



THE NEW BRUNSWICK ARTS BOARD
2019-2020
ANNUAL REPORT



arts nb

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 of New Brunswick.



Various artists, including Judie Acquin-Miksovsky and Hubert Francis (members of the artsnb Circle of Elders) in session during the “Find Your Way” Music Workshop for Indigenous Artists.

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MESSAGE FROM THE CHAIR

AS THE OLD SAYING GOES, “May you live in interesting times.” That applies in spades for the last few months of this reporting period.

Although the year started off with our usual commitments to our partners and program delivery, our involvement in initiatives like the Premier’s Task Force on the Status of the Artist, and our attendance at CPAF meetings with our colleagues from arts councils from sea to sea to sea, our methods of operation were completely upended by the COVID-19 virus in February. Despite the challenges, our team continued working from home and the delivery of our programs was absolutely seamless.

The board met in Tracadie in June, in Fredericton in October, and we held our Annual Meeting in November.

Joss and I attended a three-day CPAF meeting in October in Montreal, the theme of which was support of Indigenous artists and Indigenous cultures by arts councils. artsnb figured prominently in these discussions, since we are one of the only councils in Canada which is advised on Indigenous matters by a Circle of Elders. These meetings were very encouraging, as all jurisdictions reported on programs to fund projects by Indigenous artists and groups.

Consultation with Indigenous communities, and outreach to artists in those communities, were front and centre, with artsnb in the vanguard of these initiatives. Thanks to the tireless efforts of Corrina Merasty, our Indigenous Outreach Officer, who travelled all over New Brunswick to help familiarize artists with our programs, our application numbers have increased considerably. I believe we have become a model for other boards in Canada to follow.

This year again we have been able to maintain a full board of dynamic and engaged members. Amy Anderson, Victoria Clarke and Gemey Kelly reached the end of their mandates and left the board part way through the year; we thank them all for their invaluable support. We are happy to report that new members have been appointed to replace them, namely, Domenic Bro, Darren McLeod and Mélanie Parent. We also welcomed Hubert Francis to our board to replace Gary Sappier, who sadly passed away early in 2019.

Finally, I would like to thank our wonderful, tireless, hardworking team, Joss Richer, Sarah Beth Parker, Corrina Merasty (Wapisiw, meaning “White Swan”), Réanne Cooper, and Tilly Jackson. It has been a pleasure to work with all of them.

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

Carol Collicutt

MESSAGE FROM THE EXECUTIVE DIRECTOR

I'M WRITING THIS MESSAGE in the comfort of my home, where I have been confined for the past few months by the COVID-19 pandemic. However, thanks to technology, the commitment of our staff, and the fact that all our processes and operations are online, we have been able to function without missing a beat. This challenge has shown us that there is more than one way to work and has given us hope that a new and different 'normal' is possible.

We were fortunate that Steve Loft, Director of the Creating, Knowing and Sharing program at the Canada Council for the Arts, was able to tour with us several Indigenous communities of New Brunswick right before the start of the outbreak. This week-long tour kicked off a two-year pilot project in partnership with CCA, the New Brunswick Department of Tourism, Heritage and Culture, and artsnb. The aim of this project is to better inform Indigenous artists about programs and funding opportunities at the provincial and federal levels, and to support them as they strive to enhance their capacity to create, perform, and make their mark.

In the fall, the Lieutenant-Governor's Awards were presented by Her Honour Brenda Murphy to three distinguished artists: writer Wayne Curtis, musician Ray Legere, and visual artist Marie H el ene Allain, whose portrait graces the cover of this report. These accomplished individuals are beacons, inspiring a new generation of New Brunswick artists to boldly follow their calling, and shining a light on the arts and culture of our province. To hear the laureates tell the story of their creative journey, I invite you to view the videos available on the artsnb website.

Following our sustained efforts and with the concerted support of our strategic partners— notably the Association acadienne des artistes professionnel.le.s du Nouveau-Brunswick and ArtsLink NB— we recently reached one of the main goals set in our 2018-2021 strategic plan. Indeed, we commend the provincial government for promulgating that the Arts Development Trust Fund Act will be amended in 2020-2021, thereby increasing funding for grants managed by artsnb by \$500,000, bringing the total of the Fund to \$1.2 million. That amount had not increased since 1998.

In closing, I would like to thank the members of the board for their unwavering support, the Circle of Elders for their wisdom and guidance, our strategic partners for their advocacy on behalf of all the artists and arts organizations of New Brunswick, our government partners for their openness to dialogue, and last but not least, the staff of artsnb for their resilience and professionalism through thick and thin.

Together, we do go further!

Joss Richer

SUMMARY OF ACTIVITIES

FINANCIAL OUTLOOK

\$795,000 was awarded in grants and scholarships this year. In addition, cash prizes of \$20,000 each were given to three Lieutenant-Governor's Awards laureates.

The provincial government pledged an additional \$500,000 to the Arts Development Trust Fund when it announced its budget for 2020-2021. The legislated amount of the fund had been set at \$700,000 since 1998; this increase will bring the total amount to \$1,200,000 starting next year. artsnb plans to disburse this entire amount in grants and scholarships in 2020-2021. This will mark the first time in its history that artsnb awards over one million dollars in grants.

In December, artsnb, the Canada Council for the Arts, and the NB Department of Tourism, Heritage and Culture signed an agreement to partner on a pilot project to increase Indigenous outreach in the province. This represents an investment of \$180,000 over two years.

GRANTS & AWARDS

Out of the 502 applications submitted in 2019-2020, 183 grants were awarded. The average success rate across all programs and regions of the province was 36%. This rate is lower than it has been over the past five years because more applications were submitted this year, while fewer funds were available than previously. The situation should greatly improve next year, given the provincial government's pledge to increase artsnb's budget for grants by \$500,000.

The Lieutenant-Governor's Awards for High Achievement in the Arts were given out this year to Marie H el ene Allain (Visual Arts), Wayne Curtis (Literary Arts), and Ray Legere (Performing Arts). The LGAs are now awarded every second year; they will be given again in 2021.

HIGHLIGHTS ON OPERATIONS

New and returning people joined the staff of artsnb this year: R eanne Cooper was hired in June as Communications Officer; Corrina Merasty was rehired in early January, this time as Indigenous Outreach Officer, thanks to funding from the Canada Council for the Arts and the NB Department of Tourism, Heritage and Culture.

The COVID-19 pandemic hit everyone in March, forcing us to move our operations to home base. Because all our processes and systems are now online, and all our documents are in the cloud, this disruption has had little effect on operations. The pandemic did have an initial impact on our grant programs, as we had to suspend the Arts-by-Invitation and Artist-in-Residence components of Career Development for a while. However, all other programs



Visiting Lieutenant-Governor Awards Laureates
In July, artsnb’s Communications Officer visited the recipients of the 2019 Lieutenant Governor’s Awards in their home and studio. Réanne was accompanied by writer, director, filmmaker and photographer Matt Brown of Mountindale Productions who filmed the laureates; the videos were screened during the gala in November. It was a pleasure to get to know each of the laureates ahead of the celebrations.

were left running, with some constraints pertaining to out-of-province travel. The suspended components were later partially reopened as travel within the Atlantic ‘bubble’ was allowed again.

STRATEGIC PLAN UPDATE

We made great strides in reaching several major goals outlined in our 2018-2021 strategic plan. In particular:

GOAL #1: Meet the needs of artists and build capacity

Through careful research, analysis, and reporting—and with the help of our strategic partners—we demonstrated to the provincial government the need to increase funding to artsnb to meet the rising demand for grants and to reverse the impact of inflation on stagnant grant budgets.

The provincial government announced late in 2019-2020 that artsnb’s budget for grants will be increased by \$500,000 in the coming year. This amount will be added to the Arts Development Trust Fund, which had been sitting at \$700,000 since 1998. Once the Act is amended, the total amount of the fund will be 1.2 million dollars. artsnb plans to disburse this entire amount as grants and scholarships.

