



ANNUAL REPORT | 2012-2013
NEW BRUNSWICK ARTS BOARD



artsnb.ca

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NEW BRUNSWICK ARTS BOARD
SEPTEMBER 2013



Arts Board Executive

Chair	Tim Borlase, Pointe du Chêne
1st Vice Chair	Gwyneth Wilbur, Elmsville
2nd Vice Chair	Pierre McGraw, Pokemouche
Secretary Treasurer	Chet Wesley, Fredericton

Members

Cynthia Sewell, Pabineau
Denis Lanteigne, Caraquet
Matthew Pearn, Quispamsis
Monica Adair, Saint John
Nathalie Cyr-Plourde, Edmundston
Deborah McCormack, Saint John
Nisk Imbeault, Moncton

Executive Director

Akoulina Connell (ex officio)

Tourism, Heritage and Culture

Kelly Cain, Deputy Minister (ex officio)

Committees

Programs and Juries:

Nisk Imbeault (Chair), Tim Borlase (ex officio), Cynthia Sewell,
Denis Lanteigne, Monica Adair, Pierre McGraw

Communications:

Matthew Pearn (Chair), Tim Borlase (ex officio), Chet Wesley,
Cynthia Sewell, Deborah McCormack, Denis Lanteigne

Education:

Gwyneth Wilbur (Chair), Tim Borlase, Cynthia Sewell,
Nathalie Cyr-Plourde, Deborah McCormack, Pierre McGraw

Nominations:

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

Finance:

Chet Wesley (Chair), Matt Pearn, Pierre McGraw, Tim Borlase,
Gwyneth Wilbur, Deborah McCormack

Credits

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Translation: **artsnb**

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Mandate

The New Brunswick Arts Board is an arm’s-length arts funding agency with a legislated mandate to:

- Facilitate and promote the creation of art;
- Facilitate the enjoyment, awareness, and understanding of the arts;
- Advise the government on arts policy;
- Unify and speak for the arts community;
- Administer funding programs for professional artists.

The New Brunswick Arts Board (NBAB) was established in 1989 as part of the New Brunswick government’s fine arts policy: The New Brunswick Arts Board Act was assented to on November 9, 1990, and came into force on June 13, 1991. This act was amended in 1999 (An Act to Amend the New Brunswick Arts Board Act) in order to extend the autonomy and areas of responsibilities of the New Brunswick Arts Board.

The New Brunswick Arts Board is composed of twelve members balancing gender, the five regions of the province, the various linguistic and First Nations communities, as well as the various artistic disciplines.

Message from the Chair

When I think of all of the initiatives begun by the **New Brunswick Arts Board (artsnb)** in the last 12 months, I have a vision of swirling leaves in many colours. The year passed in a flurry of leaves that covered the ground of arts promotion in New Brunswick. Some were piled up, some blew away elsewhere, and others will be mulched into our ambitious plan for enhancement at the **artsnb**.

Structure of the New Brunswick Arts Board and its Strategic Plan

The committee structure of the **artsnb** is the backbone of our board’s involvement and how we can see ourselves advancing. Presently the active committees include: the executive, nominations, programs and juries, education, and communications. All of these committees work diligently at improving participation in and support for the arts in New Brunswick with the collaboration of the administrative staff. The past year saw a reconfiguration of the website; the beginnings of work towards online applications; the launch of eight discipline specific videos of New Brunswick artists on social network platforms entitled the *I am art/L’art c’est moi* campaign; a revamping of the Documentation program; a focus on equity with special emphasis on engaging First Nations, new Canadians, and people with disabilities; and stakeholder meetings beginning with the disciplines of contemporary visual art and theatre. These will be followed by stakeholder meetings across all eight disciplines.

Kelly Wilhelm, Head of the Policy, Planning and Partnership section, Canada Council for the Arts, led **artsnb** through a strategic planning exercise in January. Kelly was instrumental in the revision of the Canada Council’s strategic plan. A draft plan followed the exercise, and we had a public consultation with constituents through an online survey. Included in the survey were a renewed vision and five areas of focus — partnership and resources, engagement, relevance in programming, equity, and capacity building. The results were then posted on our website. The final version of the strategic plan will be ratified at the June 2013 board meeting in Tracadie-Sheila.



Cultural Policy and Arts Day at the Legislature

For the second year in a row, representatives from **artsnb**, ArtsLink, and AAAPNB established Arts Day at the Legislature. The purpose is to meet with MLAs and party leaders from all four parties to better advance the role of culture and the professional artist in our society. We were well received. The MLAs were prepared to discuss artistic practice in their regions and appeared interested in examining the question of status of the artist legislation and the renewal of the cultural policy.

The Cultural Policy roundtables — an important public consultation process led by Trevor Holder, Minister of Tourism, Heritage and Culture — were attended by many professional artists and various board members in their regions. Presentations were made regarding status of the artist legislation, enhanced arts education, the importance of maintaining arm's-length project evaluation by artists, increasing the breadth of programming for **artsnb**, and the need for increased investment in the arts, particularly as it relates to the creative economy and the emerging innovation agenda. As the draft policy document is refined, **artsnb** looks forward to increased opportunities for advancing the role of artists in NB society and more awareness of the contribution artists make in building vibrant, healthy communities.

Tripartite and Public Art Funders Meetings

artsnb continues to host meetings that combine all levels of government as well as public and private granting institutions to address gaps and overlaps in funding programs. As a member of these committees, it is inspiring to see how many programs are available, the subscription of NB artists to them, the success rates of applications, and municipal efforts to engage the public in arts and culture. These sessions are invaluable in making connections which in the long term can only work in favour of New Brunswickers. The joint venture of mock juries with the Canada Council, ArtsLink, and AAAPNB is illustrative of this new-found collaboration.

The memorandum of understanding (MOU) among the arts boards from the four Atlantic provinces (APAF) last summer has led to the promotion of two initiatives. These include an artist exchange programme — this coming year, it is between New Brunswick and Nova Scotia — and a proposed APAF Atlantic Symposium for Aboriginal Art, which is slated for summer 2014. This MOU will ensure we have a stronger regional voice at the Canadian Public Arts Funders meetings (CPAF) and enable us to work more effectively on strategic regional initiatives with the Department of Canadian Heritage, Aboriginal Affairs, and the Canada Council.

Meetings with the Premier and Government Officials

Several meetings throughout the year were held both with the Premier and Members of the Department of Tourism, Heritage and Culture. These focused on economies of scale for increased funding and presented opportunities for running more programs, a request for a strategic funding injection, and a proposal of programming and a budget for Aboriginal artists. I am proud to say that the efforts that Akoulina Connell, Executive Director, has made by reconvening the Circle of Elders is leading the way in this initiative both provincially and across the Atlantic region.

Special Events

Visit of Alain Pineau, Director, Canadian Conference of the Arts

The final visit of the Canadian Conference of the Arts — Canada's oldest arts advocacy organization, before its federal funding was cut — to Fredericton, Saint John, and Moncton led to provocative discussions on the role of the arts in society. New Brunswick had the highest turnout at its meetings of any province in Canada, and we had an opportunity to meet with Minister Trevor Holder in a separate session with the then Deputy and Assistant Deputy Minister of Culture, Tourism and Healthy Living.

Board Meeting in St. Andrews

The Spring meeting, which occurs outside the capital region, was held in St. Andrews. It was an opportunity to meet artists of southwestern New Brunswick and, thanks to the efforts of board Vice-President Gwyneth Wilbur, to appreciate the congeniality, vibrancy, and challenges faced by members of this artistic community.

Culture Days

Culture Days participation rates were up in New Brunswick with 90 registered events this year. Many of these projects saw a large increase in public participation over other years. This nationwide project continues to grow.

Lieutenant governor's Awards

The Lieutenant governor's Awards for High Achievement in the Arts were a resounding success. Recipients, Édith Butler and M.T. Dohaney were moved and honoured by the event. They have both committed to using their awards to further their respective arts practices. David Umholtz, the third recipient, could not be present due to health reasons. An image of one of his works graced the **artsnb** Christmas card, and his work is featured in this annual report.

Fire

All this and a fire as well. It is remarkable how the **artsnb** staff did not miss a beat as they temporarily moved and continued to deal with the aftermath of damaged records, smoke problems, lawyers, and landlords. A sincere thank you is in order to the staff for taking this in stride and continuing to work diligently on these many initiatives. I know they are looking forward to moving to their new premises at 649 Queen Street.

I am proud to be part of such a forward-thinking and progressive organization. The mulch of a large harvest of leaves can only bode well for the spring of 2013-2014.

Tim Borlase

March 31, 2013



Message from the Executive Director

A fire, a digital transition, the development of a Social Media policy, a renewal process for New Brunswick's Cultural Policy, a new Strategic Plan, several new partnerships and projects — the past year has been one of continuing evolution for the **New Brunswick Arts Board (artsnb)**!

In the past year, in addition to existing partnerships with AAAPNB and ArtsLink for the Arts Day at Legislature, which has enjoyed two years of success — we have expanded shared initiatives to include roundtable discussions on cultural human resources. Culture Days was also a great success — more than 90 projects were registered province-wide.

A presentation of the programming package developed in conjunction with our Circle of Elders was presented in September. In October, a delegation from Maine met with our Circle of Elders and **artsnb** delegates to explore an Aboriginal Youth and Artist Exchange. New partnerships have been forged with the Joint Economic Development Initiative (JEDI) and the Provincial Aboriginal Education Committee (PAEC) as we work towards stable programs for Aboriginal artists. In addition, working with the Conseil provincial des sociétés culturelles de Nouveau-Brunswick (CPSC), new methods for using art to break down cultural barriers between Anglophone, Francophone, Aboriginal and new New Brunswickers are being explored.

Last winter, **artsnb** conducted a Strategic Planning session, led by Kelly Wilhelm of the Canada Council for the Arts — and tested the new directions emerging from that session through a survey circulated to New Brunswickers. The new Strategic Plan featured in this report has a clearer vision statement and holds a strengthened commitment to relevant programming, equity groups, and improved funding.

Programming work for **artsnb**'s digital transition continues — in the coming year, online application forms for all programs should be in place. The result will be a reduced environmental footprint for **artsnb**, and efficiencies for clients and administration alike.

In January, at the 2013 State of the Province Address, Premier Alward announced an Innovation Strategy for the province. We have been working to sensitize the government to the importance of strategically integrating arts and culture into the Innovation Agenda. The Artists in Context conference, held at MIT in Cambridge, MA., offered much inspiration and

many compelling examples of how cross-sectoral artistic collaborations could take existing research and development in many sectors and to a new level.

