocate for Indigenous artists and arts organizations in the Atlantic region, so they may further grow and prosper.

## PROGRESS MADE

artsnb's Indigenous Outreach Officer, Corrina Merasty (Wapisiw), led the following initiatives throughout the year:

- Wapisiw met with numerous artists and musicians to help them update their artist CV and assist them with their applications for grants from artsnb, the Canada Council for the Arts, and the NB Department of Tourism, Heritage and Culture.
- The production of music videos at the Metepenagiag Heritage Park created specifically for Music NB's Festival 506. This project, funded by FACTOR, featured prominent Indigenous musicians from around the province, including George Paul, Tee Cloud, Blake Francis, and Arthur Simon.
- A music video based on the song "Find Your Way" was released on Canada Day. The song was created and recorded during a workshop organized by artsnb, involving several Indigenous musicians and industry professionals. The music video gained thousands of views, and its powerful message resonated with many people. Read more about the release of the music video "Find Your Way" in the blog excerpt featured on page 46.
- Wapisiw met with Marc-André Charron of Satellite Théâtre, and Indigenous film and theatre artist Natasha Barlow to discuss the development of mobile theatre presentations in collaboration with Indigenous storytellers and Elder George Paul. Because of COVID, the theatre has free space available that could be used to facilitate this kind of initiative.
- Wapisiw collaborated with the Joint Economic Development Initiative (JEDI) to adapt their Indigenous Art Accelerator Program to deliver business training to Indigenous artists and craftspeople, in line with the province's tourism strategy.
- Wapisiw also promoted Equinox, an artsnb grant program designed for, and open exclusively to, Indigenous artists. Her efforts resulted in a record-breaking number of artists obtaining a grant through this program. It should be noted that all who applied to the 2020 Equinox deadline were successful in obtaining a grant (more details about grants awarded is available further in this report in the "Year at a Glance" and "Results of Competitions" sections).

Restrictions and consequent delays imposed by the COVID pandemic did not allow us to complete this two-year Indigenous Outreach project by the end of 2020-2021, as planned. However, we were able to carry funds forward, which will allow us to continue to work on this pilot project until the end of 2021-2022.



Corrina Merasty and Mi'kmaq musicians and sound artists from Metepenagiag and Eel Ground First Nations. FROM LEFT TO RIGHT: Michael Stemm, Tee Cloud, Corrina Merasty (Wapisiw), Dylan Ward, Blake Francis, Arthur Simon, George Paul, Evan Sacobie.



Still photograph from the music video "Find Your Way".



# COLLABORATIONS WITH PARTNERS



## ACT NOW! REPORT

The AAAPNB published their report *MAINTENANT AGISSONS pour la survie du milieu des arts et de la culture* in December 2020. Based on a series of consultations with artists, organizations, and artistic enterprises in New Brunswick, the report outlines a plan to revive the arts sector impacted by the COVID pandemic. Carmen Gibbs and Philippe Beaulieu, Executive Director and President of the AAAPNB, respectively, presented a summary of the report to the Board of artsnb in February 2021. The report was later translated into English and published by ArtsLink NB under the title *ACT NOW! For the Survival of the Arts and Culture Sector*.

artsnb, along with its strategic partners, ArtsLink NB and the AAAPNB, and several provincial government departments, put the finishing touches on the *Report of the Premier's Task Force on the Status of the Artist* in early 2021. Seven years in the making, this report includes 24 recommendations to the New Brunswick government aimed at improving the socio-economic status of professional artists in concrete and significant ways. Members of the Task Force plan to present this report to the Premier in mid-2021.

## FUNDRAISING

A new Fundraising Committee was struck this year, chaired by board member Darren McLeod, with a mandate to provide strategic direction and leadership to artsnb, and enable the organization to attract private or corporate donors to fund specific events, projects, and activities for the benefit of professional artists, and to celebrate their achievements. This was identified as an important objective in our 2018-2021 strategic plan.

As a kick-off activity, the Fundraising Committee invited Nicole Nakoneshny, of KCI Philanthropy, to make a presentation to the Board concerning options to raise funds for new programs and initiatives.



## STRATEGIC PLANNING

The year 2021 will bring our current strategic plan to a close. We are happy to report that we have achieved most of the objectives set out back in 2018—and exceeded targets in many cases. Here is a quick summary of strategic goals reached in 2020-2021:

- A fundraising committee was struck, allowing us to start exploring philanthropic options to support new programs and initiatives—and awards, in particular.
- Funding for grants via the Arts Development Trust Fund was nearly doubled, increasing from \$700,000 to \$1.2 million dollars.
- artsnb communications, online presence, and media coverage were all greatly enhanced.
- Two new programs were created to improve equity and accessibility to arts funding.

Early on in 2021, we contracted consultant Eric Dubeau to help the staff and board of artsnb elaborate a new strategic plan (2022-2025) in consultation with arts and culture stakeholders.



Cover of the report *ACT NOW! For the Survival of the Arts and Culture Sector*.  
COVER IMAGE: Denise Cormier Mahoney.

# DAWN STEEVES Creation Program, Category C

*The following is an excerpt from the artsnb blog.*

**THE IDEA FOR THE PROJECT** *Paper Dolls* was born when I was looking through old family photo albums. There were no photo albums in my family before 1970, so it was as if my family began when I was born and I had little visual connection to anything familial before then. There are at least 5 full albums of Little Dawn, and through these visual reminders I have a lasting connection to my early childhood.

As a painter in the present, I decided to revisit these images and use them to make precious little paintings. The cellophane pages of the albums were brittle, and the photos were stuck inside, preventing their removal, so I began to snap photos with my cell phone. For the first time I was able to enlarge the images easily and see what details were in these little photos, some no bigger than 2" x 2". As I observed more closely, memories filled my consciousness, and I began to write down things that came to me. I decided to capture these mental images. With black Chinese ink on watercolour paper, I painted these flashbulb memories.



In the beginning I felt that painting these private, personal images was a bit of a self-indulgent exercise, like making a hundred self-portraits. As I worked through the project my attitude changed. As I revealed this work to other people and I saw how they were moved to point out things they recognised and talk about their feelings about them, it became clear that this project is relatable to others who have lived in New Brunswick during this time, whether they lived exactly like this or not. I am always excited by the conversations this work initiates.