National Indigenous Peoples' Day

In June, artsnb visited the Beaverbrook Art Gallery to attend celebrations of the National Indigenous Peoples' Day. These included ceremonial dances, a drum circle, and a beautiful speech by Elder Imelda Perley to open Natalie Sappier's *13 Moon Healing Drums* exhibition.



GOAL #2: Seek strategic partnerships to maximize opportunities and ensure viability

We have partnered with the Canada Council for the Arts and the NB Department of Tourism, Heritage and Culture on a two-year pilot project to increase Indigenous outreach in New Brunswick. At this juncture, funding is only for two years (2019 to 2021), but it is a positive step forward and provides an opportunity for us to demonstrate the need for *ongoing* funding in this area.

At the board level, we have created a new Partnerships committee whose aim is to attract private and corporate funding to support new awards and initiatives, such as workshop series, forums, conferences, etc.

GOAL #3: Strengthen relations with government and partners through enhanced communications

We hired a Communications Officer this year. Equipped with a clear communications plan, Réanne Cooper has greatly enhanced artsnb's online presence and our ability to reach out to artists, to promote our programs and other funding opportunities, and to let a growing number of people know about our projects and initiatives.

Before COVID confined us, our staff was able to travel in regions to deliver information sessions on our programs, and to represent artsnb at various conferences, workshops and artistic events. In addition, board members and the Executive Director have taken part in meetings and forums with stakeholders, as well as government and sectorial partners.

Congrès mondial acadien 2019

In mid-August, our Communications Officer attended the Congrès Mondial Acadien. This was an opportunity to meet and network with New Brunswick artists and to celebrate the culture and artistic talent of Acadian artists.



GOAL #4: Continue to practice careful stewardship of resources

We continue to optimize the composition of the board of directors in terms of regional, linguistic, gender, and skills representation.

Our efforts to move all processes and systems online and in the cloud, including the grant application process, financial accounting system, banking and payments, and document sharing, have proven absolutely vital as the COVID crisis hit. These improvements have allowed us to continue to fully function as a tightly integrated team outside of the office.

Given that our 2018-2021 strategic plan is coming to an end in 2021, the board will develop a new plan in the coming year.



Visiting and filming Lieutenant-Governor's Award winner Ray Legere in his studio.

WORKING WITH PARTNERS AND STAKEHOLDERS

Strategic Partners

artsnb met regularly with its strategic partners throughout 2019-2020 to discuss means by which to encourage and persuade the provincial government to increase artsnb's budget for grants. As mentioned above, these efforts paid off, culminating in a pledge from government to increase our budget by \$500,000 in 2020-2021. artsnb wishes to thank the Association acadienne des artistes professionnel.le.s du Nouveau-Brunswick (AAAPNB) and ArtsLink NB for their unwavering support. We also acknowledge the Department of Tourism, Heritage and Culture for their openness to dialogue and for their help in managing the intricacies inherent to legislative changes.

artsnb and Mawi'Art: Wabanaki Artist Collective also began discussions toward a partnership agreement to collaborate closely for the benefit and development of Indigenous artists and arts organizations. Both parties expect to sign a memorandum of understanding outlining the nature of the relationship in the coming year.

Status of the Artist

The Chair and Executive Director of artsnb continue to contribute to the Premier's Task Force on the Status of the Artist alongside government and sectorial stakeholders. The ultimate aim of this exercise is to enact legislation that will lead to real and tangible improvements to the socio-economic status of professional artists in New Brunswick. The work of the task force began several years ago; much progress was made this year, especially in terms of relevant research. The task force expects to present a final report to the Premier before the end of 2020.

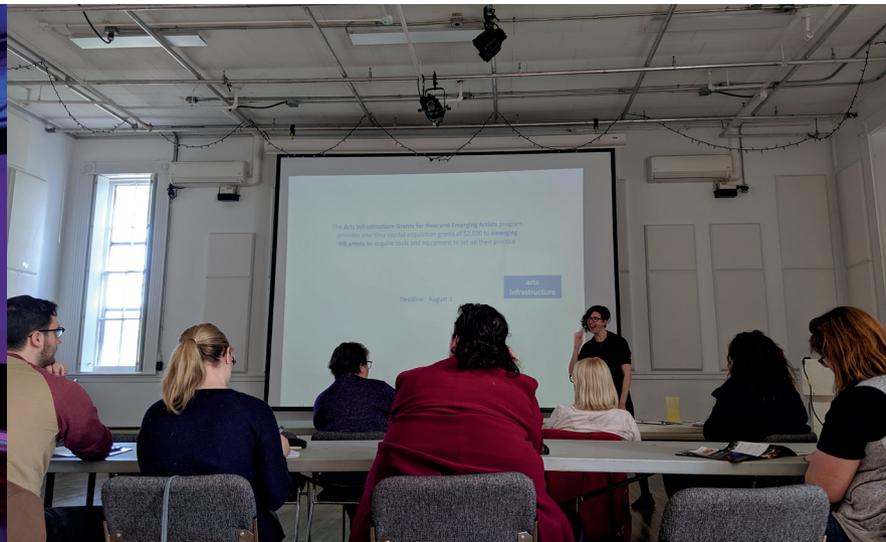
Meetings and Conferences

At the end of May, the Chair and Executive Director attended the annual general assembly of the AAAPNB, this time in picturesque Tracadie. We also attended the strategic development meeting of the Canadian Public Arts Funders (CPAF) in May in Ottawa, as well as their annual meeting in Montreal in October. Joss (ED) has been appointed as the Atlantic representative on the CPAF Steering Committee for the next couple of years.

artsnb also hosted CPAF's Professional Development conference in Fredericton in September. The meeting allowed the staff of other member organizations to gather, share experiences, and discuss several themes, including Innovating and Adapting the Peer Assessment Process and Building Respectful Relationships with Indigenous Artists and Communities. Kudos to Sarah Beth Parker, artsnb's Program Officer, for leading this initiative so deftly. Thanks also to the other members of the steering committee, the staff of artsnb, and artsnb's Circle of Elders for their invaluable contribution to this national event.

Outreach in Regions

At the request of our stakeholders, the staff of artsnb traveled more widely through the province this year, making presentations to artists and participating in a number of arts events and gatherings. Highlights of these are documented through photos and captions in this section. artsnb was also very active in reaching out to Indigenous artists and communities through 2019-2020. These activities are described in detail in the next section.