Thank you to **artsnb**'s active board for their work on renewing the Strategic Plan this winter. Their vision will guide our work for the next five years. The feedback we gathered through our survey from New Brunswickers in every corner of the province confirmed the authenticity and relevance of the plan. Thanks, too, to **artsnb**'s hardworking staff. They ensured that our office functions

didn't skip a beat in their deft response to the logistical quagmire presented by the fire last Thanksgiving. Vanessa Moeller and Robert Bryar kept our programs running seamlessly. Nathalie Rayne has set new standards and baselines for all things communications. The year ahead is eagerly anticipated!
BRAVO!

Akoulina Connell

March 31, 2013



David Umholtz
The Great Wave: La Manche,
acrylic on canvas, 111 x 112 cm



David Umholtz
Sans Souci,
 acrylic on canvas, 71 x 76 cm

Activities 2012-2013

Nominations

During the year, the composition of **artsnb** has remained fairly stable. One board member, Laura Ritchie, moved from the province to pursue a new career opportunity — the nomination process to replace her is underway. The current executive consists of Tim Borlase, Chair; Gwyneth Wilbur, 1st Vice Chair; Pierre McGraw, 2nd Vice Chair; and Chet Wesley, Secretary Treasurer.

Board Activities

The Board held two business meetings and their Annual General meeting during the last fiscal year (FY). One business meeting (June 2012) was graciously hosted in Saint Andrews. The other business meetings (January 2013) and Annual General meeting (September 2012) were held in Fredericton.

This year **artsnb** board members convened in January for a strategic planning session, helmed by Kelly Wilhelm, Head, Policy, Planning and Partnership Section of the Canada Council. The resulting document was tested with clients and the general public through an online survey conducted in February. The new 2013-2018 Strategic Plan is published herein.

Executive

The Executive Committee met several times during the year. The Executive Director and the Chairperson participated in the national meeting of the Canadian Public Art Funders (CPAF), which was held in Québec in November.

Finance

FY 2012-2013 ended with a deficit of \$13,608. This deficit is due to work on the website towards a digital transition to make program applications accessible online.

Since no new funds have been secured for **artsnb** cross-jurisdictional programming, FY 2012-2013 was the last year for Out of Province residency programs with Québec, Manitoba, and Maine. The last of this funding is recorded as \$22,739 in 2013. After the deficit of \$13,608, **artsnb**'s net assets went from \$113,000 to \$100,000.

Programs

Funds for **artsnb**'s programs are awarded through juries of professional artists. During the past year, a total of 78 jurors from across the province took part in 17 juries at our board offices and across the province, as well as by teleconference. The creation program and the Lieutenant-Governor's Awards continue to be juried in a by-discipline peer review format while **artsnb**'s other programs function with multidisciplinary juries. The board would like to thank all the jurors for their dedication to the peer review system.

The Programs and Juries Committee has continued to work with the programs officers to streamline the funding programs and to oversee the jury process. In the past year, partnerships with the Joint Economic Development Initiative (JEDI) and the Provincial Aboriginal Education Committee (PAEC) have been in development. We hope to secure a partnership with JEDI to establish two part-time Aboriginal Outreach Officer positions in the next fiscal year to improve access to existing programs as we work to establish stable First Nations and Aboriginal arts programs. The Programs and Juries Committee and **artsnb**'s Program Officers continue to work together to make our programs as accessible and functional to meeting the needs of our clients as possible.

Stakeholder Relations

The Chairperson and Executive Director participated, in conjunction with the AAAPNB and ArtsLink, in the second annual Arts Day at the Legislature — an effort to raise

awareness among the Conservative and Liberal caucuses, the NDP, and the Green Party on the importance of recognition of the profession of artist, strategic investment in arts and culture and its economic benefits, and ensuring that New Brunswick delivers an inspiring and efficient cultural policy. See the full pamphlet online at: <http://artsnb.ca/site/en/files/2012/05/artsday2012-web.pdf>.

The Executive Director sat on the CPAF Steering Committee and attended and organized several other meetings, including two tripartite meetings (with Federal, Provincial, and Municipal art funding stakeholders). Discipline-specific meetings were held for Contemporary Visual Arts stakeholders to address weak provincial participation rates in national funding programs and low representation of contemporary art from New Brunswick in national art collections.

artsnb also participated in the Culture Days committee, the Cultural Policy Renewal roundtable and editorial process, and the Cultural Human Resources Development roundtable. We signed an MOU with the four Atlantic provincial arts boards to form the Atlantic Public Arts Funders (APAF) to work collaboratively on regional issues. First initiatives include working towards an APAF Creative Residency and a first ever Atlantic Symposium for Aboriginal Art, slated for summer 2014.

Circle of Elders

In September 2012, a presentation was made by **artsnb** and the Circle of Elders to the Premier for stable Aboriginal arts programming. The package was devised as a result of the nation-wide scan of Aboriginal programming, conducted by the Circle the previous year. Sustained resources, culturally relevant evaluation, and valorization of the work of Aboriginal artists are essential to developing capacity, encouraging artistic mentorships, facilitating crucial transfer of knowledge from professionals to amateurs, and fostering internships for arts administrators and budding curators. The Premier expressed interest in the proposed programming but

suggested that **artsnb** develop some community partnerships. Partnerships have been in development with the Joint Economic Development Initiative (JEDI) and the Provincial Aboriginal Education Committee (PAEC).

The **artsnb** Circle of Elders (Shirley Bear, Imelda Perley, Gilbert Sewell, and Mildred Milliers) convened on Grand Manan in October 2012 with a delegation from Maine to discuss the possibility of an international Aboriginal Youth and Artist exchange. In the end, Maine did not feel it had the capacity at present to reciprocate properly, so this initiative has been set aside for the time being.

artsnb would like to thank the Circle of Elders for their continued dedication and hard work.

Youth Commission

At the February 2009 board meeting, the **artsnb** put in place a Youth Commission. The main mandate of this commission was to advise the board on the needs and preoccupations of new professional artists as well as new trends in the arts. **artsnb** would like to thank Alicia Potter, Jared Betts, Joey Roy, Erica Sullivan, Raymond Sewell, Saa Gbongbor, Sébastien Belzile, Karine Gallant, Gabriel Robichaud, Jake Powning, Maryse Arseneault, Anika Lirette, and Alison Gayton for their participation in the Youth Commission.

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

The fourth year of the Lieutenant-Governor's Awards for High Achievement in the Arts was a great success. Three \$20,000 prizes were awarded to M.T. Dohaney of Fredericton for English Language Literary Arts, David Umholtz of Deer Island for Visual Arts, and Édith Butler of Paquetville for Performing Arts. These awards honour professional artists who have achieved a high level of excellence in their professional artistic discipline in New Brunswick. **artsnb** would like to thank the Honorable

Graydon Nicholas and his hard-working staff for helping make this a memorable event.

Communications

Nathalie Rayne and the Communications Committee have been working hard to ensure that news of the **artsnb**'s program offerings, initiatives, partnerships, and awards reach the greatest number of New Brunswickers as possible. Our goal is to raise the profile of our province's artists, as well as our organization and the work we do for New Brunswick. The *I am art/L'art c'est moi* social media campaign rolled out with a series of short promotional film clips showcasing our artists and artistic disciplines. The clips were released at various events throughout the province. We have also increased **artsnb**'s visibility on Facebook, Twitter, Google Plus, LinkedIn, SoundCloud, and YouTube. **artsnb** staff also took part in a workshop delivered by Jeff Roach of Sociallogical to ensure that the whole team is engaged in community building online. Every six months, the website's images are refreshed. Work has also begun on the digital transition for applications on the website — in the coming year, our clients will be able to apply online to all of our programs and upload support materials directly.

Operations

The staff of **artsnb** performed wonderfully in FY 2012-2013. Program Officers attended the CPAF discipline-specific meeting on Music in Toronto, and all staff who deal directly with clientele attended a CPAF meeting on Equity in Halifax.

A fire in a neighbouring building on the Thanksgiving weekend resulted in a temporary move from the offices on Carleton Street to temporary quarters in the King's Place office tower while we hunted for a new permanent location. We recovered most of the loss due to the fire in 2013. The balance will be recovered in 2014. The staff is to be commended for keeping **artsnb**'s programs running smoothly despite an unexpected move.

With considerable effort, **artsnb** staff produced the annual report, organized the Lieutenant-Governor's Awards for High Achievement in the Arts, and have been very active in their everyday activities, providing constant support to the Executive Director as well as to the Board. The efforts and devotion of Vanessa Moeller, Robert Bryar, and Nathalie Rayne are truly appreciated.



Alexandra Keely MacLean, CRAFT

ARTS SCHOLARSHIPS

Alexandra’s foundational art education was attained locally: a Bachelor of Applied Arts through a program offered by partnering institutions the New Brunswick College of Craft and Design (NBCCD) and the University of New Brunswick (UNB). The two-pronged program allowed her to focus on building key skills in fibre arts while deepening her interest in subject areas at UNB, such as enhancing her writing skills: “It’s so important to have a writing background. You will have to work on your artist statement and write your CV. It also helped me develop the direction of my art; by taking environmental studies courses, which are completely different from the arts but helped me develop what I am interested in.” She followed her Bachelors with a Graduate Studies diploma from NBCCD. “My ability to pursue the schooling I’ve gotten so far is based on the **artsnb** scholarships I received. Without them, I would have had a massive student loan. It takes a lot of stress off.”

In 2012, Alexandra was unable to attend graduate studies at Concordia University in Montreal — the school of her dreams. A year later, after shoring up a savings base, she is on the waiting list for Concordia’s Masters in Fine Art (MFA) and raring to go: “I would like my work to take on more of a gallery direction; more statement pieces, more meaningful and powerful.” Concordia is great for that focus — they have wonderful facilities. Alexandra’s personal long-term academic and professional goals are focused on creating a self-driven, studio-centered environment, where making gallery shows and personal development art are key. “The major reason I want to get my MFA is because it will help me hone my skills, and I would like to be able to teach art. Pursuing the arts is all I’ve ever wanted to do, and so it’s been a great opportunity for me. It is my dream.”



Photographer: Tonya Myers

“Pursuing the arts is all I’ve ever wanted to do, and so it’s been a great opportunity for me. It is my dream.”



Photographer: Beaver Smith

“I got a chance to understand the way the Royal Winnipeg Ballet works and the way the rehearsal process happens there, how quick it is.”