*Dawn Steeves is a visual artist based in Fredericton, New Brunswick with a background in fibre arts, graphic design, digital art, and printmaking. Dawn currently works in ink and oil paint concentrating on portraiture and the human figure while exploring both physical and ideological tensions in the natural world and the isolated structure that humankind imposes upon it.*



*Paper Dolls, 2020. Ink and oil paint on paper. 65" X 100".*

# MATHIEU LAPRISE Career Development Program, Arts by Invitation Component



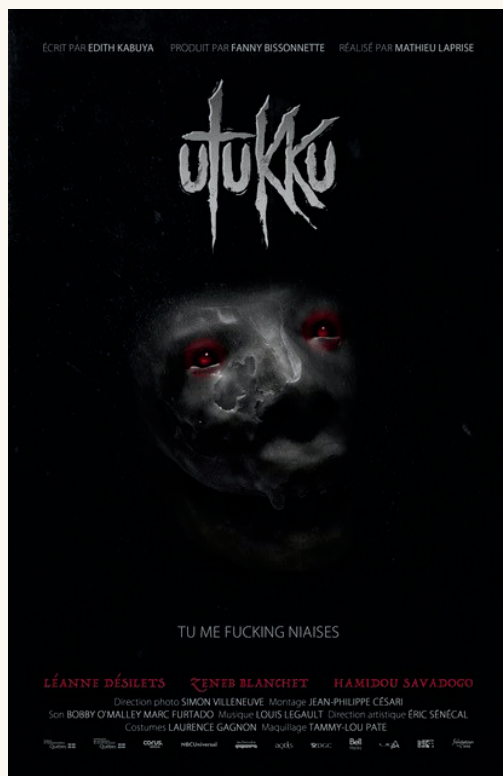
*The following is an excerpt from the artsnb blog.*

**WHILE AT L'INIS (THE NATIONAL INSTITUTE OF SOUND AND IMAGE),** I had the opportunity to create a 3x5 minutes web series titled *Utukku* (script: Edith Kabuya, production: Fanny Bissonnette). This horror comedy tells the story of Vielda, a young girl who decides to take revenge on her worst enemy. She does not realise the fateful consequences her actions will have... On the menu: bullying, shamanism, a demonic doll and a 90's vibe.



When I heard of our selection at the Rio WebFest in Brazil, I instinctively decided to leave for Rio de Janeiro. At that time, I had just finished a month-long stopover in Alberta as part of my duties with Wapikoni mobile; an organization that offers film workshops to Indigenous communities. Since my contract with Wapikoni was about to end, I had a bit of free time. Moreover, the Career Development program deadline was still achievable. After all, perhaps this idea to fly to Brazil was not that crazy. Fortunately, artsnb was there to support my project. One week after my contract was over, I was on my way to Brazil. It left me very little time to plan everything, but I still decided to add a few extra weeks to my trip, at my own expense, to see the country. You must understand that for me, the idea to see Brazil was not new...

The Rio Webfest took place in Barra Tijuca, a neighborhood along the sea, west of Rio de Janeiro. I stayed with a nice woman named Monica, and as soon as we started chatting on the Airbnb app, I had to dust off the little Portuguese I learned from Duolingo and from the first season of *3%*, on Netflix. A few minutes walk from her doorstep, I had access to the Cidade Das Artes (City of Arts), the core of the Rio Webfest. This building bears its name well, with its futuristic concrete structure and its soft yet stern forms. The showing of my web series was on the first day. There, a panoply of works filled me with inspiration throughout the next five days of the festival. I had the chance to meet filmmakers from all over the world and exchange with them about their artistic vision, while sipping caipirinhas, the characteristic Brazilian cocktail. Cachaça, lime, sugar and boom! I have new friends and potential future collaborators.



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*Since his childhood, Mathieu Laprise has been scribbling little monsters in his math notebooks. He explores the forests of New Brunswick and captures his reality and his imagination in small black boxes. After his participation in the show La Course Évasion autour du monde, he decided to make a career behind the camera. Thanks to two scholarships granted by Unis TV, he deepened his skills at L'inis. His passion for images has led him to work and travel in about thirty countries, including Jordan, Mali, and Colombia. His work in television has been broadcasted on several channels. He has also won several awards for music videos, web series, and short films.*

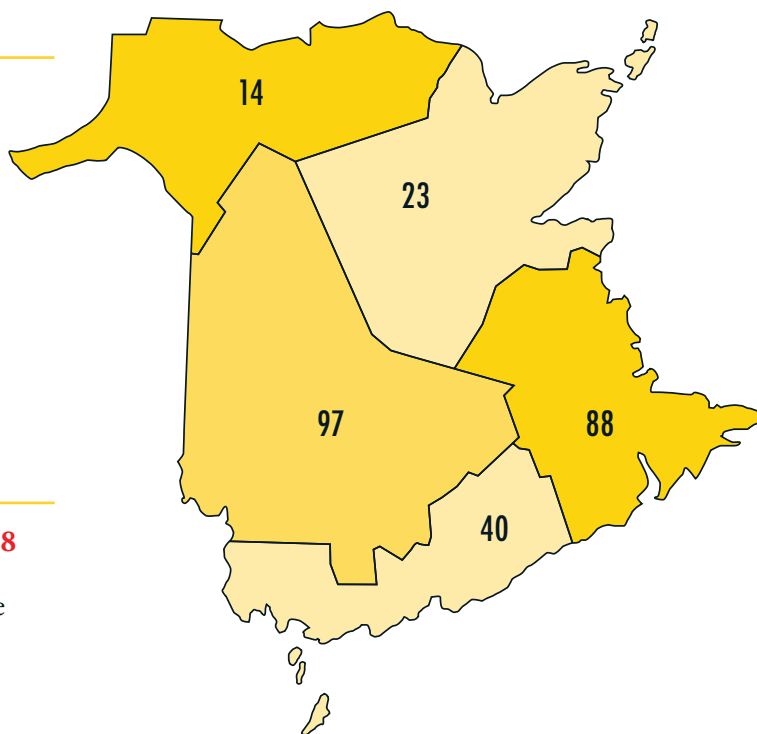
PHOTO CREDIT: Courtesy of the artist.



# YEAR at a glance

## AWARDS AT A GLANCE

Funds Awarded	\$1,283,212
Applications Received	584
Grants Awarded	262
Success Rate	44.9%