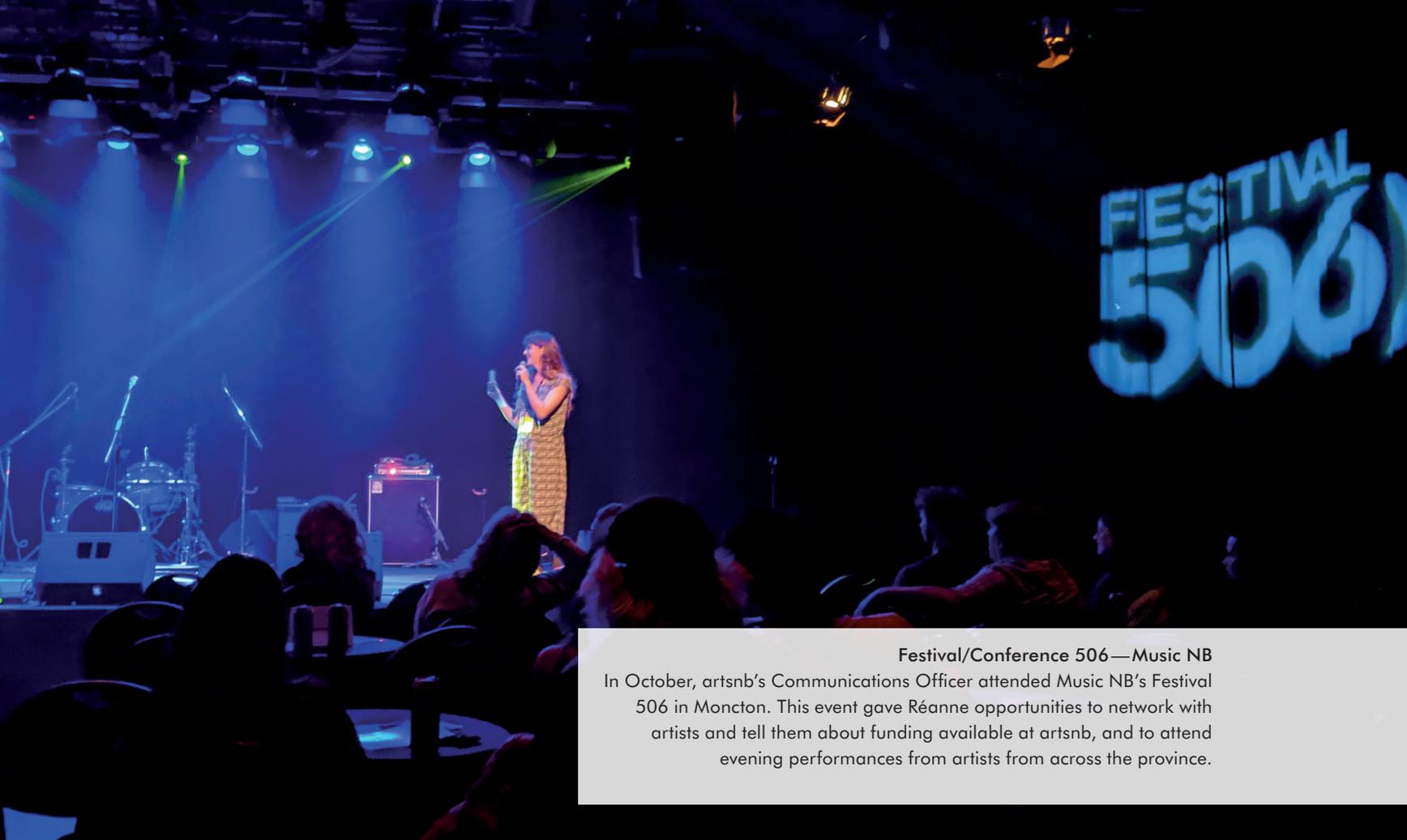


Outreach in Campbellton

In February, artsnb's Communications Officer visited artists in the Campbellton area and participated in a training activity on cultural mediation presented by the AAAPNB. Together with Mélanie Parent, artist and artsnb Board Member, Réanne then visited artists in their home and studio to discuss artsnb programs.

Grant Writing Workshop—ArtsLink NB

In September, artsnb's Program Officer made a presentation on grant writing as part of ArtsLink NB's Start to Finish skills workshops. Sarah Beth guided participants through the grant writing process, including an overview of available programs and suggestions for crafting a great application.



Festival/Conference 506—Music NB

In October, artsnb's Communications Officer attended Music NB's Festival 506 in Moncton. This event gave Réanne opportunities to network with artists and tell them about funding available at artsnb, and to attend evening performances from artists from across the province.



CPAF—Professional Development Meeting

23 program-level staff from CPAF member organizations gathered in Fredericton in September for a national professional development conference led by artsnb's Program Officer, Sarah Beth Parker. Most of the provinces and territories were represented at the gathering.

The conference featured keynote speakers, breakout discussions, and mediated panels. The two-day event was an invaluable opportunity for the participants to learn, share, and grow together. They left with new connections and new ideas to bring back to their home organizations.



Atelier de co-création AAAPNB

In January, artsnb's Communications Officer attended a co-creation session hosted by the AAAPNB in Moncton. The discussion centered around the issue of resources to support the cultural environment in Acadie and New Brunswick in the context of a digital strategy.

INDIGENOUS OUTREACH

PILOT PROJECT TO ENHANCE OUTREACH IN NB

This year, artsnb initiated a project in partnership with the Canada Council for the Arts and the NB Department of Tourism, Heritage and Culture. The main objectives of this two-year pilot project are to increase outreach to Indigenous artists, to inform them about programs and funding available from each partner and other stakeholders, to increase their participation in these programs, and to help them acquire professional skills to grow their practice.

Funding attached to this project has allowed artsnb to hire Corrina Merasty as Indigenous Outreach Officer this year. Corrina had previously worked at artsnb as Indigenous Workshop Coordinator on two projects funded by the NB Department of Post-secondary Education, Training & Labour. The first (2017) consisted in planning and delivering six workshops in various disciplines to Indigenous artists; the second (2018) was designed to help Indigenous musicians reach wider markets, and culminated in the production of a full album of original music, as well as international travel and performances abroad for several participants. That album, entitled *All My People*, was released last summer. One song in particular, “Find Your Way,” has enjoyed much airplay this year and will be featured in a music video to be released later in 2020.



[LEFT] artsnb's Indigenous Outreach Officer Corrina Merasty and Elder and artist George Paul at the Metepenagiag Heritage Centre sharing a moment on a tour of Indigenous communities of New Brunswick.

[RIGHT] Consultant Cat LeBlanc of NB Film Co-op with musicians Colin Fowlie and Hubert Francis.





Singer and drummer Tee Cloud and dancer Michael Julian preparing to perform at the majestic Metepenagiag Heritage Centre during the third leg of the tour of Indigenous communities of New Brunswick with Steven Loft of Canada Council for the Arts.

CANADA COUNCIL TOUR OF INDIGENOUS COMMUNITIES

At the outset of the new pilot project, Steven Loft, Director of the Creating, Knowing and Sharing program at the Canada Council, expressed a desire to come to New Brunswick to meet partners and stakeholders. The staff of artsnb took advantage of Steve's visit to take him on a tour of several First Nations communities across the province. The tour took place over one week in the middle of snowy February, starting in Fredericton with stops in Elsipogtog, Metepenagiag, and Tobique. Shawn Dalton, Executive Director of Mawi'Art: Wabanaki Artists Collective, also joined the team on the tour.

At each stop, the team met with about twenty participants, talked to them about the pilot project and its aims, and about funding and grant programs offered by CCA and artsnb. These meetings provided opportunities to strengthen ties with Indigenous artists and community leaders across the province, as well as to discuss interesting projects and initiatives that some of them have in mind, and to tell them more about the resources available to help them bring their ideas to fruition.



CLOSE COLLABORATION WITH MAWI'ART

artsnb is partnering with Mawi'Art to ensure that outreach efforts in NB are maximized and managed efficiently. To help frame this partnership, both organizations are planning to sign a memorandum of understanding in the coming year outlining the terms of the relationship. For its part, artsnb wishes to help Mawi'Art gain momentum as an arts organization advocating for Indigenous artists in New Brunswick and the entire Atlantic region, and to assist them in particular with the organization and management of the next Indigenous arts symposium in the Atlantic (Petapan).

PETAPAN 2019 IN ST. JOHN'S, NL

Petapan (meaning "First Light") is the premier Indigenous arts symposium in Atlantic. Over the past few years, each member of the Atlantic Public Arts Funders (APAF) organized and ran one symposium in turn: Arts Nova Scotia ran the first one in 2014, artsnb ran the second in 2016, and the Newfoundland and Labrador Arts Council ran the third this year. At the last symposium, attended by close to 150 participants, it was agreed that Petapan should continue to be held, that the next one should be organized by an Indigenous organization, and that Mawi'Art should take on that role. APAF members supported this decision and have agreed to lend Mawi'Art their knowledge and expertise.

CIRCLE OF ELDERS

artsnb's Circle of Elders met in late April to discuss a number of issues and initiatives mentioned above, including the pilot project to boost Indigenous outreach, the outcomes of the workshop aimed at helping Indigenous musicians reach broader markets, the release of *All My People*, and the lead-up to the third Petapan symposium in St. John's. Members of the NB Department of Tourism, Heritage and Culture also joined the meeting to present the programs that they manage, which could be of potential interest to Indigenous artists, and to discuss with the Elders questions surrounding protocol when issuing calls to commission works from Indigenous artists.

[FACING PAGE TOP] Emma Hassencahl-Perley, emerging curator at the Beaverbrook Art Gallery in Fredericton, taking Canada Council's Steven Loft on a tour of the gallery.

[FACING PAGE BOTTOM LEFT] Dan Robichaud, Coordinating Instructor of the Aboriginal Visual Arts program, met on a tour of the New Brunswick College of Craft and Design in Fredericton.