Georgia Rondos, DANCE

CAREER DEVELOPMENT
Royal Winnipeg Ballet

Georgia is the first New Brunswick choreographer to be invited by the Royal Winnipeg Ballet (RWB) to be artist-in-residence and work on choreography with the Aspirant Program. “I went as a guest choreographer to work with their dancers. It was interesting to see how busy the rehearsal process and their daily schedule really is. I was given a small block of time each day to work with the dancers, and then they were off to another rehearsal with another choreographer.”

The piece she chose to work on with the four dancers she had is called *Gnossiennes*. The work takes inspiration from Eric Satie’s music by the same title and Minoan Greece. The choreography tries to capture the smooth, naturalistic, dynamic, and strong form found in the frescoes of the period. *Gnossiennes* premiered in Saint John in 2009 with both professional and pre-professional dancers; this residency has given Georgia the opportunity to deepen the work. “At home, it is difficult to take my choreography to the next level; I don’t often have professional dancers at hand to work with on an ongoing basis.” This Residency has also given Georgia the chance to see the work choreographers in Winnipeg are creating and a chance for them to see the work of a New Brunswick choreographer. “I was especially thrilled when dance legend Anna Maria Holmes said to me after the show, ‘I really like your work.’”

Rondos stresses the importance of public funding for choreographers who create and tour work: “It is very difficult to bring my work outside the province; you can’t put dancers in a suitcase; I would like to see more funding for that. If New Brunswick is to eventually be put on the map for contemporary dance, or dance in general, and to be known across the country and beyond, choreographers need support and funding.”

Facing Page >

Photographer: Bruce Monk

Dancers: Victoria Clerico, Jaimi Deleau,
Dae Hee Lee, Lydia Redpath





David Umholtz
Archipelago,
acrylic on canvas, 75 x 84 cm

Strategic Plan 2013-2018

Vision

artsnb strives for a New Brunswick in which excellence and innovation in the arts are fostered and artistic expression is cherished by its citizens.

Mission

artsnb is an arm's-length provincial crown agency with a mandate to facilitate and promote the creation, enjoyment, and understanding of the arts, to advise the government on arts policy, to unify and speak for the arts community, and to administer funding programs for professional artists.

Values

artsnb is committed to the following values:

Engagement

Maintaining partnerships and open exchange with various stakeholders, including all levels of government, the arts community, and the general public.

Relevance

Providing relevant programs and services of high quality and consistent standards, while ensuring that Board decision-making processes are based on the democratic principles of peer review, fair representation, and consensus.

Transparency

Ensuring that the public is provided with accurate and thorough information regarding the Board's processes, funding programs, and operations.

Innovation

Recognizing and supporting groundbreaking arts practice by remaining responsive to ongoing developments in the arts.

Equity

Promoting fair conditions for professional artists from emerging or minority cultural groups, the disabled, and other such groups to build capacity in **artsnb** programming. While all people have the right to be treated equally, not all experience equal access to resources, opportunities, or benefits. Achieving equality does not necessarily mean treating individuals or groups in the same way, but may require the use of specific measures to ensure equity.

Strategic Directions

Through its policies and programs, **artsnb** strives to foster artistic excellence in New Brunswick. To this end, the Board must balance an increasing demand for funding and services against its allotted funding. The following goals have been identified:

Goal A: Partnership and Resources

artsnb secures more funding and greater financial security for the arts and artists in New Brunswick and ensures that the funds currently available are deployed strategically.

Goal B: Capacity Building

artsnb enables artists to realize their potential by offering grants, increasing opportunities for professional development, supporting exchange, and fostering vibrant arts practice in New Brunswick.

Goal C: Relevant Programming

artsnb's programs respond and adapt over time to meet the needs of artists. **artsnb's** effectiveness relies on delivery of relevant, efficient, and strategic-

ally supportive programs for its artist clientele. An examination of national and international trends, developments, and challenges ensures that New Brunswick artists are supported at home and abroad.

Goal D: Engagement

artsnb fosters public engagement in the arts. While staying true to its ongoing focus on professional arts practice, it articulates publicly the contribution that art and artists make to everyday life and how its mandate relates to enhancing quality of life in New Brunswick. **artsnb** develops a public strategy. It clarifies how **artsnb**'s work in the professional arts sector benefits all New Brunswickers.

Goal E: Equity

artsnb commits to searching out and identifying groups within the arts community whose needs differ, in order to develop programming and messaging that encourage engagement with **artsnb**. All people have the right to be treated equally, not all experience equal access to resources, opportunities, or benefits. Achieving equality does not necessarily mean treating individuals or groups in the same way but may require the use of specific measures to ensure fairness (Aboriginal artists, Black Loyalists artists, newly emerging or existing minority groups, the deaf and disabled, LGBTQ, etc.).

Action Plan

To achieve the goals outlined, **artsnb** will undertake the following actions and strategies for the FY 2013-2014:

Goal A: Partnership and Resources

- Hire two Aboriginal outreach officers.
- Explore Atlantic Public Art Funders (APAF) initiatives.
- Work towards an APAF Atlantic Symposium for Aboriginal Art.
- Establish an APAF Creative Residency program to strengthen exchange in arts practice and regional ties between artists in all four Atlantic Canadian provinces.

Goal B: Capacity Building

- Add a professional development component to Career Development where artists can apply to document their work and create promotional platforms such as websites.
- Continue to push for Status of the Artist legislation.
- Pursue equity funding.
- Pursue funding for stable Aboriginal programming.

Goal C: Relevant Programming

- Continue discipline-specific stakeholder meetings to ensure that **artsnb**'s programs address the needs of practitioners in each discipline.
- Create online application forms to facilitate the application process for artists applying to **artsnb** programs.
- Work towards establishing stable Aboriginal outreach and programming.
- Provide equity outreach initiatives and workshops.
- Participate in Cultural Human Resources roundtables for New Brunswick.

Goal D: Engagement

- Continue Tripartite meetings.
- Conduct discipline-specific stakeholder meetings.
- Help draft the New Brunswick Cultural Policy.
- Continue work with the Youth Commission, Circle of Elders, multicultural societies, settlement services, and organizations representing other groups not presently engaged with **artsnb**.
- Continue to elevate public awareness through social media platforms and strategic PR initiatives.
- Conduct surveys and workshops with professional artists throughout New Brunswick.
- Continue to collaborate with ArtsLink and AAAPNB on Arts Day at Legislature each fall.
- Collaborate with professional arts organizations, stakeholder groups, private arts funders, and the Department of Tourism, Heritage and Culture.

Goal E: Equity

- Initiate Aboriginal program and capacity building development.
- Provide outreach workshops to Aboriginals/First Nations communities, multicultural groups, LGBTQ, and the deaf and disabled.
- Study best practices in equity programming elsewhere in the country.

Christian Michaud, VISUAL ARTS

CREATION — Category B

Les jardins de Cythère

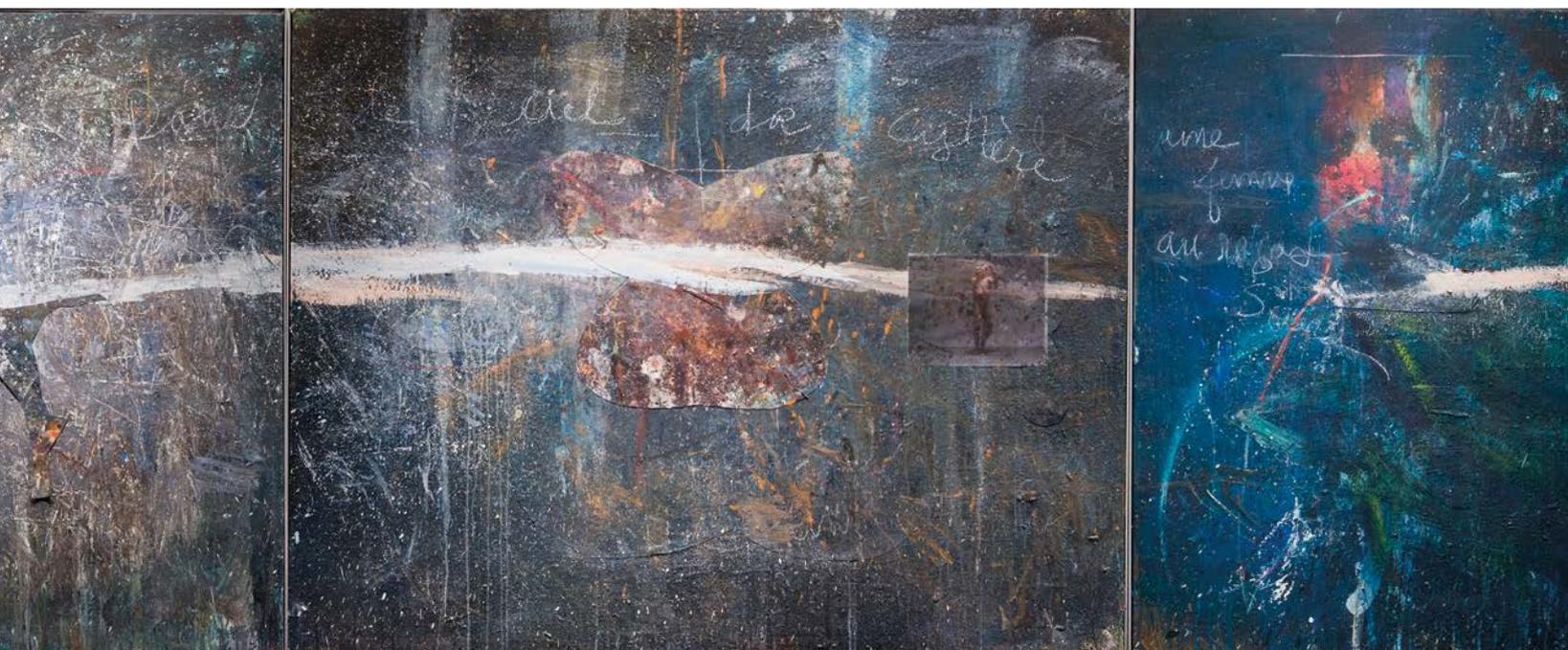
When Christian Michaud completed his Master's degree in painting in 1980 in Montreal, little space was being given to painters by Montreal galleries. "Artists using new technologies for installation art and object use were what could be observed in the vast majority of artists' galleries and centres. I thought I'd leave the paint aside to explore these new technologies." When he arrived in New Brunswick in 2002, this was the path he had continued: installation and the practice of using the recycled object. Beginning in 2005, the artist made a return to painting. The work of the pictorial surface echoed the plastic visual qualities observed in his found objects work, with proportions which belong to a more physical occupation of the exhibition hall.