## TOTAL GRANTS AWARDED BY REGION

NW 14 NE 23 CTR 97 SW 40 SE 88

NW = Northwest NE = Northeast CTR = Centre

SW = Southwest SE = Southeast

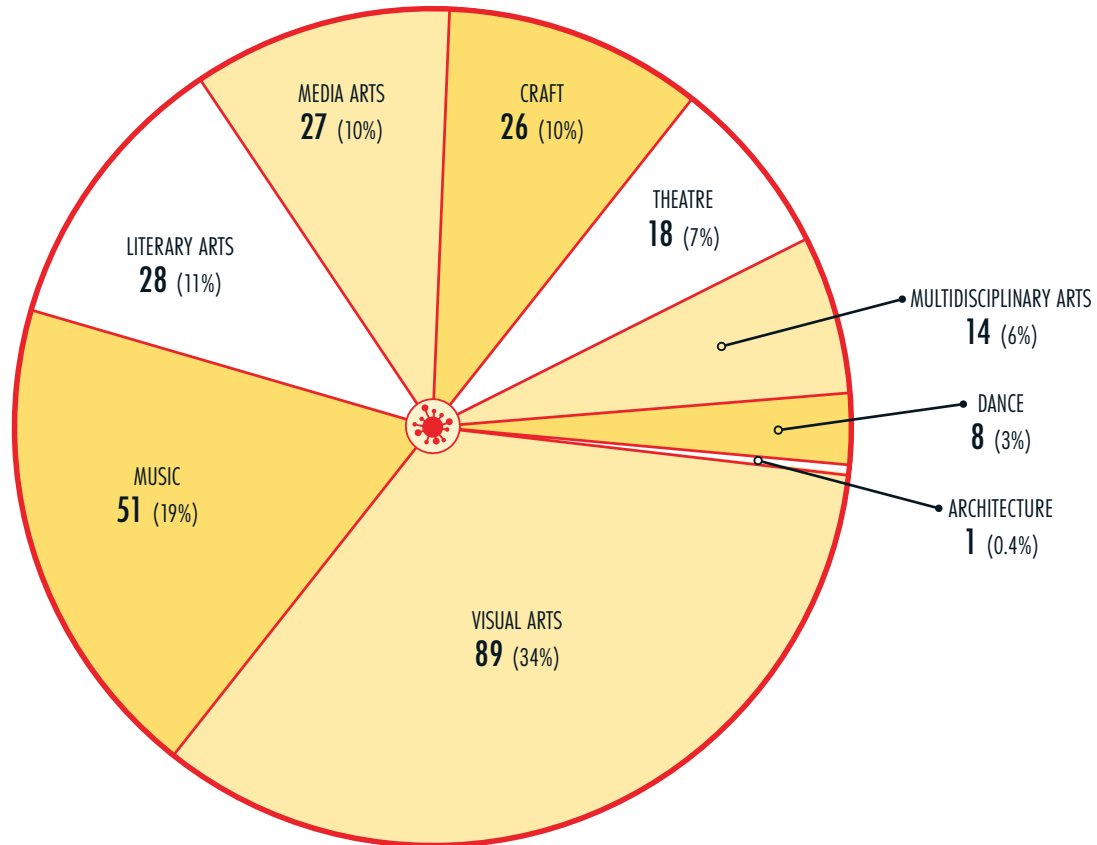
## AWARDS BY PROGRAM AND BY REGION

	NW	NE	CTR	SW	SE	ALL
Artist in Residence	1	2	5	1	3	12
Arts Infrastructure	1	0	6	3	2	12
Arts Scholarships	1	2	14	4	7	28
Career Development	4	9	20	16	24	73
Creation	6	8	35	14	43	106
Creative Residencies	0	0	0	0	1	1
Documentation	1	0	5	2	5	13
Equinox	0	2	12	0	3	17
<b>Grants Awarded</b>	<b>14</b>	<b>23</b>	<b>97</b>	<b>40</b>	<b>88</b>	<b>262</b>
<b>Applications Received</b>	<b>27</b>	<b>59</b>	<b>203</b>	<b>92</b>	<b>203</b>	<b>584</b>
<b>Success Rate</b>	<b>51.9%</b>	<b>39.0%</b>	<b>47.8%</b>	<b>43.5%</b>	<b>43.3%</b>	<b>44.9%</b>





## GRANTS AWARDED BY DISCIPLINE



## GRANTS AWARDED TO ARTISTS BY YEAR

YEAR	APPLICATIONS RECEIVED	TOTAL GRANTS	SUCCESS RATE	TOTAL FUNDS
<b>2020 - 2021</b>	<b>584</b>	<b>262</b>	<b>44.9%</b>	<b>\$1,283,212</b>
2019 - 2020	502	183	36.5%	\$ 795,258
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



# Results of COMPETITIONS

## ARTIST IN RESIDENCE

**February 1, 2021**

**Total awarded: \$64,000**

### LITERARY ARTS

*CreatedHere Magazine*, Estey's Bridge | \$3,500

Festival acadien de poésie, Caraquet | \$3,500

UNB Dept. of English, Fredericton | \$7,000

### MEDIA ARTS

UNB Dept. of Culture & Media Studies,  
Fredericton | \$2,500

### MULTIDISCIPLINARY ARTS

Le Centre des arts et de la culture de Dieppe,  
Dieppe | \$7,000

Third Space Gallery, Saint John | \$2,500

### MUSIC

Atlantic Ballet Atlantique Canada, Moncton | \$3,500

UNB Centre for Musical Arts, Fredericton | \$6,500

### THEATRE

Theatre New Brunswick, Fredericton | \$8,000

Théâtre populaire d'Acadie, Caraquet | \$7,000

### VISUAL ARTS

Centre des arts La petite église, Edmundston | \$6,000

Mathieu Léger, Moncton | \$7,000



## ARTS INFRASTRUCTURE GRANTS FOR NEW AND EMERGING ARTISTS

**August 1, 2020**

**Total awarded: \$25,000**

### CRAFT

Charline Collette, Campbellton | \$1,900

Heather McCaig, Markhamville | \$2,300

Dawn Merritt, Tay Creek | \$2,300

Joanna Richardson, Fredericton | \$2,300

### MEDIA ARTS

Arianna Martinez, Fredericton | \$2,300

Tracey Richard, Moncton | \$2,300

### MUSIC

Sarah Harrigan, Saint John | \$2,300

Mark Kleyn, Fredericton | \$1,100

Sabarah Pilon, Fredericton | \$2,300

### VISUAL ARTS

Izabella Fagan, Quispamsis | \$1,300

Annie France Noël, Moncton | \$2,300

Anne Stillwell, Keswick Ridge | \$2,300

## ARTS SCHOLARSHIPS

**February 1, 2021**

**Total awarded: \$60,000**

### CRAFT

Caoife Garvey, Fredericton | \$1,500

## DANCE

Gabrielle Boudreau, Tremblay | \$2,500  
Emily Chiasson, Moncton | \$2,500  
Alysis Davis, Upper Dorchester | \$2,500

## MEDIA ARTS

Ian Humber, Fredericton | \$1,500  
Nyassa Munyonge, Saint-Basile | \$2,500

## MULTIDISCIPLINARY ARTS

Allison White, Rothesay | \$2,500

## MUSIC

Thierry Basque, Dieppe | \$2,500  
Conor Britt, Rothesay | \$1,500  
Gabrielle Carruthers, Quispamsis | \$2,500  
Samantha Fullerton, Fredericton | \$1,500  
Hanson Immanuel Joel Goldwin, Fredericton | \$2,500  
Esther Su Hwang, Moncton | \$2,500  
Adèle LeBlanc, Hanwell | \$2,500  
Sarah MacLoon, McLeod Hill | \$2,500  
Evan Shelton, Quispamsis | \$2,500  
Zhentong Wang, Moncton | \$2,500  
Hanna Wilson, Fredericton | \$1,500

## THEATRE

Megan Murphy, Fredericton | \$2,500

## VISUAL ARTS

Kaitlyn Chappelle, Waterville, Sun-Co | \$1,500  
Lucia Choulakian, Irishtown | \$2,500  
Liam Endresen, Douglas | \$1,500  
Lila Gorey-McSorley, Fredericton | \$1,500  
Jules Keenan, Barnettville | \$2,500  
Elijah Marr, Sackville | \$2,500  
Lisa Metz, Fredericton | \$2,500  
Holly Noël, Fredericton | \$1,500  
Kc Parlee, Woodstock | \$1,500

## CAREER DEVELOPMENT — ARTIST IN RESIDENCE

**(6 deadlines per year)**

**Total awarded: \$47,000**

## CRAFT

Carole Lulham, Saint John | \$1,000

## DANCE

Sydney Hallett, Fredericton | \$4,000

## MUSIC

Jack Smith, Florenceville-Bristol | \$2,200

## THEATRE

Stacy Arseneault, Coteau Road | \$5,400  
Michael Doherty, Hanwell | \$3,600  
Lisa Anne Ross, Fredericton | \$5,000  
Clyde A. Wray, Saint John | \$5,700

## VISUAL ARTS

Jared Betts, Moncton | \$2,200  
Julie D'Amour-Léger, Caraquet | \$5,100  
Mathieu Léger, Moncton | \$4,000  
Guillaume Lépine, Dorchester | \$6,500  
Theresa Macknight, St. Andrews | \$2,300