[FACING PAGE BOTTOM RIGHT] artsnb Executive Director Joss Richer and Indigenous Outreach Officer Corrina Merasty introducing Steven Loft, Director of the Canada Council's Creating, Knowing and Sharing program, on the first leg of the tour of New Brunswick's Indigenous communities.

[RIGHT] Director of the Canada Council's Creating, Knowing and Sharing program, Steven Loft, addressing members of the Metepenagiag artistic community on the third leg of the tour of Indigenous communities of New Brunswick.



2019 LIEUTENANT-GOVERNOR'S AWARDS FOR HIGH ACHIEVEMENT IN THE ARTS **MARIE HÉLÈNE ALLAIN, VISUAL ARTS**

MARIE HÉLÈNE ALLAIN WAS BORN IN 1939 in Sainte-Marie-de-Kent, New Brunswick. At the age of ten, she began taking art classes with Jeanne Léger, an artist from the area. At the age of sixteen, she entered the convent of the Sisters of Our Lady of the Sacred Heart, where she completed her novitiate. She made her temporary vows in 1958 and her perpetual vows in 1961. Fortunately, her religious community strongly encouraged her to develop her skills in the visual arts. In 1958-1959 she studied at the École

normale and received her teaching certificate from the New Brunswick Department of Education. She then completed a Bachelor of Arts at Notre-Dame College in Acadie (1966). Since 1972, she has participated in more than fifty exhibitions in Canada, France, Italy and the United States. As an educator and mentor, Marie Héléne Allain is a pillar of the Acadian community. In 2006, she received the Sheila Hugh Mackay Foundation's prestigious Strathbutler Award for excellence in visual arts in New Brunswick.



ARTIST STATEMENT

STONE IS A HARD MATERIAL that resists me and forces me to express things with more precision and clarity. The stone is complicit in my slow and dreamy mood. With it, the dialogue has time to settle ... When I begin to grasp the character of a form in the stone, I must remain faithful to it until it is fully developed. I try to remain attentive to this new being that emerges from the stone; if I succeed, my work will be unified, autonomous, it will speak for itself ... But do not ask me 'what does it represent ...'

—*Marie Héléne Allain*





PHOTOGRAPHY Matthew Brown, Mountindale Productions



2019 LIEUTENANT-GOVERNOR'S AWARDS FOR HIGH ACHIEVEMENT IN THE ARTS **RAY LEGERE, PERFORMING ARTS**

RAY LEGERE IS A WORLD-RENOWNED fiddle and mandolin player, a household name for music lovers across the Maritimes, and a resident of Sackville, New Brunswick for the past 35 years. From New Brunswick, Ray tours the world and records with the top musicians in many musical genres. Ray has toured internationally with artists such as Rita McNeil, John McDermott, Bowfire, and Michelle Shocked. In 2017-18 he was

seen touring with hit NB acts Tomato/Tomato, Laurie LeBlanc, Christian 'Kit' Goguen, and the classical woodwind quintet Ventus Machina. Ray is a multiple ECMA award winner, has won numerous awards for his fiddling and mandolin playing, and was recently inducted into both the NB and NS Country Music Halls of Fame. His portrait is on the Sackville Arts Wall as one of our great local artists.



ARTIST STATEMENT

WHEN I PLAY MY FIDDLE, it's for the people, in hopes they enjoy what they hear and will keep a memory with them after they leave the show. I always give more than 100% and try to play in the moment. It can be sad, joyful or can be just playful. Reading the faces in the audience is where a lot of it comes from. In the studio, the emotion comes from the story and the singer's phrasings. Everyone involved shifts the way I play, so each performance is unique.

—*Ray Legere*





PHOTOGRAPHY Matthew Brown, Mountindale Productions



2019 LIEUTENANT-GOVERNOR'S AWARDS FOR HIGH ACHIEVEMENT IN THE ARTS WAYNE CURTIS, ENGLISH LANGUAGE LITERARY ARTS

BORN IN THE MIRAMICHI farm community of Keenan and now living in Fredericton, Wayne Curtis has written nineteen books, several dozen newspaper and magazine articles, and a film script for CBC television which was based on his award-winning short story, *The Dance*. Described by Alistair MacLeod as “a master of short fiction,” Wayne has written seven collections of short stories, eight books of non-fiction

(essays), three novels and a book of poetry. For his work which is enjoyed internationally, Wayne has received many honours, including The Richards Award, the CBC Drama Award, an Honorary Doctorate Degree (letters) from St Thomas University, The Order of New Brunswick, and a Sesquicentennial Medal from The Canadian Senate.

ARTIST STATEMENT

SINCE SCHOOL DAYS, writing essays and short fiction has been my favourite occupation, my passion and my lifeline. The process makes me feel whole and accepted and I do not feel alive without it. I have a large readership, mostly in the forty-plus age group and I feel a responsibility to them. But art is never about money, rather it is about sharing a feeling. I never judge a work by the sound of the applause, rather time will be my judge. If I am not writing I am not happy and feel like time is wasting away. I want to capture as much as possible the days of my early life while I am still able because I believe that if I do not do it no one else will and the sentiments of an era will be lost. I enjoy the process of creating a good sentence, a memorable paragraph, a good body of work by putting into the most effective words, things that other people may have felt or saw but have not recorded. I try to polish my prose, take my time and have a piece of work contain as much feeling as possible, without fad in the fewest possible words. To move the reader, I write from the heart which makes my work universal and timeless. To me the written word is still the most valuable art form. And I thank God for centuries-old literature I read on a daily basis.

— Wayne Curtis





PHOTOGRAPHY Matthew Brown, Mountindale Productions



EXCERPTS FROM THE ARTSNB BLOG



1

1 MARIA GUEVARA, Ceramic Artist | New Maryland

PROJECT: “Notes of a Traveler”

Arts Infrastructure Grant for New and Emerging Artists—November 15, 2017 competition

“After my trip to the beautiful Fundy National Park in the Summer of 2017, I was impressed by its birch trees. Since then I have used porcelain clay, stains and under glazes in different ways to capture and represent those magnificent organisms. [...] My installation “Notes of a Traveler”, is an abstraction of the birch trees and aims to portray the majesty of the trees and the forest of the Bay of Fundy.”

2



2 LANCE BLAKNEY, Filmmaker and Photographer | Fredericton

PROJECT: “Velle to Want”

Creation Category C—April 1, 2018 Competition

“‘Velle to Want’ is a realist narrative presented in a series of surreal visuals. This film is meant to have an underlying message of finding hope in a dark place. The title, “Velle” meaning to will or wish, translates to a want to want—a want to live. I spent almost three years developing the script for this film.”

3



3 JARED BETTS, Visual Artist | Moncton

PROJECT: “Pictus”

Creation Category B—October 1, 2018 Competition

“The series explores new expressive forms in the domain of contemporary painting. A deep appreciation of gestural and expressionist forms has since set the tone of these highly charged works. Rethinking the very parameters of contemporary painting, my work touches on pertinent and pressing concerns around the practice of chromatic mark making and how this relates to the ideals of the 21st century.”



4



5



6

XAVIER LORD-GIROUX, Theatre Artist | Fredericton
PROJECT: “Adaptation of the novel *Le Scalpel Ininterrompu*”
Creation Category C—April 1, 2018 Competition

4

“The novel, although not very voluminous, could be the subject of the two distinct theatrical adaptations: the genesis of the vivisection experience for Dr. Von Fries, and the vivisection he made of the whole of America thereafter. I focused on the first half of the story.”

ABBY PAIGE, Poet, Playwright and Theatre Maker | Fredericton
PROJECT: “*Les filles du quoi?*—Workshop Production”
Creation Category B—October 1, 2018 Competition

5

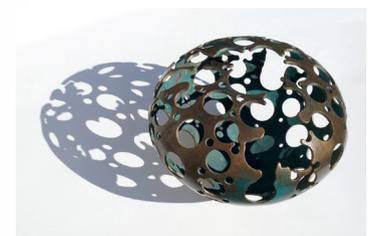
“Although solo performance has been central to my creative practice for the past ten years, I never expected to go anywhere near it. Theater’s fundamentally collaborative aspect is one of the things I most love about it as an artform. I spent my early career working in companies and ensembles, and the friction created through collaboration shaped my sensibility and my skillset.”