This project, *Les jardins de Cythère*, is a culmination of his work since his arrival in New Brunswick. The choice of title is based on the potential of this literary sentence in terms of the plasticity of the image: shapes, textures, traces, patterns, colours. He considers that these are elements of expression quite suitable to feed his present research framework: "My responsibility is to put my research, once completed, in a public space to share."

Over the next year, Christian Michaud would like to develop more sustained collaborations with artists working in the field of new technologies. "My next grant applications will be in the form of artist residences — to seek out training and integrate it with my painting practice."



"My responsibility is to put my research, once completed, in a public space to share."



< Facing Page (Top)
Les jardins de Cythère,
acrylic on canvas, 12.7 x 33 cm

< Facing Page (Bottom)
Embargement pour Cythère,
triptic, acrylic on canvas, 111 x 112 cm

Photographer: Mathieu Léger



Jennifer Bélanger, VISUAL ARTS

CAREER DEVELOPMENT — Artist in Residence

Faire avec

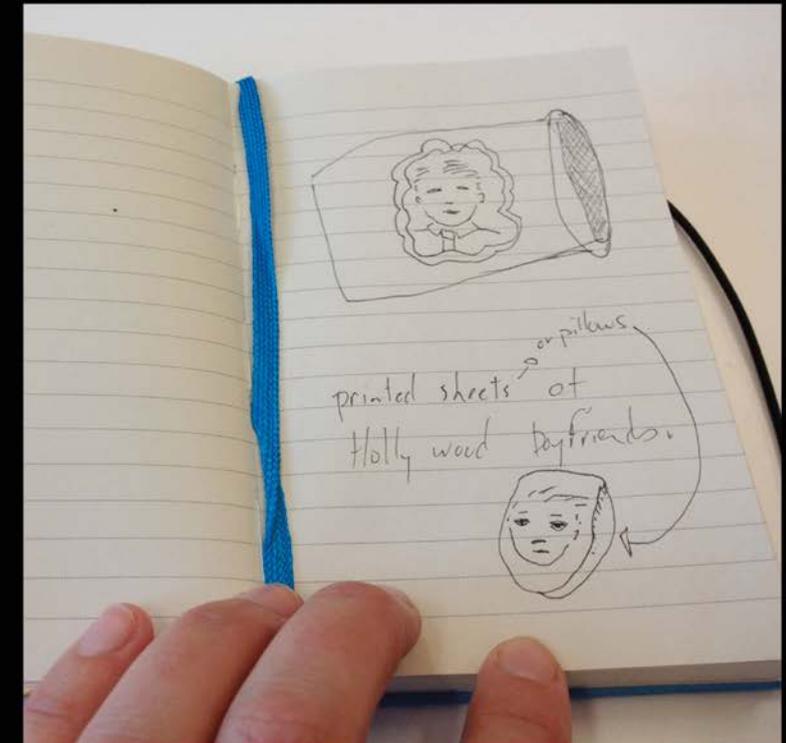
Jennifer Bélanger finds it difficult to have a sustained artistic practice but would like to invest more time in the studio. "The more time goes by, the more I work only in print; I wish I could focus on that and get better on a technical level. I work in an artist-run centre and I am a lecturer at the university... so the chances to leave and to focus solely on a project are increasingly important."

This summer, she went to the Magdalen Islands for the residency *Faire Avec*. Her project for this residency was a procedure using objects found in local thrift stores. She chose objects, transformed, and then reinserted them into the store.

She is interested in this kind of intervention because it calls into question the value of the object and that of the art object, which is always very subjective. It is certain that it is more difficult to judge the level of commitment to the project. "For me, I'm not there when the public is looking at the object. I place it and it is discovered. This is not the same as having works in a gallery, where I can be present, we can count the people who are attending, you can hear the comments, the results are less tangible and that is ok. The story I tell myself about the path of the object is certainly more interesting than the reality." She continued, "It is not important to me that people know that this is art; I think sometimes people will feel alienated from the object if they know it is an art object or project."

Facing Page >
Documentation of project
Offrande for the festival *Faire Avec*.

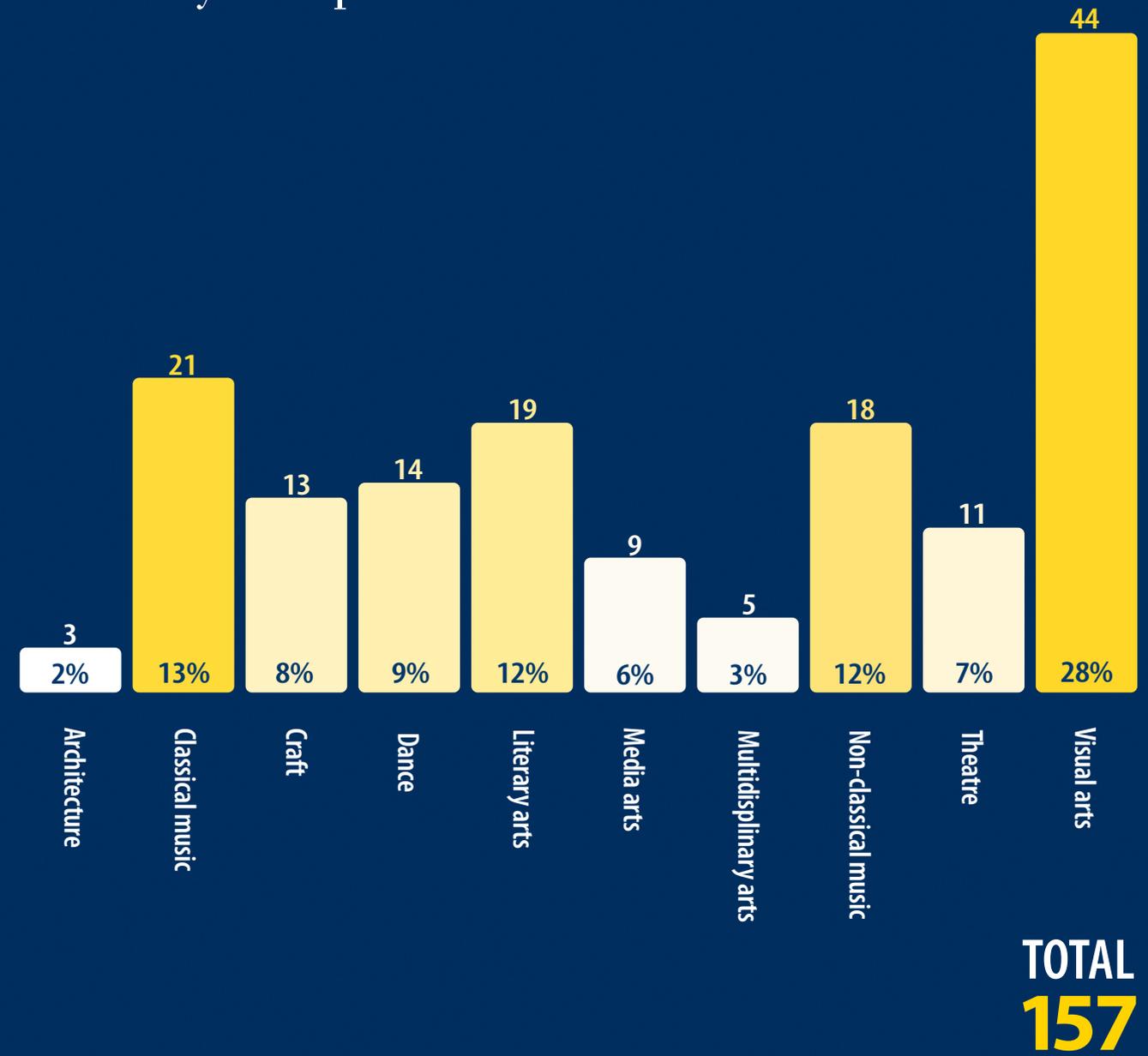
Documentation du projet
Offrande dans le cadre du festival *Faire Avec*





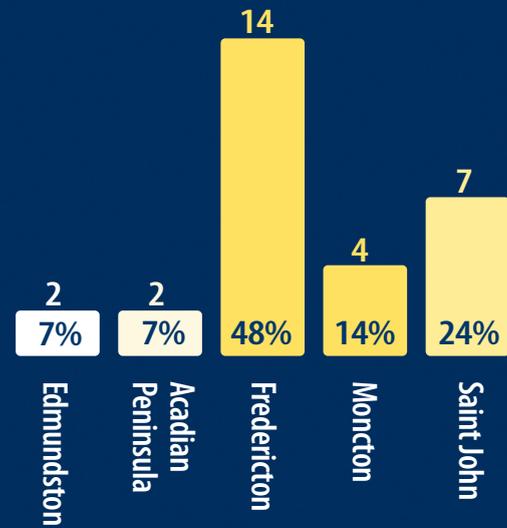
David Umholtz
Navigation Lights,
 acrylic on canvas, 61 x 76 cm