## CAREER DEVELOPMENT — ARTS BY INVITATION

(6 deadlines per year)

**Total awarded: \$4,439**

### MULTIDISCIPLINARY ARTS

Valerie LeBlanc, Moncton | \$747

### VISUAL ARTS

David Champagne, Maisonneuve | \$932

Sarah Jones, Saint John | \$550

Sylvie Pilote, Dalhousie | \$710

Jerry Ropson, Sackville | \$1,500

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## CAREER DEVELOPMENT — PROFESSIONAL DEVELOPMENT

(6 deadlines per year)

**Total awarded: \$39,617**

### CRAFT

Charline Collette, Campbellton | \$1,000

Carole Lulham, Saint John | \$689

Michael Wood, Salisbury | \$929

### DANCE

Lou (Louise) Poirier, Memramcook | \$1,000

### LITERARY ARTS

Shoshanna Wingate, Sackville | \$425

### MEDIA ARTS

Francine Hébert, Cocagne | \$1,500

Tracey Lavigne, Waasis | \$1,469

Émilie Peltier, Moncton | \$1,500

### MUSIC

Sadie Donahue, Saint John | \$1,500

Sebastian Fleet, Saint John | \$2,500

Alex Good, Fredericton | \$2,500

Sarah Harrigan, Saint John | \$2,500

Martine Jomphe, Hanwell | \$1,500

Emily Kennedy, Passekeag | \$1,500

Joel LeBlanc, Fredericton | \$1,000

Zachary Rioux, Grand-Sault/Falls | \$2,500

David Scott, Moncton | \$2,000

### THEATRE

Madeleine Albert, Cocagne | \$2,500

Sharisse LeBrun, Fredericton | \$305

Naomi McGowan, Fredericton | \$900

Rebecca Tremblay, Fredericton | \$900

### VISUAL ARTS

Chris Donovan, Hampton | \$1,500

Elise Anne LaPlante, Boudreau Ouest | \$2,500

Theresa Macknight, St. Andrews | \$1,000

Sarah Sarty, Fredericton | \$1,500

Brittany Schuler, Fredericton | \$1,500

Alison Willms, Fredericton | \$1,000

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## CAREER DEVELOPMENT — PROFESSIONALIZATION & PROMOTION

(6 deadlines per year)