ALANNA BAIRD, Multidisciplinary Artist | St Andrews
PROJECT: “Material Exploration”
Creation Category A—October 1, 2018 Competition

6

“I poured sculpting wax into these molds to produce copies of my pots, then began to deconstruct by piercing them with holes, letting light flow through and cast shadows. Using patterns found on Sea Urchins, tiny holes and bumps in regular patterns, I became absorbed by the absence of the shell, intrigued by the light and shadows.”

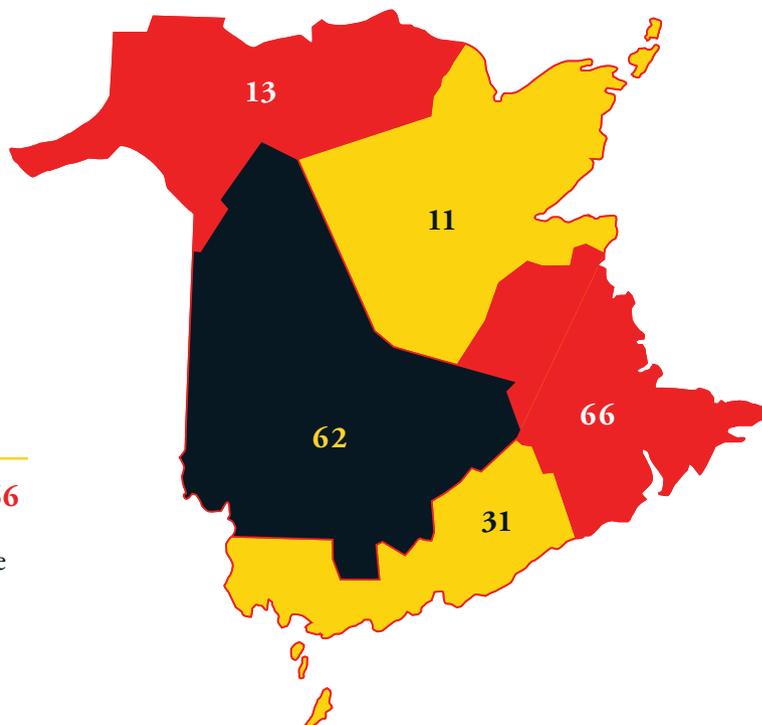
Bronze Sea Urchin #1 (Alanna Baird, Material Exploration blog post).



YEAR AT A GLANCE

AWARDS AT A GLANCE

Funds Awarded	\$795,258
Applications Received	502
Grants Awarded	183
Success Rate	36.5%



TOTAL GRANTS AWARDED BY REGION

NW 13 NE 11 CTR 62 SW 31 SE 66

NW = Northwest NE = Northeast CTR = Centre

SW = Southwest SE = Southeast

AWARDS BY PROGRAM BY REGION

	NW	NE	CTR	SW	SE
Artist in Residence	0	1	6	3	1
Arts Infrastructure	0	0	3	1	2
Arts Scholarships	2	1	11	1	8
Career Development	7	3	15	10	26
Creation	2	4	23	14	22
Creative Residencies	0	0	0	0	2
Documentation	1	1	1	2	2
Equinox	1	1	3	0	3
Grants Awarded	13	11	62	31	66
Applications Received	22	44	157	95	184
Success Rate	59%	25%	39%	33%	36%

GRANTS AWARDED BY DISCIPLINE

Visual Arts 61
Music 42
Media Arts 24
Literary Arts 17
Craft 13
Theatre 11
Dance 8
Multidisciplinary Arts 6
Architecture 1

GRANTS AWARDED BY PROGRAM

Creation 65
Career Development 61
Arts Scholarships 23
Artist in Residence 11
Equinox 8
Documentation 7
Arts Infrastructure 6
Creative Residencies 2

GRANTS AWARDED TO ARTISTS BY YEAR

YEAR	APPLICATIONS RECEIVED	TOTAL GRANTS	SUCCESS RATE	TOTAL FUNDS
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 2020 | Total awarded: \$50,000

DANCE

Fredericton Playhouse Inc., Fredericton | \$4,000

LITERARY ARTS

UNBF Dept. of English, Fredericton | \$7,750

MEDIA ARTS

UNBF Culture & Media Studies,
Fredericton | \$2,400

MULTIDISCIPLINARY ARTS

Connection Dance Works, Saint John | \$4,000

MUSIC

UNB Centre for Musical Arts,
Fredericton | \$7,750
Symphony New Brunswick, Saint John | \$4,000

THEATRE

NotaBle Acts Inc., Fredericton | \$4,000
Théâtre populaire d'Acadie, Caraquet | \$7,700

VISUAL ARTS

Beaverbrook Art Gallery, Fredericton | \$4,000
Imago Inc., Moncton | \$2,400
Third Space Gallery, Saint John | \$2,000

ARTS INFRASTRUCTURE GRANTS

August 1 2019 | Total awarded: \$12,500

MEDIA ARTS

Lance Blakney, Fredericton | \$2,350

Ty Giffin, Fredericton | \$2,350

Daniel Smeby, Moncton | \$2,350

VISUAL ARTS

Erin Goodine, Fredericton | \$2,350

Fabiola Martinez Rodriguez, Quispamsis | \$750

Emily Phillips, Moncton | \$2,350

ARTS SCHOLARSHIPS

February 1 2020 | Total awarded: \$57,500

CRAFT

Jodi Haley, Fredericton | \$2,500

DANCE

Nikita Dobrovolskaya, Dieppe | \$2,500

Sabrina Dupuis, Moncton | \$2,500

MEDIA ARTS

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

MULTIDISCIPLINARY ARTS

Jessica Arseneau, St-Laurent | \$2,500

Julia Fackenthall, Fredericton | \$2,500

MUSIC

Martin Daigle, Moncton | \$2,500

Naomi Ford, Riverview | \$2,500

Samantha Fullerton, Fredericton | \$2,500

Emily Leavitt, Fredericton | \$2,500

Adèle LeBlanc, Hanwell | \$2,500

Sasha Léger, Dieppe | \$2,500

Sarah MacLoon, McLeod Hill | \$2,500

Joel Robertson, Sackville | \$2,500

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

Zhentong Wang, Moncton | \$2,500
Hanna Wilson, Fredericton | \$2,500

THEATRE

Carolane Lebel, Edmundston | \$2,500
Ben Smith, Hanwell | \$2,500

VISUAL ARTS

Spencer Hetherington, Saint John | \$2,500
Ian Humber, Fredericton | \$2,500
Claire Hunter, Fredericton | \$2,500
Elijah Marr, Sackville | \$2,500

CAREER DEVELOPMENT – ARTIST IN RESIDENCE (6 deadlines per year) | Total awarded: \$36,781

DANCE

Sarah Power, Saint John | \$2,800

LITERARY ARTS

Émilie Turmel, Moncton | \$1,400

MEDIA ARTS

Todd Fraser, Sackville | \$3,400

MUSIC

Sarah Harrigan, Saint John | \$2,500
Babette Hayward, Saint John | \$1,900
Martin Kutnowski, Fredericton | \$2,000

VISUAL ARTS

Alisa Arsenault, Moncton | \$405
Julie Caissie, Moncton | \$5,500
Nat Cann, Saint John | \$1,676
Luc A Charrette, Baie-de-Bouctouche | \$4,000
Julie Forgues, Moncton | \$5,200
Mathieu Léger, Moncton | \$6,000

CAREER DEVELOPMENT – ARTS BY INVITATION (6 deadlines per year) | Total awarded: \$37,777

CRAFT

Charline Collette, Campbellton | \$1,280
Darren Emenau, Saint John | \$2,000
Ralph Simpson, Fredericton | \$1,900
Anna Torma, Baie Verte | \$2,000