Report on Performance Indicators Grants by Discipline 2012-2013*

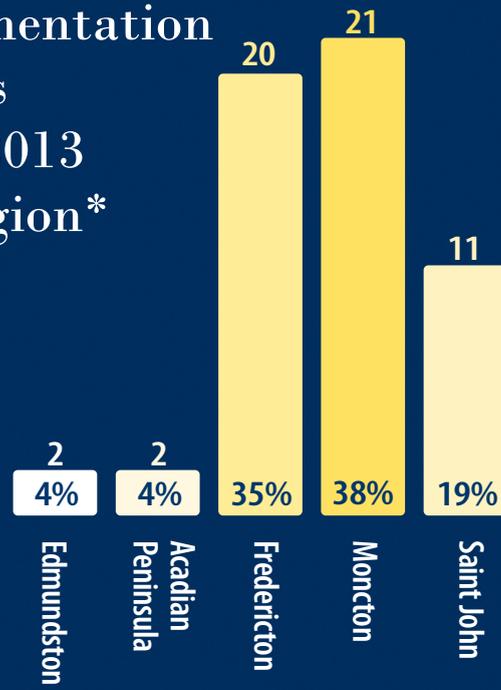


* Percentages are averaged

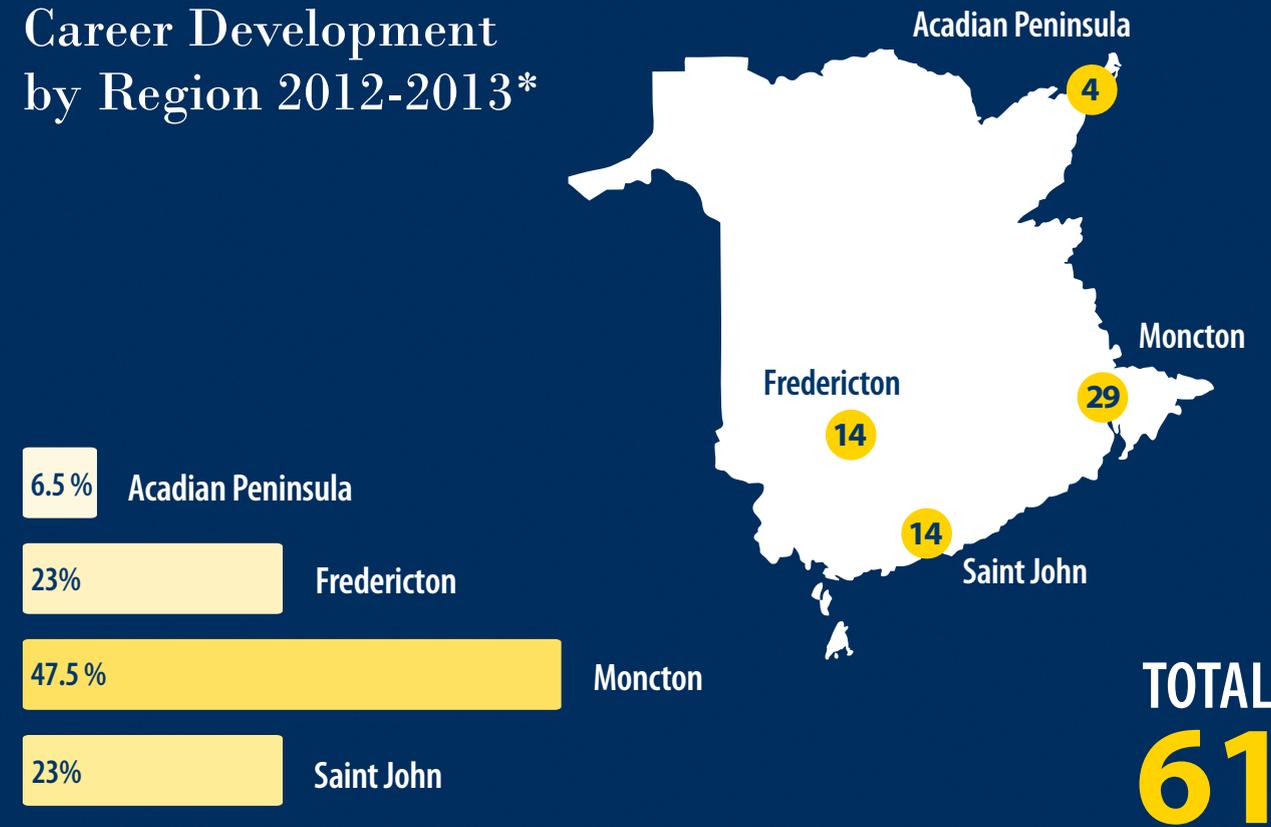
Arts Scholarships 2012-2013*



Creation and Documentation Grants 2012-2013 per region*



Career Development by Region 2012-2013*



Artist in Residence 2012-2013*



Grants per Region

Acadian Peninsula **12.5%**
 Fredericton **50%**
 Moncton **25%**
 Saint John **12.5%**

Grants to Artists

YEAR	APPLICATIONS RECEIVED	TOTAL GRANTS	TOTAL FUNDS
2012-2013	417	157	\$ 671,000
2011-2012	430	154	\$ 763,562
2010-2011	364	172	\$ 777,258
2009-2010	472	220	\$ 923,675
2008-2009	363	185	\$ 648,080
2007-2008	393	197	\$ 831,377
2006-2007	418	181	\$ 702,528
2005-2006	428	190	\$ 706,350
2004-2005	397	168	\$ 708,971
2003-2004	409	162	\$ 842,344

Dan Xu, VISUAL ARTS

CREATION — Category B

Documenting the Landscape of Saint John

Over the thousands of years of its development, Chinese ink-and-wash painting has evolved into many techniques and modes of expression. In the past twenty years, Dan Xu has focused her attention on refining the tradition of Chinese landscape painting in a new context. Her first solo show in Canada, slated for January to March 2014 at the Saint John Arts Centre, features works inspired by a new interpretation of the Canadian landscape. Xu leverages traditional techniques and a modern perspective.

The subtlety and simplicity of this classical painting technique encourages the viewer to experience North American landscapes in a new way. In addition to seeing Saint John through new eyes, these works persuade the viewer to voyage into one's own memories and experiences of the landscape. "Here in Canada, in New Brunswick, in Saint John, they have the most beautiful landscape in the world. I want to bring in some Chinese culture and display it. It is like a poem about nature. That is the philosophy, and that is what I want to show people."

When she moved to Canada from China, Dan Xu tried very hard to find a way to continue her work in traditional Chinese painting: "It is difficult to find support as a newcomer to the country. I did not give up, I kept going and I had hoped that my new country would give me help because I bring something: the Chinese culture." She hopes to take the exhibit to China in the future: "Chinese paintings not only express China, they can also express Canada. I want to show that Canada is not only big cities; it's also peaceful."



Photographer: Romy Zhang

"...in Saint John, they have the most beautiful landscape in the world. I want to bring in some Chinese culture and display it. It is like a poem about nature."

< Facing Page (Top)
Millidgeville Rivershore (2013),
49.5 cm x 27 cm, ink on Xuan Paper.
Photographer: Romy Zhang

< Facing Page (Bottom)
Backyard (2013),
ink on papier Xuan, 68 cm x 138 cm.
Photographer: Romy Zhang



Photographer: Matt Carter

“I like the idea that we are extending an opportunity to the entire community to come and try something new to them, even if it’s just improvising.”

Joel Leblanc, MUSIC

CAREER DEVELOPMENT — Artist in Residence
Charlotte Street Art Centre

Collaboration on musical projects is second nature for Joel Leblanc, who recently held an Artist in Residence position at the Charlotte Street Art Centre in Fredericton. With the assistance of Evan Shaw, he has created several inclusive compositions; pieces that are open enough for anyone to interpret regardless of technical prowess or idiomatic background.

An open call was sent out to the community to join Joel and Evan in several improvisation sessions. Over three months, the two met often to discuss ideas and prepare materials for weekly open-door rehearsals. “As far as dealing with a large-scale collaboration, we started by finding out: A) if anybody is going to show up because it’s an unusual open call; it’s not something people are accustomed to doing, and B) to get a sense of what we have for instrumentation and general openness to what we are doing.”

When it comes to public engagement, Joel is excited to engage the community through direct participation in the art he is creating. “I like the idea that we are extending an opportunity to the entire community to come and try something new to them, even if it’s just improvising. That alone — knowing that it’s available — is quite exciting for me, and I think it’s maybe one of the better ways to interact with the public at large.”

Although this type of large-scale collaborative work is something he really loves and he is always interested in working with musicians at all different levels — amateurs, professionals, and everyone in between — to see what they bring to this type of work, he also takes the time to focus on his own music. “Sometimes I need to be inwards and work on my own very specific music, but other times I feel like I need to involve myself with the large group to see what happens. It keeps you fresh.”



Facing Page >

Hards (core) with Joel Leblanc and Evan Shaw
at the Charlotte Street Arts Centre (2013)

Photographer: Matt Carter



David Umholtz
In the Kill of Staten Island,
 acrylic on panel, 61 x 76 cm

Results of Competitions 2012-2013

CREATION GRANTS - A CATEGORY
 (April 1, 2012)

\$30,000

LITERARY ARTS

Herménégilde Chiasson, Grand-Barachois | \$15,000

CRAFT

Anna Torma, Baie Verte | \$15,000

CREATION GRANTS - B CATEGORY
 (April 1, 2012)

\$97,750

CRAFT

Denise Richard, Fredericton | \$7,000

DANCE

Lesandra Dodson, Fredericton | \$7,000

LITERARY ARTS

Dyane Léger, Moncton | \$7,000

Kathy-Diane Leveille, Quispamsis | \$7,000

Sharon McCartney, Fredericton | \$6,750

NON-CLASSICAL MUSIC

Debbie Adshade, Saint John | \$7,000

Sandy E.A. MacKay, Rothesay | \$7,000

THEATRE

Paul Bossé, Moncton | \$7,000

VISUAL ARTS

Wayne Brooks, Fredericton | \$7,000

Carol Collicutt, Fredericton | \$7,000

Raymonde Fortin, Moncton | \$7,000

Vicky Lentz, Saint-Jacques | \$7,000

Dennis Reid, Dorchester | \$7,000

James Wilson, Hampton | \$7,000

CREATION GRANTS - C CATEGORY
 (April 1, 2012)

\$28,000

CRAFT

Valerie Jean, Fredericton | \$3,500

Erica Sullivan, Fredericton | \$3,500

MEDIA ARTS

Jessica Arseneau, Moncton | \$3,500

Angela O'Hara, L'Tete | \$3,500

Bronwen Mosher, New Maryland | \$3,500

MULTIDISCIPLINARY ARTS

Margaret Paul, Fredericton | \$3,500

VISUAL ARTS

Rebecca Belliveau, Moncton | \$3,500

Troy Stanley, Newburg | \$3,500

DOCUMENTATION GRANTS

(April 12, 2012)

\$14,000

THEATRE

Sarah Higgins, Fredericton | \$7,000

VISUAL ARTS

Georgette Bourgeois, Moncton | \$7,000

**THE LIEUTENANT-GOVERNOR'S
AWARD FOR HIGH ACHIEVEMENT IN
THE ARTS (July 15, 2012)**

\$60,000

ENGLISH-LANGUAGE LITERARY ARTS

M.T. Dohaney, Fredericton | \$20,000

PERFORMING ARTS

Édith Butler, Paquetville | \$20,000

VISUAL ARTS

David Umholtz, Deer Island | \$20,000

CREATION GRANTS - A CATEGORY

(October 1, 2012)

\$60,000

LITERARY ARTS

Tammy Armstrong, Fredericton | \$15,000

David Lonergan, Moncton | \$15,000

CRAFT

Judy Blake, Lincoln | \$15,000

NON-CLASSICAL MUSIC

Beverly Glenn Copeland, Oak Point |

\$15,000

CREATION GRANTS - B CATEGORY

(October 1, 2012)