**Total awarded: \$33,681**

### CRAFT

Andrii Gaidash, Moncton | \$1,500

Heather McCaig, Markhamville | \$900

Jolene Robichaud, Moncton | \$900

### LITERARY ARTS

Gail Francis, Miramichi | \$1,500

Vanessa Moeller, Moncton | \$1,000

### MEDIA ARTS

Renée Blanchar, Caraquet | \$1,500

Todd Fraser, Fredericton | \$945

Hyacinthe Raimbault, Moncton | \$1,500



## MULTIDISCIPLINARY ARTS

Carl Philippe Gionet, Caraquet | \$1,500

## MUSIC

Erin Bardua, Sackville | \$1,000

Natalia Bohorquez, Miramichi | \$900

Kylie Fox, Saint John | \$1,000

Christina Haldane, Moncton | \$1,500

Martin Kutnowski, Fredericton | \$800

Hilary Ladd, Saint John | \$1,500

Robin LeBlanc, Bathurst | \$1,200

## VISUAL ARTS

Amy Ash, Saint John | \$1,500

Jean-Denis Boudreau, Moncton | \$1,500

Georgette Bourgeois, Dieppe | \$1,000

Nicole Haché, Caraquet | \$1,200

Sarah Irving, Salisbury | \$805

Victoria Moon Joyce, Fredericton | \$1,000

Carole Lulham, Saint John | \$900

Alana Morouney, Sackville | \$1,000

Serge V Richard, Kedgwick Ouest | \$1,000

Barbara Safran de Niverville, Riverview | \$1,500

Judith Saunders, Fosterville | \$1,000

Craig Schneider, Fredericton | \$1,500

Annie Taylor, Burton | \$631

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## CREATION – CATEGORY A

**April 1, 2020**

**Total awarded: \$160,800**

## CRAFT

Maja Padrov, Gagetown | \$12,000

## LITERARY ARTS

Jean Babineau, Grand-Barachois | \$10,000

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

## MEDIA ARTS

Jean-Pierre Morin, Moncton | \$10,000

## MULTIDISCIPLINARY ARTS

Mathieu Léger, Moncton | \$15,000

## MUSIC

André Cormier, Moncton | \$12,000

Martin Kutnowski, Fredericton | \$7,900

## THEATRE

Marc-André Charron, Moncton | \$12,000

Marcel-Romain Thériault, Dieppe | \$6,000

Colleen Wagner, Gagetown | \$11,900

## VISUAL ARTS

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

Mario Doucette, Moncton | \$15,000

Christian Michaud, Edmundston | \$9,000

Janice Wright Cheney, Fredericton | \$15,000

**October 1, 2020**

**Total awarded: \$149,900**

## CRAFT

Darren Emenau, Saint John | \$9,900

## LITERARY ARTS

Édith Bourget, Saint-Jacques | \$10,000

Allan Cooper, Alma | \$14,000

## MEDIA ARTS

Renée Blanchar, Caraquet | \$8,000

## MUSIC

Christina Haldane, Moncton | \$6,000

Angelina Iapaolo, Moncton | \$16,500

## VISUAL ARTS

Jon Claytor, Sackville | \$11,000

Erik Edson, Sackville | \$16,500

Éveline Gallant Fournier, St-Basile | \$16,500

Thaddeus Holownia, Jolicure | \$16,000

Stephen Hutchings, Florenceville-Bristol | \$9,000

Roula Partheniou, Sackville | \$16,500



## CREATION — CATEGORY B

April 1, 2020

Total awarded: \$164,800

### CRAFT

I-Chun Jenkins, Rusagons | \$6,000

### LITERARY ARTS

Heather Browne, Fredericton | \$6,000

Amber Harper McMillan, Fredericton | \$7,000

Jane Tims, Rusagons | \$5,000

### MEDIA ARTS

Todd Fraser, Fredericton | \$10,000

Lisa Jodoin, Fredericton | \$10,000

Bianca Richard, Notre-Dame | \$10,000

### MULTIDISCIPLINARY ARTS

Yves Landry, Moncton | \$10,000

Laura Watson, Sackville | \$10,000

### MUSIC

Erin Bardua, Sackville | \$7,900

Serge Brideau, Tracadie | \$9,500

Andrew Miller, Saint John | \$7,500

Dariusz Zarbafian, Moncton | \$8,000

### THEATRE

Ryan Griffith, Fredericton | \$7,900

### VISUAL ARTS

Amy Ash, Saint John | \$10,000

Yalda Bozorg, Campbellton | \$10,000

Tanya Busse, Moncton | \$10,000

Adriana Kuiper, Sackville | \$10,000

Andrea Mortson, Sackville | \$10,000



October 1, 2020

Total awarded: \$232,000

### CRAFT

Ralph Simpson, Fredericton | \$6,600

Gwyneth Wilbur, Elmsville | \$9,000

### DANCE

Marcia Dysart, Saint John | \$7,500

### LITERARY ARTS

Gerard Collins, Belleisle Creek | \$8,000

Lucas Crawford, Fredericton | \$10,000

Hélène Devarenes, Shediac | \$10,000

Kathy-Diane Leveille, Quispamsis | \$8,000

Riel Nason, Quispamsis | \$10,000

Émilie Turmel, Moncton | \$10,000

### MEDIA ARTS

Jillian Acreman, Fredericton | \$8,400

Amanda Fauteux, Sackville | \$11,000

Mathieu Laprise, Bas-Paquetville | \$11,000

Julien Robichaud, Shediac | \$10,000

André Roy, Dieppe | \$6,500

### MULTIDISCIPLINARY ARTS

Sabine LeBel, Fredericton | \$4,500

### MUSIC

Hilary Ladd, Saint John | \$10,000

Sabarah Pilon, Fredericton | \$9,000

Nicole Rampersaud, Southampton | \$10,000

Robin Streb, Moncton | \$9,000

### THEATRE

Gabriel Robichaud, Moncton | \$10,000

Joannie Thomas, Grande-Anse | \$9,500

### VISUAL ARTS

Mario Cyr, Moncton | \$11,000

Guillaume Lépine, Dorchester | \$11,000



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Deanna Musgrave, Saint John | \$11,000  
Karen Stentafor, Sackville | \$11,000

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## CREATION – CATEGORY C

**April 1, 2020**

**Total awarded: \$96,098**

### CRAFT

Renata Britez, Fredericton | \$3,000  
Andrii Gaidash, Moncton | \$3,000  
Maria Guevara, New Maryland | \$3,000  
Rachel Anne MacGillivray, Scotch Settlement | \$3,000

### DANCE

Jalianne Li, Moncton | \$5,000

### LITERARY ARTS

Kara Au, Saint John | \$3,000  
Sherry Coffey, Fredericton | \$4,500  
Kayla Geitzler, Moncton | \$5,000  
Matthew Gwathmey, Fredericton | \$4,000  
Thandiwe McCarthy, Fredericton | \$5,000  
Vanessa Moeller, Moncton | \$4,000

### MEDIA ARTS

Kaitlyn Adair, Fredericton | \$5,000  
Ty Giffin, Fredericton | \$5,000

### MULTIDISCIPLINARY ARTS

Jenny Godin, Saint John | \$5,000

### MUSIC

Nick Elliott, Colpitts Settlement | \$4,600  
Michel Goguen, Dieppe | \$1,500  
Zachary Greer, Fredericton | \$3,300

### VISUAL ARTS

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

Laura Lamey, Grand Barachois | \$5,000  
Alana Morouney, Sackville | \$4,198  
Mélanie Parent, Campbellton | \$5,000  
Alison Willms, Fredericton | \$5,000

**October 1, 2020**

**Total awarded: \$59,077**

### CRAFT

Jacqueline Bourque, Fredericton | \$4,000  
Matthew Cripps, Sussex | \$4,500  
Lee McLean, New Maryland | \$1,327  
Jennifer Wilson, Fredericton | \$5,500

### LITERARY ARTS

Patrick Allaby, Sackville | \$5,500

### MULTIDISCIPLINARY ARTS

Jean-Marc Dugas, Moncton | \$5,000  
Martin Krykorka, Tabusintac | \$5,000

### MUSIC

Cat LeBlanc, Fredericton | \$2,000

### THEATRE

Caroline Coon, Fredericton | \$5,500

### VISUAL ARTS

Candice Ostroski, Bathurst | \$5,250  
Sylvie Pilotte, Dalhousie | \$4,500  
Dawn Steeves, Fredericton | \$5,500  
Annie Taylor, Burton | \$5,500

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## CREATIVE RESIDENCIES (QC/NB)

**February 1, 2021**

**Total awarded: \$6,000**

### VISUAL ARTS

Mathieu Léger, Moncton | \$6,000



## DOCUMENTATION

**April 1, 2020**

**Total awarded: \$36,800**

### LITERARY ARTS

Dusty Green, Fredericton | \$5,000

Kate Wallace, Rothesay | \$5,000

### VISUAL ARTS

Jared Betts, Moncton | \$5,000

Charlie Gaffney, Fredericton | \$5,000

Emma Hassencahl-Perley, Tobique First Nation | \$4,400

André Lapointe, Dieppe | \$4,400

Christiana Myers, Saint John | \$3,000

Claude Roussel, Cap-Pelé | \$5,000

**October 1, 2020**

**Total awarded: \$34,000**

### ARCHITECTURE

John Leroux, Fredericton | \$7,100

### MULTIDISCIPLINARY ARTS

Patrick Allaby, Sackville | \$7,000

### VISUAL ARTS

Georgette Bourgeois, Dieppe | \$8,500

Christian Michaud, Edmundston | \$6,300

Roslyn Rosenfeld, Fredericton | \$5,100

## EQUINOX PROGRAM FOR INDIGENOUS ARTISTS

**September 15, 2020**

**Total awarded: \$70,000**

### CRAFT

Raven-Chanelle Arsenault Augustine, Elsipogtog  
First Nation | \$3,200

### DANCE

Possesom Paul, St. Mary's First Nation | \$5,000

### MEDIA ARTS

Tara Audibert, Sunny Corner

(Tobique First Nation) | \$5,000

Kennlin Barlow, Indian Island First Nation | \$3,000

Logan Perley, Fredericton

(Tobique First Nation) | \$4,500

John Thornton, Fredericton

(Woodstock First Nation) | \$3,000

### MULTIDISCIPLINARY ARTS

Natasha Barlow, Indian Island First Nation | \$5,000

### MUSIC

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

Dawson Sacobie, St. Mary's First Nation | \$3,000

### VISUAL ARTS

Angela Beek, St. Mary's First Nation | \$5,000

Vienna Francis, Elsipogtog First Nation | \$3,000

Nathan Gaffney, Fredericton

(Tobique First Nation) | \$5,000

Emma Hassencahl-Perley, Tobique First Nation | \$2,300

Brandon Mitchell, Fredericton

(Listuguj First Nation) | \$5,000

Allan Saulis, Tobique First Nation | \$3,000

Desmond Simon, Fredericton

(Elsipogtog First Nation) | \$5,000

Starlit Simon, Fredericton

(Elsipogtog First Nation) | \$5,000



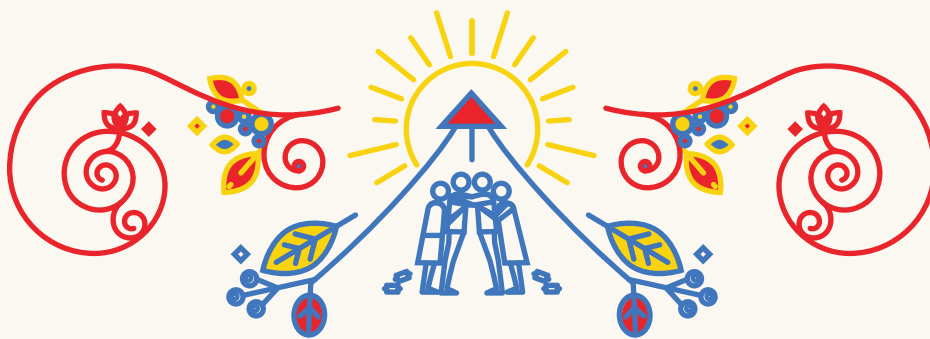


# Jury MEMBERS

Amy Ash  
Katie Augustine  
Carlos Avila  
Jean Babineau  
Angela Beek  
Jennifer Bélanger  
Jared Betts  
Yalda Bozorg  
Serge Brideau  
Julie Caissie  
Sandy Carruthers  
Matt Comeau  
André Cormier  
Lucas Crawford  
France Daigle  
Pierre-André Doucet  
Mario Doucette  
Amanda Fauteux  
Nadia Francavilla  
Richard Gibson  
Christian Goguen  
Christie Goodwin