LITERARY ARTS

Édith Bourget, Saint-Jacques | \$955

MEDIA ARTS

Renata Britez, Fredericton | \$350
Robert Gray, Fredericton | \$1,910
Francine Hébert, Cocagne | \$2,000
Mathieu Laprise, Bas Paquetville | \$2,000
Angie Richard, Moncton | \$1,700

MULTIDISCIPLINARY ARTS

Daniel H. Dugas, Moncton | \$1,752

MUSIC

Sonja Adams, Saint John | \$1,900
Christopher Buckley, Saint John | \$2,000
Michel Cardin, Riverview | \$1,400
Joel Cormier, Dieppe | \$2,000
Martin Kutnowski, Fredericton | \$1,300
Robin LeBlanc, Bathurst | \$2,000

VISUAL ARTS

Edward Ned A. Bear, Belledune | \$300
Maegen Black, Fredericton | \$2,000
David Champagne, Maisonnette | \$520
Alexandrya Eaton, Sackville | \$2,000
Leah Garnett, Sackville | \$1,445
Mathieu Léger, Moncton | \$500
Sylvie Pilotte, Dalhousie | \$565
Justin Sappier, Island View | \$2,000

CAREER DEVELOPMENT – PROFESSIONAL DEVELOPMENT
(6 deadlines per year) | Total awarded: \$22,266

LITERARY ARTS

Vanessa Moeller, Moncton | \$1,000
Shoshanna Wingate, Sackville | \$1,000

MEDIA ARTS

Todd Fraser, Sackville | \$1,000
Hyacinthe Raimbault, Moncton | \$1,000
Allan Saulis, Tobique Narrows | \$1,000

MUSIC

Christie Goodwin, Dieppe | \$1,000
Martin Kutnowski, Fredericton | \$1,000
Emily Logan, Riverview | \$1,000
Zachary Rioux, Grand-Sault/Falls | \$2,300

THEATRE

Caroline Bélisle, Moncton | \$2,300
Caroline Coon, Fredericton | \$2,500

VISUAL ARTS

Julie Caissie, Moncton | \$2,500
Sheryl Crowley, Saint John | \$1,000
Vicky Lentz, Saint Jacques | \$1,000
Marla Lesage, Lincoln | \$666
Katrina Slade, Fredericton | \$1,000
Dawn Steeves, Fredericton | \$1,000

CAREER DEVELOPMENT
– **PROFESSIONALIZATION & PROMOTION**
(6 deadlines per year) | Total awarded: \$6,800

MUSIC

Debra Adshade, Kingston | \$1,000
Emily Kennedy, Pessekeag | \$900
Martin Kutnowski, Fredericton | \$1,000
Stacey Read, Sackville | \$1,000

VISUAL ARTS

Rebecca Belliveau, Moncton | \$900
Vicky Lentz, Saint Jacques | \$1,000
Jennifer Paziienza, Keswick | \$1,000

CREATION – CATEGORY A
GRAND TOTAL AWARDED: \$155,900

April 1 2019 | Total awarded: \$81,000

DANCE

Georgia Rondos, Rothesay | \$8,000

LITERARY ARTS

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

VISUAL ARTS

Terry Graff, Island View | \$15,000
Neil Rough, Edgett's Landing | \$15,000
Mathieu Léger, Moncton | \$15,000
Jennifer Bélanger, Moncton | \$13,000

October 1 2019 | Total awarded: \$74,900

CRAFT

Brigitte Clavette, Fredericton | \$10,400
Anna Torma, Baie Verte | \$15,000
Darren Emenau, Saint John | \$15,000

DANCE

Lesandra Dodson, Fredericton | \$9,000

MUSIC

André Cormier, Moncton | \$10,500

VISUAL ARTS

Ann Manuel, Fredericton | \$15,000

CREATION – CATEGORY B

GRAND TOTAL AWARDED: \$239,160

April 1 2019 | Total awarded: \$129,700

CRAFT

Philip Savage, Kingston | \$7,600

DANCE

Marcia Dysart, Saint John | \$6,100

LITERARY ARTS

Gerard Collins, Cassidy Lake | \$10,000

Phillip Crymble, Fredericton | \$10,000

Riel Nason, Quispamsis | \$9,000

MEDIA ARTS

Cam Woykin, Fredericton | \$10,000

MUSIC

Joel Cormier, Dieppe | \$9,000

Dennis Goodwin, Douglas | \$7,000

John McLaggan, Grand Bay Westfield | \$7,000

Michael Miller, Fredericton | \$5,000

Mike Trask, Memramcook | \$9,000

VISUAL ARTS

Alisa Arsenault, Moncton | \$10,000

Yalda Bozorg, Fredericton | \$10,000

Adriana Kuiper, Sackville | \$10,000

Percy Sacobie, Fredericton | \$10,000

October 1 2019 | Total awarded: \$109,460

LITERARY ARTS

Chris Eaton, Sackville | \$6,500

Danny Jacobs, Riverview | \$6,500

Mélanie Léger, Moncton | \$5,000

Michael Pacey, Fredericton | \$5,000

Tony Robinson-Smith, Fredericton | \$6,500

Jonathan Roy, Caraquet | \$6,500

MEDIA ARTS

Gordon Mihan, Fredericton | \$10,000

MULTIDISCIPLINARY ARTS

Yves Landry, Moncton | \$8,000

MUSIC

Christie Goodwin, Dieppe | \$8,500

Bruno Pelletier, Edmundston | \$7,000

VISUAL ARTS

Amanda Fauteux, Sackville | \$10,000

Peter Gross, Fredericton | \$9,960

Sarah Jones, Saint John | \$10,000

Jennifer Wiebe, Fredericton | \$10,000

CREATION – CATEGORY C

GRAND TOTAL AWARDED: \$104,316

April 1 2019 | Total awarded: \$44,400

CRAFT

Kelsey Hines, Miramichi | \$5,000

MEDIA ARTS

Tracey Lavigne, Waasis | \$5,000

Hyacinthe Raimbault, Moncton | \$5,000

Nicholas Staples, Moncton | \$5,000

THEATRE

Xavier Gould, Moncton | \$5,000

Gretchen Kelbaugh, Quispamsis | \$5,000

VISUAL ARTS

Kaeli Cook, Sackville | \$5,000

Chris Donovan, Hampton | \$5,000

Heather Marmura, Fredericton | \$4,400

October 1 2019 | Total awarded: \$59,916

ARCHITECTURE

Mathieu Boucher Côté, Tracadie | \$5,000

MEDIA ARTS

David Losier, Allardville | \$2,000

MUSIC

Zachary Greer, Fredericton | \$2,000

Emily Kennedy, Passekeag | \$4,500

THEATRE

Gregory Everett, Fredericton | \$3,500

James McClure, Saint John | \$4,000

Bianca Richard, Notre-Dame | \$3,000

VISUAL ARTS

Vena Carr, Fredericton | \$3,191

Lacey Decker Hawthorne, Sackville | \$5,000

Clara Patterson, Moncton | \$5,000

Emily Saab, Saint John | \$5,000

Ralph Simpson, Fredericton | \$5,000

Dawn Steeves, Fredericton | \$2,885

Danika Vautour, Saint John | \$5,000

KC (Kasie) Wilcox, Fredericton | \$4,840

CREATIVE RESIDENCIES (QC)

February 1 2020 | Total awarded: \$10,000

DANCE

Roxanne Dupuis, Moncton | \$6,700

MEDIA ARTS

Émilie Peltier, Moncton | \$3,300

DOCUMENTATION

GRAND TOTAL AWARDED: \$35,000

April 1 2019 | Total awarded: \$12,000

MEDIA ARTS

Chris LeBlanc, Tracadie-Sheila | \$6,000

MULTIDISCIPLINARY ARTS

Amy Ash, Saint John | \$6,000

October 1 2019 | Total awarded: \$23,000

LITERARY ARTS

Elizabeth Effinger, Fredericton | \$5,000

Marie-Hélène Morell,
Grand Bay-Westfield | \$1,520

MEDIA ARTS

Todd Fraser, Sackville | \$4,200

VISUAL ARTS

Alexandrya Eaton, Sackville | \$6,140

Sylvie Pilote, Dalhousie | \$6,140

EQUINOX PROGRAM

September 15 2019 | Total awarded: \$27,258

CRAFT

Rebecca Labillois,

Ugpi'ganjig First Nation | \$3,000

Patricia Barlow-Arcaro,

Indian Island First Nation | \$1,560

Jolene Robichaud,

Indian Island First Nation | \$3,500

MEDIA ARTS

Tara Audibert,

Tobique First Nation | \$4,000

MUSIC

Matthew Comeau,

Elsipogtog First Nation | \$4,448

Hubert Francis,

Elsipogtog First Nation | \$2,750

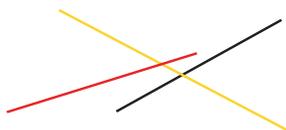
VISUAL ARTS

Emma Hassencahl-Perley,

Tobique First Nation | \$3,000

Allan Saulis,

Tobique First Nation | \$5,000



Finished Piece from the installation Notes of a Traveler (Maria Guevara, Notes from a Traveler blog post).