\$108,500

CLASSICAL MUSIC

Richard Gibson, Moncton | \$3,200

Ludmila Knezkova-Hussey, Rothesay |

\$6,057

Michael R Miller, Fredericton | \$5,857

CRAFT

Darren Emenau, Central Greenwich | \$7,000

DANCE

Sarah Johnson Power, Saint John | \$7,000

LITERARY ARTS

Régis Brun, Moncton | \$7,000

Sarah Murphy, Bocabec | \$4,480

Brent Sherrard, Miramichi | \$7,000

MEDIA ARTS

John Claytor, Sackville | \$7,000

Elliott Hearte, Sackville | \$7,000

THEATRE

Lisa Anne Ross, Fredericton | \$5,850

NON-CLASSICAL MUSIC

François Émond, Grand-Barachois | \$6,056

VISUAL ARTS

Ann Manuel, Fredericton | \$7,000

Christian Michaud, Edmundston | \$7,000

Jean Rooney, French Lake | \$7,000

Neil Rough, Edgetts Landing | \$7,000

Xu Dan, Saint John | \$7,000

CREATION GRANTS - C CATEGORY

(October 1, 2012)

\$24,500

CRAFT

Leigh Merritt, Tay Creek | \$3,500

LITERARY ARTS

Kerry-Lee Powell, Moncton | \$3,500

Brian Tucker, Miramichi | \$3,500

NON-CLASSICAL MUSIC

Joey Haché, Moncton | \$3,500

THEATRE

Louise Poirier, Moncton | \$3,500

VISUAL ARTS

John Cushnie, Sussex | \$3,500

Marie Verhaegen-Fox, Fredericton | \$3,500

DOCUMENTATION GRANTS

(October 1, 2012)

\$14,000

MEDIA ARTS

Valerie LeBlanc, Moncton | \$7,000

VISUAL ARTS

William Forrestall, Fredericton | \$7,000

ARTS SCHOLARSHIPS

(February 1, 2013)

\$64,238.33

CLASSICAL MUSIC

Alain Gaudet, Val-d'Amour | \$2,500

Michael MacMillan, Sussex | \$2,500

Jaekwan Chong, Riverview | \$2,500

Matthieu Deveau, Fredericton | \$2,500

Justin Doucet, Beresford | \$2,500

David Cooper, Fredericton | \$2,500

CRAFT

Jade Ansley, Fredericton | \$2,500

Katie J. Nicholas, Fredericton | \$2,500

DANCE

Cara Roy, Fredericton | \$2,500

Jugun Park, Quispamsis | \$1,000

Catherine Parlee, Dieppe | \$1,000

Gabrielle Pelletier, Saint John | \$1,000

Hannah Young, Bathurst | \$1,000

Sadie MacDonald, Rothesay | \$238.33

NON-CLASSICAL MUSIC

Kathleen Gorey-McSorely, Fredericton | \$2,500

Jonathan Arseneau, Moncton | \$2,500

Kaitlin Reid, Quispamsis | \$2,500

Émilie Landry, Campbellton | \$2,500

THEATRE

Robert Lynn, Fredericton | \$2,500

Warren Macaulay, Fredericton | \$2,500

VISUAL ARTS

Alexandra Keely MacLean, New Maryland |

\$2,500

Amy Colpitts, Riverview | \$2,500

Ryan Lebel, Fredericton | \$2,500

Samuel LeBouthillier, Charters Settlement | \$2,500

Patrick Allaby, Fredericton | \$2,500

Alison Willms, Fredericton | \$2,500

Rebecca Thomas, Hampton | \$2,500

Christopher Donovan, Hampton | \$2,500

Meghan Clark, Hartland | \$2,500

ARTIST-IN-RESIDENCE

(February 1, 2013)

\$68,060

CLASSICAL MUSIC

University of New Brunswick,

Fredericton | \$9,800

University of New Brunswick, Saint John |

\$10,000

DANCE

Fredericton Arts and Learning Inc.,

Fredericton | \$10,000

LITERARY ARTS

University of New Brunswick, Faculty of Arts,

Fredericton | \$10,000

MULTIDISCIPLINARY ARTS

Struts Gallery, Inc., Sackville | \$10,000

THEATRE

Théâtre populaire d'Acadie, Caraquet |

\$10,000

Notable Acts Theatre Company, Fredericton |

\$5,000

NON-CLASSICAL MUSIC

SappyFest Inc, Sackville | \$3,260

CAREER DEVELOPMENT

ARTIST-IN-RESIDENCE COMPONENT

\$36,823.08

CLASSICAL MUSIC

Tim Blackmore, Saint John | \$2,898

Michel Cardin, Riverview | \$3,731.58

Martin Kutnowski, Fredericton | \$2,825

NON-CLASSICAL MUSIC

Joel LeBlanc, Fredericton | \$9,000

LITERARY ARTS

Daniel Dugas, Dieppe | \$3,500

Sharon McCartney, Fredericton |

\$1,018.50

DANCE

Georgia Rondos, Saint John | \$3,200

VISUAL ARTS

Jennifer Bélanger, Moncton | \$4,000

Jean-Denis Boudreau, Moncton | \$4,650

Laura Ritchie, Fredericton | \$2,000

CAREER DEVELOPMENT

ARTS-BY-INVITATION COMPONENT

\$50,628.48

ARCHITECTURE

Monica Adair, Saint John | \$1,000

Stephen Kopp, Saint John | \$1,000

John Leroux, Fredericton | \$2,000

CLASSICAL MUSIC

Tim Blackmore, Saint John | \$1,000

Michel Cardin, Riverview | \$1,000

Laurissa Chitty, Saint John | \$1,000

Carl Philippe Gionet, Caraquet | \$1,500

Ludmila Knezkova-Hussey, Rothesay | \$2,000

Roger Lord, Moncton | \$2,000

CRAFT

Beth Biggs, Fredericton | \$1,550

Kristen Bishop, Fredericton | \$1,000

Maja Padrov, Gagetown | \$1,552.18

Juliette Scheffers, Harvey | \$1,650

DANCE

Georgia Rondos, Rothesay | \$2,000

LITERARY ARTS

Joe Blades, Fredericton | \$413

Gracia Couturier, Moncton | \$1,000

Beth Powning, Markhamville | \$2,000

MEDIA ARTS

Julien Cadieux, Shediac | \$2,000

Elliott Hearte, Sackville | \$2,000

Tara Wells, Sackville | \$900

MULTIDISCIPLINARY ARTS

W.L. Altman, Sackville | \$1,100

Valerie LeBlanc, Dieppe | \$683.53

NON-CLASSICAL MUSIC

Julie Aubé, Moncton | \$2,000

John Boulay, North Tetagouche | \$2,000

Serge Brideau, Moncton | \$500

Elizabeth Hayward, Saint John | \$515.31

Kevin McIntyre, Moncton | \$1,200.12

Jessica Rhaye Grimmer, Saint John | \$2,000

THEATRE

Gabriel Robichaud, Dieppe | \$2,000

Lisa Anne Ross, Fredericton | \$793.07

VISUAL ARTS

Jared Betts, Moncton | \$2,000

Amanda Dawn Christie, Moncton | \$886

Tamara Henderson, Sackville | \$2,000

Mark Igloliorte, Sackville | \$909.31

Robert Morouney, Sackville | \$644.29

Robert A. Van de Peer, St. Andrews | \$2,000

Janice Wright Cheney, Fredericton | \$831.67

CAREER DEVELOPMENT

PROFESSIONAL DEVELOPMENT

COMPONENT (Full-Time Studies)

\$9,500

CLASSICAL MUSIC

Terri Croft, Riverview | \$2,000

VISUAL ARTS

Maryse Arsenault, Moncton | \$2,500

Robert MacInnis, Riverview | \$2,500

MULTIDISCIPLINARY ARTS

Meredith Snider, Island View | \$2,500

CAREER DEVELOPMENT

PART-TIME & SHORT-TERM STUDIES

\$10,000

DANCE

Nawal Doucette, Saint John | \$1,000

Julie Duguay, Bathurst | \$1,000

Sarah Johnson-Power, Saint John | \$1,000

LITERARY ARTS

Kerry-Lee Powell, Moncton | \$1,000

THEATRE

Gabriel Robichaud, Dieppe | \$1,000

VISUAL ARTS

Carole Bherer, Bathurst | \$1,000

Jean-Denis Boudreau, Moncton | \$1,000

William Forrestall, Fredericton | \$1,000

Raymonde Fortin, Moncton | \$1,000

Mathieu Léger, Moncton | \$1,000

The Creative Residencies with Manitoba, Maine, and Québec are part of the 2011-2012 fiscal year but were juried too late to be included in last year's annual report. Results are noted below.

NEW BRUNSWICK-MANITOBA

CREATIVE RESIDENCY

VISUAL ARTS

Mathieu Léger, Moncton | \$10,000

NEW BRUNSWICK-MAINE

CREATIVE RESIDENCY

VISUAL ARTS

Mathieu Léger, Moncton | \$10,000

NEW BRUNSWICK-

CREATIVE QUÉBEC RESIDENCY

VISUAL ARTS

Christiana Myers, Sussex Corner | \$10,000

2012-2013 JURORS

Jacques Arsenault

Kashena Bartlett

Nancy Bauer

Paul Bossé

Paul Edouard Bourque

Marshall Button

Chantal Cadieux

Diana Carle

Paul Casky

Daniel Castonguay

Greg Charlton

Lee Horus Clark

Gregory Cook

Michel Deschênes

Igor Dobrovolskiy

Lesandra Dodson

Daniel Dugas

Raymonde Fortin

Raymond Fraser

Melvin Gallant

Dianne Garrett

Pierre Gérin

Chris Giles

Emma Haché

Hélène Harbec

Kevin Herring

Bonny Hill

Suzanne Hill

Katharine Hooper

Laurence Hutchman

Mark Igloliorte

Ron Irving

Sarah Johnson Power

Wendy Johnston

Gretchen Kelbaugh

Paula Keppie

Yvonne Kershaw

Stu Kestenbaum

Adriana Kuiper

Martin Kutnowski

Chris LeBlanc

Claude LeBouthillier

Mario LeBreton

Ross Leckie

Sylvie Legault

Vicky Lentz

Anika Lirette

Diane Losier

Stephen May

Sharon McCartney

Robert Moore

Jean-Pierre Morin

Natalie Morin

Maja Padrov

Freeman Patterson

Graeme Patterson

Bernadine Perley

Beth Powning

Monique M. Richard

Lucille Robichaud

Rocky Sappier

Craig Schneider

Owen S. Steel

Lynne Surette

Jessica Tomlinson

Brigid Toole-Grant

David Umholtz

Tam-Ca Vo-Van

Melinda Ward

James Wilson

Janice Wright Cheney

Andrei Zaharia

Elliott Hearte, MEDIA ARTS

CREATION — Category B
In Secret Kept, In Silence Sealed

Elliott Hearte, a New Media artist based in Sackville, New Brunswick, offers up *In Silence Kept, In Silence Sealed*, a one-hour VJ performance and interactive installation in collaboration with New Media artist Tara K. Wells. A performance is recorded live and becomes an installation when inserted into a program that manipulates the audio and video via a proximity sensor. Multilayered soundscapes explore numerous angles and opinions on their subject. Personal accounts, statistics, news clips, and wild sound generate a fractured narrative; a story with many voices. In *In Secret Kept, In Silence Sealed*, Hearte delves into the darker, silent side of queer culture. She builds on previous work, addressing body image, gender expression, and systems of exclusion within the queer community. “The point of this work is to reveal things that are going on that people don’t want to talk about. It’s important to pull back the curtain on the other side of the queer community.”