Robert Gray  
Peter Gross  
Francine Hébert  
Ariel Ifergan  
Miguelina Izaguirre  
Martine Jacquot  
Mark Jarman  
I-Chun Jenkins  
Lisa Jodoin  
Wendy Johnston  
Denis Lanteigne  
Valerie LeBlanc  
Dominique Léger  
Mélanie F. Léger  
Elise Legrand  
Vicky Lentz  
Sonya Malaborza  
Tony Merzetti  
Justy Molinares  
Riel Nason  
Maja Padrov  
Jennifer Paziienza

Ginette Pellerin  
Shane Perley-Dutcher  
Jared Peters  
Beth Powning  
Sandra Racine  
Serge V Richard  
Jean Rooney  
Jonathan Roy  
Shahin Sayadi  
Stefan St-Laurent  
Michel Thériault  
Nicholas Thran  
Stephen Tobias  
Anna Torma  
André-Carl Vachon  
Kim Vose Jones  
Shannon Webb-Campbell  
Cam Woykin  
Dan Xu  
Dariush Zarbafian



# MARCIA DYSART Creation Program, Category B

*The following is an excerpt from the artsnb blog.*



**IT'S A MYSTERIOUS UNFOLDING** that brings forth the bones of a piece. An initial question or curiosity can branch in many directions. Being open to more questions is the beginning of finding the work's truth. Collaboration can deepen the questioning and fortuitously reveal a glimpse of what will become. For this reason, creating with a collaborator can be cathartic. When I choreograph, I'm waiting for a personal connection to metamorphize from the subject matter. It can be a very freeing feeling, allowing myself to identify in some way to the subject matter of my work. On my own, that can be difficult to find. To make connections, we need someone else to ask the questions we aren't asking ourselves. In one vessel, there's a teacher and a student. In two, there are shared ideas that release new impulses.

Creating *Who is Jane?* with Nienke Izurieta was a process where openness and trust were pivotal to its creation. *Who is Jane?* is based on *The Yellow Wallpaper* by Charlotte Perkins Gilman. Published in 1892, it was a controversial feminist piece about the misdiagnosis of postpartum depression and the 'rest cure' prescribed for what people deemed as hysterical tendencies. The subject matter of the work is dark, and in order to reveal the bones of the piece, we had to ask difficult questions. We wanted to understand the narrator and give the audience something they could feel.

*Marcia is a dancer, choreographer, collaborator, and educator based in Saint John. She shares her passion for creation working collaboratively alongside musicians, visual artists, filmmakers, and dancers. Marcia's work has received recognition by the New Brunswick Arts Board and the Saint John Community Arts Funding Program. Interested in the stories of strong women, Marcia's process involves abstracting literal ideas while still keeping the authenticity of the character. Fueled by collaboration to gain more than one interpretation, Marcia's drawn to understanding experiences and embodying ideas to expose any personal connections that metamorphosize.*



ABOVE: Portrait of Marcia Dysart  
PHOTO CREDIT: Nienke Izurieta  
RIGHT: Creating *Who is Jane?*  
PHOTO CREDIT: Joanna Bryson



# 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

### 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.

### 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

- 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.
- Reach out to diverse communities and key stakeholders to ensure that artsnb programs respond to their needs.



- Identify and approach key influencers and decision-makers within government to grow and consolidate our programs.
- Increase the annual funding from provincial sources to allow artsnb to distribute one and a half million dollars (\$1.5M) in grants through artsnb programs.
- 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.

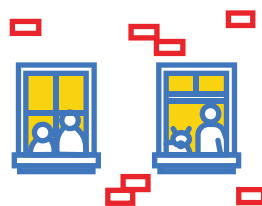
### STRATEGY

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

- Secure base funding for a continuing Indigenous Outreach position.
- Leverage our charitable status and explore sponsorship opportunities to support specific initiatives.
- Find partners to support the Lieutenant-Governor's Awards and a new Community Award for Outstanding Contribution to the Arts.
  - (a) Establish priorities to be undertaken in partnership with other arts organizations 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.
- 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

- Hire an experienced Communications Officer to execute the communications plan and to deliver news and key messages frequently, widely and consistently.
- 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.
- Engage with media and publish stories regularly and consistently (press, website, social media, etc.); ensure that key messages are in step with our partners'.
- Seek sponsors for targeted programs, events and initiatives, such as special awards and workshop series; ensure that their financial contributions are clearly acknowledged.
- 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

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



# THANDIWE MCCARTHY Creation Program, Category C

*The following is an excerpt from the artsnb blog.*



**I'M THANKFUL FOR THE NEW BRUNSWICK ARTS BOARD** and the jury for awarding me a grant to write my book. For giving me a chance to prove myself as an artist when I had barely enough in my portfolio to pass the requirements for the grant. The memoir titled: *Social Oblivion: Raised Black in Canada* is an exploration on identity culture and education in rural and urban New Brunswick. All told through the eyes of a Black New Brunswicker.

To be a Black artist in New Brunswick is to be invisible. Regardless of how great you are able to wield your creativity as a human being; if you also happen to be Black you run the risk of being forgotten.

***“My job as a spoken word poet is to be seen. See I have the interesting art practice of finding very large hills, climbing to the top of them, and then articulating as loudly as possible everything within my vision.”***

*Thandiwe McCarthy is a writer, spoken word poet, and 7<sup>th</sup> generation Black Canadian. As a writer, Thandiwe has published essays with the Nova Scotia Advocate exploring his Black identity. In 2020 Thandiwe has performed his poetry at Atlantic Canada's largest literary event: Frye Festival and UNB's 2020 Art Centre exhibit: "Rediscovering the Roots of Black New Brunswickers." As a community advocate, he has co-founded the New Brunswick Black Artists Alliance and helped republish the book titled The Blacks of New Brunswick. Thandiwe McCarthy lives in Fredericton, New Brunswick, and has recently completed his memoir titled Social Oblivion: Raised Black in Canada.*

PHOTO CREDIT: Tim Lingley





To the Members of New Brunswick Arts Board

## *Opinion*

We have audited the financial statements of New Brunswick Arts Board (the Organization), which comprise the statement of financial position as at March 31, 2021, and the statements of changes in net assets, operations and cash flows for the year then ended, and notes to the financial statements, 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, 2021, 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 is 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.