Behind the scenes from the short film Maya Eterna (Arianna Martinez, Maya Eterna blog post).



JURY MEMBERS

Tammy Armstrong
Alisa Arseneault
Maryse Arseneault
Tara Audibert
Alanna Baird
Chantal Baudouin
Paul Bossé
Karen Burk
Michel Cardin
Kelly Cooper
Angèle Cormier
Joel Cormier
Gracia Couturier
Ian Crutchley
Lynn Davies
Michel Deschênes
Lesandra Dodson

Anne-Marie Donovan
Linda Rae Dornan
Daniel H. Dugas
Julie Forgues
Brian Francis
Francine Ward Francis
Éveline Gallant Fournier
Hélène Harbec
Emma Hassencahl-Perley
Stephen Hutchings
Adriana Kuiper
Dominic Langlois
Chris LeBlanc
Joel Leblanc
Philip Lee
David Lonergan
Jean-François Mallet

Marie Maltais
John McLaggan
Andrew Miller
Jean-Pierre Morin
Annie France Noël
Abby Paige
Kerry Lee Powell
Serge V Richard
Lise Robichaud
Camilien Roy
Justin Sappier
Kesley Saulis
Anne-Marie Sirois
Jean Surette
Robert Tsonos
Dan Xu
Pauline Young



Artwork from the *Pictus* exhibition of recent works by Jared Betts at Galerie Colline, University of Moncton, Campus Edmundston, Edmundston, NB, Canada. Curator: Paul Edouard Bourque. 1 of 8 large paintings (152.4cm x 213.36cm). (Jared Betts, *Pictus* blog post).

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

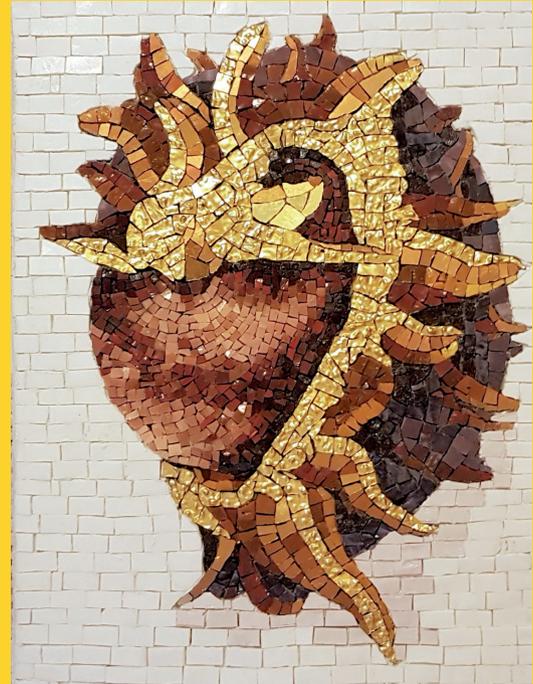
EXCELLENCE | artsnb considers excellence the cornerstone of our programs and our operations. It is the key principle guiding funding decisions and our engagement with partners and stakeholders.

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.



Conker—Orsoni workshop 2019, 41cm x 51¾cm (Sheryl Crowley, Orsoni Master in Mosaic Workshop in Venice, Italy blog post).

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.

Inland Liminal Responses, Shankill Castle residency, [#1 — ensemble], six 18 x 13 cm silver gelatin prints with soluble graphite pencils and watercolor (Julie Forgues, Artist Residency Programs blog post).



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.

[LEFT] Orsoni disused melting drums, Venice 2019 (Sheryl Crowley, *Orsoni Master in Mosaic Workshop in Venice, Italy* blog post)

[RIGHT] Closeup of drums from the “Find Your Way” music workshop for Indigenous artists.



INDEPENDENT AUDITOR'S REPORT

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, 2020, 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, 2020, 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.

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
July 3, 2020

CHARTERED PROFESSIONAL ACCOUNTANTS

NEW BRUNSWICK ARTS BOARD
Statement of Financial Position
March 31, 2020

	2020	2019
ASSETS		
CURRENT		
Cash and temporary investments	\$ 332,116	\$ 237,508
Accounts receivable <i>(Note 7)</i>	595	114,275
Harmonized sales tax recoverable	23,099	12,821
Prepaid expenses	-	12,030
	\$ 355,810	\$ 376,634
LIABILITIES AND NET ASSETS		
CURRENT		
Accounts payable	\$ 28,617	\$ 31,227
Government remittances payable	5,650	6,025
Deferred revenue <i>(Note 8)</i>	68,000	59,750
Grants and scholarships payable	159,656	198,556
	261,923	295,558
NET ASSETS		
Net assets	93,887	81,076
	\$ 355,810	\$ 376,634

ON BEHALF OF THE BOARD


 _____ Director
 _____ Director

NEW BRUNSWICK ARTS BOARD
Statement of Changes in Net Assets
Year Ended March 31, 2020

	2020	2019
NET ASSETS - BEGINNING OF YEAR	\$ 81,076	\$ 44,190
EXCESS OF REVENUE OVER EXPENSES	12,811	36,886
NET ASSETS - END OF YEAR	\$ 93,887	\$ 81,076

NEW BRUNSWICK ARTS BOARD
Statement of Operations
Year Ended March 31, 2020

	2020	2019
REVENUE		
Annual allocation	\$ 700,000	\$ 700,000
Tourism, Heritage and Culture	495,075	600,625
Indigenous Outreach Initiative	22,325	-
Book policy	20,000	20,000
Post-Secondary Education, Training and Labour	-	98,550
Other grants and contributions (Note 9)	47,818	16,839
	1,285,218	1,436,014
EXPENSES		
Administration (Note 10)	66,346	77,964
Board and committee (Note 11)	13,830	16,893
CPAF conference	24,815	-
Grants and scholarships (\$781,000 budget)	791,868	939,397
Grants and scholarships - prior period budget recovery	(909)	(29,587)
Indigenous Outreach Initiative	11,602	-
Juries	23,443	26,316
Lieutenant-Governor's Awards gala and prizes	69,242	-
Partnership expenses	-	50,000
Post-Secondary Education, Training and Labour	-	85,050
Salaries and wages	272,170	233,095
	1,272,407	1,399,128
EXCESS OF REVENUE OVER EXPENSES	\$ 12,811	\$ 36,886

NEW BRUNSWICK ARTS BOARD
Statement of Cash Flows
Year Ended March 31, 2020

	2020	2019
OPERATING ACTIVITIES		
Excess of revenue over expenses	\$ 12,811	\$ 36,886
Changes in non-cash working capital:		
Accounts receivable	113,680	(97,575)
Harmonized sales tax recoverable	(10,278)	(3,206)
Prepaid expenses	12,030	(12,030)
Accounts payable	(2,610)	7,687
Government remittances payable	(375)	(1,368)
Deferred revenue	8,250	59,750
Grants and scholarships payable	(38,900)	(83,296)
	81,797	(130,038)
INCREASE (DECREASE) IN CASH	94,608	(93,152)
CASH - BEGINNING OF YEAR	237,508	330,660
CASH - END OF YEAR	\$ 332,116	\$ 237,508
CASH CONSISTS OF:		
Petty cash	\$ 500	\$ 500
Bank account	211,971	87,007
Temporary investments	119,645	150,001
	\$ 332,116	\$ 237,508

NEW BRUNSWICK ARTS BOARD
Notes to Financial Statements
Year Ended March 31, 2020

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. SUBSEQUENT EVENTS

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.