Over the past few years, Hearte has been building to this first large-scale installation work: “I would say all of my work is a build upon past work; I think that this type of mixing different areas of new media—but also old media as in video or film—I see that continuing in my practice, probably forever.” Part of her goal is to make the work accessible to different audiences within New Brunswick, not just in larger urban centres: “I’m not sure that all audiences will receive it in a positive way, but I hope they will at least be intrigued. If they are not happy with it, I hope they have to at least think about it.”



“The point is to reveal things that are going on that people don’t want to talk about. It’s important to pull back the curtain on the other side of the queer community.”





Photographer: Nikki Sheppy

“Being in this cultural centre helps you to understand your work as an artist in a much broader context.”

Kerry-Lee Powell, LITERATURE

CAREER DEVELOPMENT — Part-time and Short-Term Studies
Banff Residency

While at the Banff Centre, Kerry-Lee Powell is working on a poetry manuscript due for publication by Biblioasis Press in 2014. The collection is a highly personal project that has been in the works for a few years. “I’m writing about my father, who was in the Second World War. He suffered from post-traumatic stress disorder and eventually committed suicide, so it has taken me a long time to get to the stage that I have been willing to write about it. It’s an important book in a lot of ways to me, and hopefully will be to others. Trauma is a subject that touches us all.”

Since this is one of her first residencies, Powell is happy to have been given the opportunity to take time out to write and also to meet with other accomplished poets who work as editors, offering guidance and direction. She is beginning to understand writing as a collaborative process: “I write alone. In talking with other writers, you really get the sense that when a book is finally published, it’s the product of an enormous amount of work by a group of people. You are not alone as creator of the work — the editors, the people who are willing to read the work and sponsor it — contribute to a hugely collaborative effort in the end.”

The Banff Centre provides artists with the support they need to create, develop solutions, and make the impossible possible. “Meeting with other people on residencies is so rewarding. Everyone looks at their work in a new light, just strictly from being in this environment. It gives you a chance to concentrate. Being in this cultural centre helps you to understand your work as an artist in a much broader context.”





David Umholtz
Hardwood Island,
 acrylic on panel, 61 x 76 cm

INDEPENDENT AUDITOR'S REPORT

TO THE NEW BRUNSWICK ARTS BOARD

I have audited the accompanying financial statements of **New Brunswick Arts Board**, which comprise the Statement of Financial Position as at March 31, 2013, and the Statement of Operations and Changes in Net Assets and Statement of Cash Flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

MANAGEMENT'S RESPONSIBILITY FOR THE FINANCIAL STATEMENTS

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian Accounting Standards for Not-for-Profit Organizations, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

AUDITOR'S RESPONSIBILITY

My responsibility is to express an opinion on these financial statements based on my audit. I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant

to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

OPINION

In my opinion, these financial statements present fairly, in all material respects, the financial position of the Board as at March 31, 2013, and its financial performance and its cash flows for the year then ended in accordance with Canadian Accounting Standards for Not-for-Profit Organizations.

W. JEFF STANDRING
 Chartered Accountant
 June 19, 2013

**STATEMENT OF FINANCIAL POSITION
MARCH 31, 2013**

ASSETS	2013	2012
Current assets		
Cash and temporary investments	\$ 403,047	\$ 446,641
Receivables	31,265	22,979
Prepaid expenses	<u>0</u>	<u>2,841</u>
	434,312	472,461
Capital assets (Note 2)	<u>0</u>	<u>3,739</u>
	<u>\$ 434,312</u>	<u>\$ 476,200</u>
LIABILITIES		
Current liabilities		
Trade payables and accrued liabilities	\$ 23,669	14,640
Employee deductions	697	2,140
Grants and scholarships payable	309,714	323,580
Deferred revenue	<u>0</u>	<u>22,000</u>
	334,080	362,360
NET ASSETS		
Unrestricted net assets	<u>100,232</u>	<u>113,840</u>
	<u>\$ 434,312</u>	<u>\$ 476,200</u>
Commitments (Note 4)		

**NEW BRUNSWICK ARTS BOARD
STATEMENT OF OPERATIONS
AND CHANGES IN NET ASSETS
YEAR ENDED MARCH 31, 2013**

	2013	2012
Revenue		
Annual allocation	\$ 700,000	\$ 700,000
Special initiatives	4,500	5,107
Tourism, Heritage and Culture	480,325	480,325
Book policy	45,000	45,000
Other grants and contributions	22,739	69,200
Grants recovered	1,110	7,062
Interest earned	<u>6,440</u>	<u>5,678</u>
	<u>1,260,114</u>	<u>1,312,372</u>
Expenditures		
Administration (Note 6)	160,483	138,682
Chairperson (Note 7)	5,558	3,031
Board and committee (Note 8)	30,106	25,025
Lieutenant-Governor's Awards gala	12,520	13,951
Grants and scholarships	671,000	763,562
Services (Note 9)	42,879	39,428
Other	3,278	3,152
Salaries and benefits	326,872	322,423
Special initiatives	<u>21,026</u>	<u>4,946</u>
	<u>1,273,722</u>	<u>1,314,200</u>
Excess of Revenue (Expenditures)	(13,608)	(1,828)
Net assets, beginning of year	<u>113,840</u>	<u>115,668</u>
	<u>\$ 100,232</u>	<u>\$ 113,840</u>

**NEW BRUNSWICK ARTS BOARD
STATEMENT OF CASH FLOWS
YEAR ENDED MARCH 31, 2013**

	2013	2012
Cash provided by (used in)		
Operations		
Excess of revenue (expenditures)	\$ (13,608)	\$ (1,828)
Change in non-cash working capital balances:		
Decrease (increase) in receivables	(8,286)	(1,537)
Decrease (increase) in prepaid expenses	2,841	(1,001)
Increase (decrease) in payables	7,586	(3,475)
Increase (decrease) in grants and scholarships payable	(13,866)	30,245
Increase (decrease) in deferred revenue	(22,000)	(69,200)
Decrease in capital assets	<u>3,739</u>	<u>0</u>
Increase (decrease) in cash	(43,594)	(46,796)
Cash and temporary investments beginning of year	<u>446,641</u>	<u>493,437</u>
Cash and temporary investments end of year	<u>\$ 403,047</u>	<u>\$ 446,641</u>

**NEW BRUNSWICK ARTS BOARD
NOTES TO FINANCIAL STATEMENTS
MARCH 31, 2013**
1. Nature of Operations

The **New Brunswick Arts Board** was a branch of the New Brunswick government until January 2000. At this time, the Board became an arm's-length agency. The purpose of the Board is to provide grants and scholarships to qualifying individuals and organizations to enable them to perform various art functions. It is exempt from corporate taxes under paragraph 149(1)(1) of the Income Tax Act.

2. Summary of Significant Accounting Policies

The financial statements were prepared in accordance with Canadian accounting standards for not-for-profit organizations in Part III of the CICA Handbook and include the following significant accounting policies:

Capital assets

Capital assets are recorded as expenses in the year they are acquired.

Revenue recognition and expenditures

The Board follows the deferral method of accounting for contributions. Restricted contributions are recognized as revenue in the year in which the related expenditures are incurred. Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

Unrestricted investment income is recognized as revenue when earned.

Expenditures are recorded using the accrual basis of accounting.

Use of estimates

Under Canadian Generally Accepted Accounting Principles management is required to make estimates and assumptions

to prepare financial statements. These estimates are based on management's best knowledge of current events and actions that the Board may undertake in the future. These estimates and assumptions may affect the amount of assets and liabilities presented as at the reporting date and the reported amount of revenue and expenses during the fiscal period. Actual results may be different from the estimates and assumptions used.

Cash and temporary investments

Included in cash and temporary investments is cash on hand, balances with banks, and short-term investments in cashable Canadian money market funds.

3. Impact of the Change in the Basis of Accounting

The Board has elected to apply the Canadian accounting standards for not-for-profit organizations of Part III of the CICA Handbook. The financial statements for the year ended March 31, 2013, the first financial statement for which the organization has applied these standards, were prepared in accordance with the provisions set out in FIRST-TIME ADOPTION FOR NOT-FOR-PROFIT ORGANIZATIONS, Section 1501, for first-time adopters of this basis of accounting.

The impact of adopting these standards had no effect on net assets at the date of transition, i.e. April 1, 2011. Consequently the statement of financial position at April 1, 2011 remains unchanged (refer March 31, 2011) as follows:

ASSETS

Cash and temporary investments	\$ 493,437
Receivables	21,442
Prepaid expenses	1,840
Capital assets	<u>3,739</u>
	\$ <u>520,458</u>

LIABILITIES

Trade payables	\$ 18,630
Employee deductions	1,625
Grants and scholarships	293,335
Deferred revenue	<u>91,200</u>
	404,790

NET ASSETS

	<u>115,668</u>
	\$ <u>520,458</u>

4. Commitments

The Board leases premises located at 649 Queen Street, Fredericton. The lease, which is being accounted for as an operating lease, has future minimum payments over the next five years approximately as follows:

Fiscal year ending:

2014	\$36,000
2015	36,000
2016	38,000
2017	38,000
2018	40,000

The Board has a rented photocopier with a minimum annual rental of \$2,900.

5. Financial Instruments

The Board's financial instruments consist of cash, temporary investments, receivables, trade, and grants payable.

The Board initially measures its financial assets and financial liabilities at fair value. The fair value of these financial instruments approximates carrying value due to their liquidity and short-term maturities. It subsequently measures all its financial assets and financial liabilities at amortized cost.