(continues)



Independent Auditor's Report to the Members of New Brunswick Arts Board *(continued)*

*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 material 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*

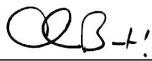
Fredericton, New Brunswick  
August 31, 2021

CHARTERED PROFESSIONAL ACCOUNTANTS

**NEW BRUNSWICK ARTS BOARD**  
**Statement of Financial Position**  
**March 31, 2021**

	2021	2020
<b>ASSETS</b>		
<b>CURRENT</b>		
Cash and temporary investments	\$ 470,651	\$ 332,116
Accounts receivable	-	595
HST recoverable	7,538	23,099
	<b>\$ 478,189</b>	<b>\$ 355,810</b>
<b>LIABILITIES AND NET ASSETS</b>		
<b>CURRENT</b>		
Accounts payable	\$ 23,672	\$ 28,617
Government remittances payable	7,841	5,650
Deferred revenue <i>(Note 6)</i>	127,500	68,000
Grants and scholarships payable	202,450	159,656
	<b>361,463</b>	<b>261,923</b>
<b>NET ASSETS</b>		
Net assets	<b>116,726</b>	<b>93,887</b>
	<b>\$ 478,189</b>	<b>\$ 355,810</b>

**ON BEHALF OF THE BOARD**

  
 \_\_\_\_\_ *Director*  
 \_\_\_\_\_ *Director*



**NEW BRUNSWICK ARTS BOARD**  
**Statement of Changes in Net Assets**  
**Year Ended March 31, 2021**

	2021	2020
NET ASSETS - BEGINNING OF YEAR	\$ 93,887	\$ 81,076
EXCESS OF REVENUE OVER EXPENSES	<u>22,839</u>	<u>12,811</u>
NET ASSETS - END OF YEAR	<u>\$ 116,726</u>	<u>\$ 93,887</u>

**NEW BRUNSWICK ARTS BOARD**  
**Statement of Operations**  
**Year Ended March 31, 2021**

	2021	2020
<b>REVENUE</b>		
Annual allocation (Trust Fund)	\$ 1,200,000	\$ 700,000
Tourism, Heritage & Culture base funding	500,000	480,325
Tourism, Heritage & Culture strategic funding		
- Indigenous Outreach Initiative	45,000	-
Tourism, Heritage & Culture book policy	-	20,000
Canada Council for the Arts		
- Indigenous Outreach Initiative	44,275	45,325
Other grants and contributions (Note 7)	<u>4,406</u>	<u>47,818</u>
	<u>1,793,681</u>	<u>1,293,468</u>
Add: deferred revenue from prior year (Note 6)	68,000	59,750
Less: revenue deferred to subsequent year (Note 6)	<u>(127,500)</u>	<u>(68,000)</u>
	<u>1,734,181</u>	<u>1,285,218</u>
<b>EXPENSES</b>		
Administration (Note 8)	60,810	66,346
Board and committee (Note 9)	9,619	13,830
CPAF conference	-	24,815
Grants and scholarships (\$1,260,000 budget)	1,290,049	791,868
Grants and scholarships - prior period budget recovery	(18,756)	(909)
Indigenous Outreach Initiative	54,503	11,602
Juries	23,653	23,443
Lieutenant-Governor's Awards gala and prizes	-	69,242
Salaries and wages	<u>291,464</u>	<u>272,170</u>
	<u>1,711,342</u>	<u>1,272,407</u>
EXCESS OF REVENUE OVER EXPENSES	<u>\$ 22,839</u>	<u>\$ 12,811</u>

**NEW BRUNSWICK ARTS BOARD**  
**Statement of Cash Flows**  
**Year Ended March 31, 2021**

	2021	2020
<b>OPERATING ACTIVITIES</b>		
Excess of revenue over expenses	\$ 22,839	\$ 12,811
Changes in non-cash working capital:		
Accounts receivable	595	113,680
HST recoverable	15,561	(10,278)
Prepaid expenses	-	12,030
Accounts payable	(4,945)	(2,610)
Government remittances payable	2,191	(375)
Deferred revenue	59,500	8,250
Grants and scholarships payable	42,794	(38,900)
	<u>115,696</u>	<u>81,797</u>
<b>INCREASE IN CASH</b>	<b>138,535</b>	<b>94,608</b>
<b>CASH - BEGINNING OF YEAR</b>	<b>332,116</b>	<b>237,508</b>
<b>CASH - END OF YEAR</b>	<b>\$ 470,651</b>	<b>\$ 332,116</b>
<b>CASH CONSISTS OF:</b>		
Petty cash	\$ 500	\$ 500
Bank account	169,152	211,971
Temporary investments	300,999	119,645
	<u>\$ 470,651</u>	<u>\$ 332,116</u>



**NEW BRUNSWICK ARTS BOARD**  
**Notes to Financial Statements**  
**Year Ended March 31, 2021**

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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 (ASNFPO).

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 organization 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)*

**NEW BRUNSWICK ARTS BOARD**  
**Notes to Financial Statements**  
**Year Ended March 31, 2021**

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3. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES *(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 organization 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, 2021. 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 0.2%.



**NEW BRUNSWICK ARTS BOARD**  
**Notes to Financial Statements**  
**Year Ended March 31, 2021**

6. DEFERRED REVENUE

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

	<u>2021</u>	<u>2020</u>
Province of New Brunswick Tourism, Heritage & Culture - Indigenous Outreach Initiative	\$ 45,000	\$ 34,000
Province of New Brunswick Tourism, Heritage & Culture - Communications Plan and Event Planning and Awards	37,500	-
Canada Council for the Arts - Indigenous Outreach Initiative	45,000	34,000
	<u>\$ 127,500</u>	<u>\$ 68,000</u>

7. OTHER GRANTS AND CONTRIBUTIONS

	<u>2021</u>	<u>2020</u>
Travel expense recoveries	\$ 3,053	\$ 1,036
Interest & investment income	1,353	6,540
Other grants & sponsorships	-	25,000
Expense reimbursements	-	9,544
Membership recoveries	-	5,698
	<u>\$ 4,406</u>	<u>\$ 47,818</u>

8. ADMINISTRATION EXPENSES

	<u>2021</u>	<u>2020</u>
General expenses	\$ 25,465	\$ 27,724
Communications and public awareness	18,367	17,437
Professional fees	14,525	11,750
Bank charges	1,233	1,189
Accounting	1,220	5,285
Travel	-	2,961
	<u>\$ 60,810</u>	<u>\$ 66,346</u>



**NEW BRUNSWICK ARTS BOARD**  
**Notes to Financial Statements**  
**Year Ended March 31, 2021**

9. BOARD AND COMMITTEE EXPENSES

	2021	2020
Honorarium	\$ 6,350	\$ 4,550
Travel	2,202	7,316
Circle of Elders	1,035	1,448
Other	32	516
	\$ 9,619	\$ 13,830

10. SIGNIFICANT EVENT

On March 11, 2020, the World Health Organization characterized the outbreak of a strain of the novel coronavirus ("COVID-19") as a pandemic which has resulted in a series of public health and emergency measures that have been put in place to combat the spread of the virus. The duration and impact of COVID-19 is unknown at this time and it is not possible to reliably estimate the impact that the length and severity of these developments will have on the financial assets and condition of the Organization in future periods.

11. COMPARATIVE FIGURES

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



# BOARD Members



## Alain Boisvert, CHAIR

Alain Boisvert moved to Fredericton recently to take on the position of Executive Director of the Association des enseignantes et des enseignants francophones du Nouveau-Brunswick. He has 25 years of experience in arts and culture administration and communications. A former reporter for Radio-Canada and broadcaster with TFO, Alain has previously held management positions with the National Gallery of Canada and Kings Landing Historical Village.