4. 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.

NEW BRUNSWICK ARTS BOARD
Notes to Financial Statements
Year Ended March 31, 2020

4. 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.

5. FINANCIAL INSTRUMENTS

The organization is not exposed to any significant risks through its financial instruments as of March 31, 2020. The organization has a comprehensive risk management framework to monitor, evaluate and manage potential risks.

6. TEMPORARY INVESTMENTS

Excess cash is held in short term money market mutual funds bearing interest at 0.2%.

(continues)

NEW BRUNSWICK ARTS BOARD
Notes to Financial Statements
Year Ended March 31, 2020

7. ACCOUNTS RECEIVABLE

	<u>2020</u>	<u>2019</u>
Province of New Brunswick - Post-Secondary Education Training & Labour	\$ -	\$ 49,086
Province of New Brunswick Tourism, Heritage & Culture - Indigenous Outreach Initiative	-	45,000
Province of New Brunswick Tourism, Heritage & Culture - Petapan Symposium	-	20,000
Other	<u>595</u>	<u>189</u>
	<u>\$ 595</u>	<u>\$ 114,275</u>

8. DEFERRED REVENUE

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

	<u>2020</u>	<u>2019</u>
Province of New Brunswick Tourism, Heritage & Culture - Indigenous Outreach Initiative	\$ 34,000	\$ 45,000
Province of New Brunswick Tourism, Heritage & Culture - Communications Plan and Event Planning and Awards	-	14,750
Canada Council for the Arts - Indigenous Outreach Initiative	<u>34,000</u>	<u>-</u>
	<u>\$ 68,000</u>	<u>\$ 59,750</u>

9. OTHER GRANTS AND SCHOLARSHIPS

	<u>2020</u>	<u>2019</u>
Grant for CPAF conference	\$ 25,000	\$ -
Expense reimbursements	9,544	8,855
Interest & investment income	6,540	4,782
Membership recoveries	5,698	2,455
Travel expense recoveries	<u>1,036</u>	<u>747</u>
	<u>\$ 47,818</u>	<u>\$ 16,839</u>

NEW BRUNSWICK ARTS BOARD
Notes to Financial Statements
Year Ended March 31, 2020

10. ADMINISTRATION EXPENSES

	2020	2019
General expenses	\$ 27,724	\$ 31,350
Communications and public awareness	17,437	14,688
Professional fees	11,750	19,863
Accounting	5,285	8,569
Travel	2,961	3,014
Bank charges	1,189	480
	\$ 66,346	\$ 77,964

11. BOARD AND COMMITTEE EXPENSES

	2020	2019
Travel	\$ 7,316	\$ 9,023
Honorarium	4,550	6,398
Circle of Elders	1,448	1,078
Other	516	394
	\$ 13,830	\$ 16,893

BOARD MEMBERS



◀ CAROL COLLICUTT, CHAIR

Carol Collicutt is a visual artist living in Fredericton. For nearly 25 years, she sat on the board of Gallery Connexion where she fulfilled several roles, including that of President for six years. Carol holds a Diploma from NSCAD, a BA from Dalhousie University, and a BEd from St. Thomas University.

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 Mik'maq 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 N.S., for more than 10 years.



LÉO GOGUEN, SECRETARY-TREASURER ▶

Léo Goguen is an architect from Moncton and a member of the Architects Association of New Brunswick. Léo earned his Master's degree in Architecture at the University de Montréal and gained a diversified work experience within the same locale for reputable firms. He eventually returned home and is now a partner at Design Plus Architecture.



ALAIN BOISVERT ►

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 worked for the National Gallery of Canada and Kings Landing Historical Village.



◀ 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.).

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 of Canada and Kings Landing Historical Village.



◀ 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.

JENNIFER STEAD ►

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.





◀ JUDIE ACQUIN-MIKSOVSKY

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

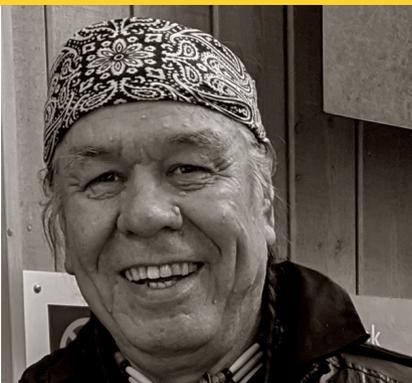
HUBERT FRANCIS ▶

Hubert Francis hails from Elsipogtog Mig'Mag Indian Reserve. Eaglefeather, an internationally award-winning rock group lead by Hubert Francis, has been around since 1990, setting itself apart by its unique sound combining traditional chants and contemporary rock. Hubert has also been a cast member of a production titled *DRUM!* for over 10 years. A musical production based out of Halifax N.S., produced by Brookes Diamond, *DRUM!* tells through song and dance the story of the Acadians, Celts and Black cultures and the history of how they came to be in the Maritimes and how the Mig'Mag people have contributed to their survival on this land.



◀ 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.



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.



[BACKGROUND PHOTO] Drum circle at the "Find Your Way" music workshop for Indigenous artists.





◀ **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.



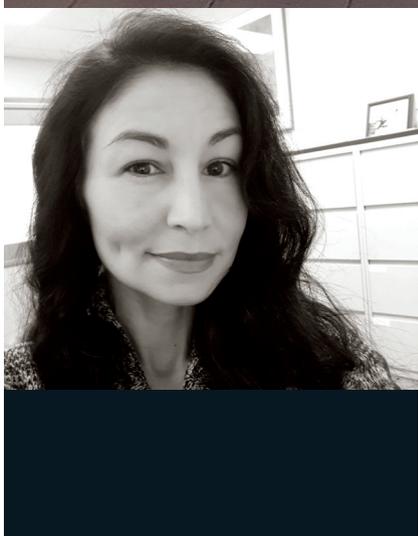
◀ **SARAH BETH PARKER, PROGRAM OFFICER**

Sarah Beth Parker (née Shiplett) is a violinist and arts administrator. Born in Montreal, they grew up in Saskatchewan and Minnesota, went to school in Boston and finally relocated to Fredericton in 2010. Prior to working at artsnb, Sarah Beth held administrative roles in both the Music Department and the Faculty of Computer Science at UNB. They hold a Bachelor of Arts in Computer Science from Wellesley College and briefly attended graduate school at MIT, where they studied artificial intelligence for robotics.





[FROM LEFT TO RIGHT]
 Réanne Cooper (Communications Officer, artsnb), Joss Richer (Executive Director, artsnb),
 Steven Loft (Director, Creating, Knowing and Sharing, Canada Council for the Arts),
 Corrina Merasty (Indigenous Outreach Officer, artsnb), Mariah Sockabasin (member of artsnb Circle of Elders),
 and Shane Perley-Dutcher (artist and community leader) on tour in the First Nation community of Tobique.



◀ **CORRINA MERASTY, INDIGENOUS OUTREACH OFFICER**

Corrina Merasty — Wapisiw (White Swan) is a proud Cree, Dene, Mi'kmaq 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.

RÉANNE COOPER, COMMUNICATIONS OFFICER ▶

Réanne Cooper is a recent Université Sainte-Anne graduate with a bachelor's in business administration — International Commerce, also graduating as valedictorian and with an excellence prize in the business department, as well as an excellence prize for her contribution to student life. During her undergrad years, Réanne was involved in various research positions, most notably the Canada Research Chair in Acadian and Transnational Studies. Réanne has sat on multiple boards in Clare, Nova Scotia which has transformed into a love for community engagement and development.





No 98 *Hommage/Tribute* detail (Marie Hélène Allain, 1989), *Secrets de varnes/Secrets of Alder* exhibition, 2004-2006.
PHOTOGRAPHY Rodolphe Caron.