The financial assets subsequently measured at amortized cost include cash, temporary investments, and receivables. The financial liabilities measured at amortized cost include trade and grants payable.

It is management's opinion that the Board is not exposed to significant interest or credit risk arising from these financial instruments because of their liquidity and HST receivable.

6. Administrative Expenses

	2013	2012
Communications	\$ 39,866	\$ 21,812
General expenses	82,114	84,797
Interest and bank charges	1,128	378
Professional fees	14,000	12,875
Translation and interpretation	1,722	292
Travel	<u>21,653</u>	<u>18,528</u>
	\$ <u>160,483</u>	\$ <u>138,682</u>

7. Chairperson Expenses

	2013	2012
Honorarium	\$ 1,346	\$ 750
Other	317	152
Travel	<u>3,895</u>	<u>2,129</u>
	\$ <u>5,558</u>	\$ <u>3,031</u>

8. Board and Committee Expenses

	2013	2012
Honorarium	\$ 5,980	5,624
Other	1,646	2,138
Translation and interpretation	4,735	3,544
Travel	<u>17,745</u>	<u>13,719</u>
	\$ <u>30,106</u>	\$ <u>25,025</u>

9. Services

	2013	2012
Juries	\$ 37,549	35,227
Circle of Elders	5,330	0
Youth Commission	<u>0</u>	<u>4,201</u>
	\$ <u>42,879</u>	\$ <u>39,428</u>

10. Economic Dependence

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

11. Comparative Figures

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



Mark Igloliorte, VISUAL ARTS

CAREER DEVELOPMENT — Arts by Invitation

Material Traces: Time and Gesture in Contemporary Art

Mark Igloliorte's participation in the opening and the installation of *Material Traces* at the galerie Leonard & Bina Ellen in Montreal this past February-April was a welcome change from his studio in Sackville, NB. Mark worked closely with curator Amelia Jones. "It was great to see the work in person. I would not have otherwise been able to see the paintings installed side by side." The show was a fifteen-year retrospective of work by artists from around the world, foregrounding the *process and materiality* of making in diverse media. "It was amazing to have my work in an exhibition where the material quality of artwork has been brought into the forefront, where all the work dealt with an excess or lack of materiality."

This project allowed Mark to reach a high level of public engagement outside New Brunswick. The high-profile show led to an article on Mark in *Canadian Art Magazine* that coincided with the magazine's coverage of the Venice Biennale, offering national and international coverage at once. Mark acknowledges the importance of Career Development grants: "In the grand scheme of things, this was not a substantial grant. But without it, I would not have been able to make the trip. To work in New Brunswick and show in Québec gives me an opportunity to live here but have a national presence. This particular grant is important as a developing artist; it has a strategic criticality, where a small pocket of money can have a great value to the individual."



Photographer: Nat Gorry

"This particular grant is important as a developing artist; it has a strategic criticality, where a small pocket of money can have a great value to the individual."

< Facing Page
Installation photos, *Material Traces*
Galerie Leonard & Bina Ellen, Montreal,
February-April 2013



Marcel-Romain Thériault, THEATRE

Théâtre populaire d'Acadie — Artist in residence

The director of the Théâtre populaire d'Acadie (TPA), Maurice Arsenault, understands the importance of artist residency+ in his company. "Sometimes it leads to shows that the company will produce because we have closely followed the artists during their residency. Sometimes, these are projects that do not turn out to be for the TPA, but we still allowed artists to create texts or early shows that they can continue with other partners."

TPA hosted author Marcel-Romain Thériault to work on the first version of the third part of his trilogy of plays and to complete a tragi-comic thriller in which the TPA has been interested for several years. "I think Marcel-Romain is currently one of the most important playwrights in Canada, so we are very happy to welcome him with this residency."

The TPA has supported Marcel-Romain in his research (Native American history and mining) and in meetings with key people who helped to identify the socio-political and scientific issues that weave the backdrop of his play. "What's interesting about the artists' residency is that ultimately there are no production constraints. It really is pure research. The artist is much more free, and it allows him to have access to our facilities."

"...ultimately there are no production constraints. It really is pure research. The artist is much freer, and it allows him to have access to our facilities."



David Umholtz
Vapour on Winter Water
acrylic on canvas, 71 x 91 cm



David Umholtz
Quarries of Granite,
 acrylic on canvas, 70 x 76 cm

New Brunswick Arts Board Members 2012-2013

Tim Borlase is currently the Director of the Capitol School of Performing Arts in Moncton, a bilingual Theatre school for students of all ages. He serves on the Canadian Conference of the Arts Board in Ottawa as Education Chairperson. Borlase lived in Labrador for 30 years before he moved here, during which time he was Provincial President of the Association of Cultural Industries for several years. He was honoured to receive the Order of Newfoundland and Labrador and an Honorary Doctorate from Memorial University for his work in Arts Education. Tim is also the vice-chair of the Greater Moncton Music Festival.

Gwyneth Wilbur, currently a resident of Charlotte County, has lived in Fredericton, Caraquet, and Montreal. It was in Montreal that she discovered her love of music and musical instrument making, and she proceeded to study violin making in Salt Lake City, Utah. She eventually returned to New Brunswick to attend the NB Craft School's Fretted Instrument Making Course. She rounded out her studies with a one-year apprenticeship with an Italian-trained luthier in Montreal. She returned to New Brunswick, where she still lives, in 1985 to start her own business as a luthier, working for musicians across Canada and the United States.

Bass-baritone **Pierre McGraw** is a native of Pokemouche, NB. McGraw studied voice at the Universitiés de Montréal and Moncton. He is often heard as a soloist with the Louisbourg Choir and la Mission St-Charles Choir as well as during the Sackville Early Music Festival and the Lamèque International Baroque Music Festival. In addition,

Pierre is also a contractual music teacher in public schools and singing teacher. Two years ago, Pierre became choirmaster for the Sormany Choir. He is an advisor on the board of the Lamèque International Festival of Baroque Music. McGraw also has some opera roles to his credit.

Chet Wesley is the Director of Marketing & Communications for the New Brunswick Innovation Foundation. There, Chet develops the creative and market strategy for NBIF and some of its portfolio companies and connects researchers with industry. Before joining the NBIF in 2007, Chet worked for Atlantic Mediaworks, where he had co-produced the documentary *Success Is a Journey* — on the worldwide history of McCain Foods — winner of the 2006 Canadian Public Relations Society's Award of Excellence. He has also worked as a writer for CBC Television, Report on Business Television, *Canadian Business Magazine*, and *Progress Magazine*, and has lectured in finance and business communications at the University of New Brunswick.

Cynthia Sewell is the First Nations representative on the board. She is a recent Bachelor of Social Work graduate, and she has worked as an education co-ordinator of GED training and human resource development for youth in her community. Between 2008 and 2010, she worked with the board as a First Nations art consultant; she has broad experience building awareness about Mi'gmaq culture within diverse communities.

A Fredericton resident and native of Saint John, **Laura Ritchie** received a BA in Art History from Mount Allison University in 2005 and a Professional Specialization Certificate in Collection Management from the University of Victoria in 2007. From 2005 to 2009, Ritchie worked in collections management at the Beaverbrook Art Gallery and followed with the position of Executive Director of

the New Brunswick Crafts Council. Ritchie is currently completing a Master's of Art History and working on freelance exhibition development.

Denis Lanteigne is from Caraquet. He obtained his BA in Psychology from the Université de Moncton and began college in Bathurst in 1973 where he pursued courses in graphic arts, sculpture, and photography. After several years in Caraquet in the field of advertising and pursuing art projects, Denis Lanteigne moved to Montreal in 1982. He worked in the field of headwear, in collaboration with his partner. Styles, colors, and fabrics lead him to create three-dimensional objects, and he continued his approach towards art objects. In 2003 the artist opened a studio in Caraquet, and he continues to work on various sculptural and photography projects. He is the Chair of the Existe Group, a collective of artists who run the Art Gallery Bernard-Jean, and is involved in the Atlantic Visual Arts Festival. He serves on the board of l'Association des artistes Acadiens professionnels du Nouveau-Brunswick and la Commission des infrastructures culturels de Caraquet.

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

A Master of Architecture graduate from the University of Toronto, **Monica Adair** is a partner of Acre Architects and co-founder of the art & design group the acre collective, both of which have been selected as "one of Canada's top emerging firms" for Twenty + Change. She has worked for Plant Architect, Toronto; Skidmore Owings & Merrill, New York; and Murdock & Boyd Architects in Saint John where she was project architect for two projects awarded the Lieutenant-Governor's Award for Excellence in

Architecture in New Brunswick. Monica and her partner Stephen Kopp won a National Public Art Competition for their work *in transit* for a Public Transit Terminal and were recipients of the Sheff Visiting Chair at McGill University School of Architecture in Montreal, where they were awarded the Sheff award for part-time teaching. Selected to be part of 'Team Canada', Monica participated in the 2012 Architecture Venice Biennale.

Nathalie Cyr-Plourde lives in Edmundston, where she teaches third grade at the Carrefour de la Jeunesse. Having a father who is both a musician and a school principal who supports the arts in the school system, she was exposed at an early age to different elements of art. At age 16, she became particularly interested in dance. When still in university, Nathalie integrated into the competitive dance group "The Main Street Dancers," in which she has been a member for the past 21 years. Today, she teaches and studies the styles "hip hop, jazz, contemporary, and lyrical." She is very involved in the arts in schools and in the production of community shows. Furthermore, she has also had the opportunity to represent her region at conventions and international level competitions.

Deborah McCormack is a long-time community volunteer with experience as a board member for several national and provincial health-care organizations. Her commitment to the arts and culture has been as a nurturer and supporter of her children, who are exceptional musicians with outstanding careers in the arts.

Since 2010, **Nisk Imbeault** has been director-curator of the Galerie D'art Louise et Reuben-Cohen at the Université de Moncton. A 1996 graduate of the Bachelor of Fine Arts program at the Université de Moncton, she then went on to study History and Philosophy and Art Studies at the Université de Québec à Montréal. During her studies she worked with l'Atelier d'estampe Imago,

and for several years was with the Festival international du cinéma francophone en Acadie as a promotion and communications agent, an activities coordinator, then deputy director in charge of programming. She was the director of the Galerie Sans Nom from 2001 to 2011. She spends much of her time with various boards and committees helping to sustain artistic practices, including l'Association des groupes en arts visuels francophones, the **New Brunswick Arts Board**, the Aberdeen Cultural Centre, and the public art committee for the City of Moncton.