## Victoria Hutt, 1ST VICE-CHAIR

Victoria Hutt is a designer and artist living in Florenceville-Bristol, working with the Canadian Crafts Federation. Victoria is experienced in not-for-profit management, communications, and community development, and highly involved in wellness and food security initiatives in her community. Formerly a gallery executive director and curator, she holds a BDes from NSCAD University.



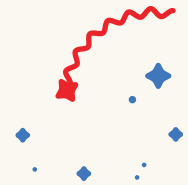
## Hubert Francis, 2ND VICE-CHAIR

Hubert Francis is a musician and performance artist from Elsipogtog Mi'kmaq Indian Reserve. Hubert is Eaglefeather's leader, an internationally award-winning rock group combining traditional chants and contemporary rock. He has also been a cast member of DRUM!, a musical production based out of Halifax, for more than 10 years.



## Jennifer Stead, TREASURER

Jennifer Stead is a visual artist, and the Director & Curator of the Andrew & Laura McCain Art Gallery in Florenceville-Bristol. She has over 25 years of art education experience. She holds a Master of Fine Art from the University of Calgary, an Art Education Diploma from McGill University, and a BFA from NSCAD.





### Domenic Bro

Domenic Bro is an active Acadian director and media producer from Tracadie. Mostly self-taught, he is quickly becoming an important figure in Acadian contemporary culture. With his brother François Pierre, they form the duo Les frères Breau, which has created more than 300 videos since 2010 (documentaries, video clips, commercials, short films, etc.).



### Jason Guerrette

Jason is a classically trained singer-songwriter and a founding member of the ECMA-nominated band Spoutnique. He has performed as soloist in several operas in NB, was part of the Star Académie cohort in 2012, is a recipient of MusicNB's People's Choice award, and has participated in the touring production L'Acadie, un pays qui se raconte. Currently recording his first solo album, Jason is also president of Productions 11 Inc.



### Darren McLeod

Darren McLeod lives in Saint John where he serves as Executive Director of the New Brunswick Medical Education Foundation. He has broad experience in development, fundraising, communication, marketing, and stakeholder engagement for the not-for-profit sector. He was previously involved with the Atlantic Ballet Theatre of Canada, the Beaverbrook Art Gallery, and the Canadian Council on Learning.



### Mélanie Parent

Mélanie Parent is a visual artist from the Restigouche area and a member of the Association acadienne des artistes professionnel.le.s du Nouveau-Brunswick. She is a founding member of the BDC Symposium, has prior experience in cultural community development, and now owns and operates her own multidisciplinary artistic center. She studied visual arts at Université de Moncton and at the McKenzie College of Art and Design.



### Vanessa Moeller

Vanessa's poems and short stories have appeared in numerous periodicals and anthologies, and her first collection, *Our Extraordinary Monsters*, has been published. She has worked on *Qwerty* and *The Fiddlehead*, for Goose Lane Editions, and was artsnb's Deputy Director for several years. Vanessa currently sits on the board of the Frye Festival and works as Senior Creative Writer at m5 Marketing Communications. She completed her MA in creative writing at the University of New Brunswick.





## Judie Acquin

Judie Acquin 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.



## Hubert Francis

Hubert Francis hails from Elsipogtog Mi'kmaq 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 Mi'kmaq people have contributed to their survival on this land.

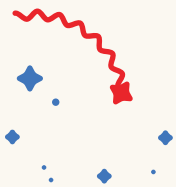


## George Paul

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. 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.



PHOTO CREDIT: Nate Gaffney



## 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.





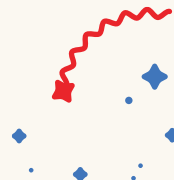
## Joss Richer, Executive Director

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.



## 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 ten years, as an actor, improviser, director, and playwright.



## Sarah-Jonathan Parker, Program Officer

Prior to joining artsnb as Program Officer in 2017, Sarah-Jonathan held administrative roles in both the Music Department and the Faculty of Computer Science at UNB. Born in Montreal, they grew up in Saskatchewan, Minnesota, and Massachusetts. They hold a Bachelor of Arts in Computer Science from Wellesley College and attended graduate school at MIT, before finally relocating to Fredericton in 2010.

### **Corrina Merasty (Wapisiw), Indigenous Outreach Officer**

Corrina (Wapisiw, meaning White Swan) is a proud Cree, Dene, Mi'kmaw and Metis First Nation woman belonging to the Mathias Colomb Cree First Nation, from Leaf Rapids, Manitoba. Corrina was 11 years old when she moved to New Brunswick in 1989. 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, she worked as a Digital Literacy Workshop Facilitator & Instructor for the Joint Economic Development Initiative.



### **Audrée Hamelin-St-Amour, Communications Officer**

Originally from Montréal, Audrée has called Fredericton her home since she moved to NB in 2009. Before joining the team at artsnb, she worked as a communications officer for the NB Sports Hall of Fame and as a jewellery/metal arts and visual arts instructor. She has taught for the District Scolaire Francophone Sud, the New Brunswick College of Craft and Design and the Beaverbrook Art Gallery. Audrée is a professional jeweller and metalsmith whose work has been exhibited nationally and internationally. She holds a Bachelor of Applied Arts with Honours from the University of New Brunswick, and a Diploma in Fine Craft with Honours from the New Brunswick College of Craft and Design.



# “FIND YOUR WAY” Video Release

*The following is an excerpt from the artsnb blog.*

**FUNDED BY THE DEPARTMENT OF** Post-secondary Education, Training and Labour, led by artsnb with the collaboration of several industry partners, including Musique Nomade and the NB Film Co-op.



On July 1st, 2020, artsnb launched a music video for the song “Find Your Way,” which was viewed online more than 30,000 times just in the first month of its release. The song and video have generated quite a buzz about Indigenous music in New Brunswick, and showcase the talent of several artists, musicians, and filmmakers of the province. Here is a brief history of how the song came to life and how it has impacted the career of several of its creators.

The music video, produced with the help of the NB Film Co-op, is the culmination of a series of workshops funded by the Department of Post-secondary Education, Training and Labour, and led by artsnb with the collaboration of several industry partners. Back in 2018, Indigenous musicians gathered for a workshop in Fredericton to write and record songs with Musique Nomade’s Simon Walls and Travis Mercredi. This initiative led to the production of a full album of original material, including “Find Your Way.” The songs, some contemporary, others more traditional, were developed through a collaborative process involving all workshop participants.

*“The artsnb workshops were a major catalyst for stepping into the music industry, the skills and information I learnt were invaluable in navigating the professional aspects of songwriting and recording. I learnt the value in collaborating with other artists and working with the team at artsnb really helped me take my career to the next level.” – Musician, Matt Comeau.*

Judie Acquin, member of the artsnb Circle of Elders, shares her experience as a participant of the workshop series: “The Indigenous songwriter workshop that I attended through artsnb was skillfully facilitated with professional producers. It was an eye-opening experience to come together with talent from Wabanaki territory. I was inspired to continue writing on my own following the workshop in hopes to someday come together again. The success of the single “Find Your Way” is a



story about resilience. A manifestation of generational strength and healing. I am so very proud that people across these lands feel the same inspiration that I do. Indigenous musicians/artists have strong stories to tell and with the right assistance, our words can travel.”

ABOVE AND LEFT:  
Still photos from the music video  
“Find Your Way.”

