

# ARTS NOVA SCOTIA ANNUAL REPORT

---

**2022-23**



**FRONT COVER:**

Christopher Webb, *In Finem Mundi/World Without End*,  
2021, 91.5 cm diameter

# Contents

---

2

## **INTRODUCTION**

Land Acknowledgment  
Message from The Chair

4

## **OVERVIEW**

Director's Report  
By the Numbers & the Process  
Featured Projects  
Spotlight: Artists in Communities  
Mi'kmaq Arts Program  
Access Support  
HR  
Board of Directors  
Staff  
Mission, Vision & Values

10

## **STRATEGIC PRIORITIES**

Strategic Priorities

13

## **ACTIVITIES**

NS Art Bank Acquisitions  
Creative NS Awards Prizes Celebration

17

## **FINANCIAL**

Financial Report

18

## **PROGRAM SUMMARY**

Core and Support4Culture

### **Land Acknowledgment**

Arts Nova Scotia supports the arts across Mi'kma'ki, the unceded and unsundered, traditional territory of the Mi'kmaq people.

Arts Nova Scotia recognizes the Treaties of Peace and Friendship, and we aim to use them as a guide for our interactions with the land and with the people of this land as well to inform how we develop and implement our programs and policies. We also recognize the over 400-year history of communities of African descent in NS and the impact of those communities across the province today.

### **Message from the Chair**

**It was a busy year for the board of Arts Nova Scotia – one that was uncharacteristically full of promise.**

The Spring of 2022 saw an Arts and Culture sector still wrestling with pandemic uncertainty and recovery. Attendance at performances and gatherings was erratic and unpredictable. Covid was still intervening in our programming. And yet there has been significant progress for many in the sector over the year as the most damaging of the pandemic's daily impacts waned and artists in the province organized advocacy campaigns around increased support from municipal and provincial governments.



But so much is left undone.

How does Arts Nova Scotia respond to the many inequities that the pandemic amplified and dragged out into the hard light of day? How does a public funder for the arts adapt a system that has its roots in the mid 20th century to our 21st century reality? If racism is systemic, what systems do we need to combat it?

This year our board engaged in anti-oppression training with a specific focus on organizational change. We have coalesced around a series of strategic priorities centred around anti-oppression, climate change, the value of the arts and the artist and governance change. We met with colleagues from across

the country on more than one occasion, including a National Arts Funding Forum in Ottawa, to share information and strategize on how best to increase access and equity and ask important questions on how we identify and value art and artists. Systemic racism and climate change have been at the forefront of all these discussions, some involving colleagues from other countries from whom we can learn a great deal.

As we enter the 2023-24 fiscal year, Arts Nova Scotia finds itself in an enviable position. The Nova Scotia government has increased allocations to the Operating Assistance to Arts Organization program by 100%. While this means a one-time injection of funding to many organizations, the coming year will also be an important period of planning and consultations to ensure that in the future, the system(s) we use to distribute support reflect the world we want to live in in the future, not the world of the past.

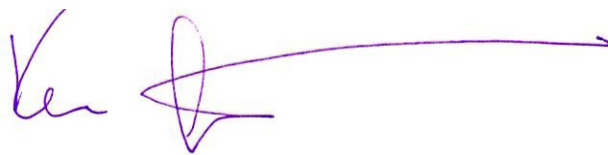
I want to take this opportunity to thank Jack Chen, Daren Okafo and François Gaudet, all departing board members, for their time, wisdom, good humour and commitment to our community. And welcome to our newest board member, Trevor Gould.

A special thank you to former chair of the Creative Nova Scotia Leadership Council Trevor Murphy, who co-authored the “Building Back Better” report that formed the blueprint for increased provincial funding to Arts and Culture.

My deep gratitude to the staff of Arts Nova Scotia for their thoughtful, passionate work on behalf of all of us.

Profound thanks to Minister Pat Dunn, for excellent consultations over the last year around important issues that affect the sector.

And a big note of appreciation to Briony Carros for her excellent leadership in matters large, small, and everything in between.

A handwritten signature in purple ink, appearing to read 'Ken Schwartz', with a long horizontal line extending to the right.

Ken Schwartz, Chair

# Director's Report

Briony Carros

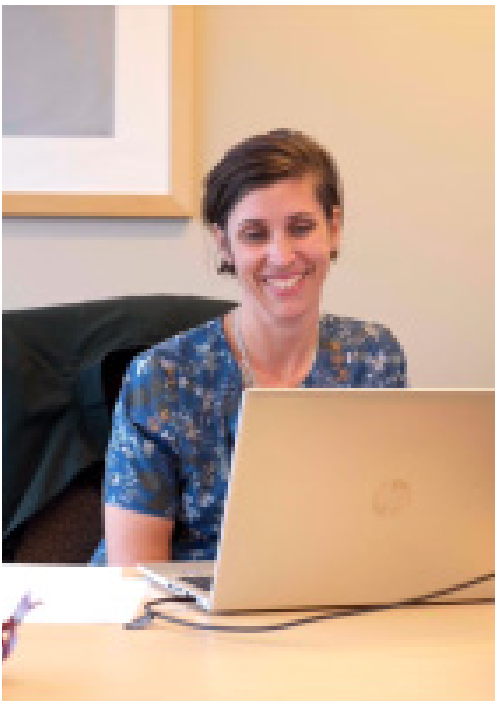
The arts sector has often been on the front edge of social issues, addressing climate change, social justice, reconciliation, accessibility, and equity, not only to reflect the contemporary, but to engage and transform our communities. As a funding body, we are considering the ways in which we support artists and organizations in both their artistic pursuits as well as tackling change. How can Arts Nova Scotia participate, prioritize, and effectively direct our resources to communities, to creators, presenters

and participants who may not have had access to resources? And how can we better support the arts to inspire change and make connections that can lead to powerful social transformation.

Fortunately, we are not doing this work alone. Conversations are happening in artists' studios, in theatres and performance spaces, in boardrooms and across funding tables to truly address inequities in our systems. Through collaboration and active participation, at all levels of government as well as community partners, we are working towards solutions.

As a board and staff, we focused this year on establishing priorities for the work ahead of us. These priorities will form the framework for our decision-making, for evaluating programs and for determining how we will make change. This work is not static, it is evolving, and our programs must straddle the line of offering stability to the sector and creating the change we all want to see.

I am proud of the work we've supported this past year and this report will provide a brief snapshot and highlight those achievements from artists across Nova Scotia. We continue to work closely year with our colleagues in the Culture and Heritage Development division to direct funds to highly subscribed grant programs. Through Support4Culture funding, we were able to increase success rates for projects from first-time applicants and projects outside of the Halifax Regional Municipality. As well we were able to secure additional funding from the Department (CCTH) to individual artists and the Arts Equity Program. The number of applications to these programs have grown substantially and this recognition of support is crucial to the growth of the sector.



I am grateful to the amazingly dedicated Board of Directors, chaired by Ken Schwartz, whose collective knowledge provides a direct line into the pulse of the community. I am also grateful to my colleagues, the staff at Arts Nova Scotia, Enrique, David, and Lauren, for their outstanding professionalism and commitment to artists and arts organizations. Their care and flexible approach to programs once again took precedence and I'm so thankful for their ability to work as a team to address issues and support each other. I would also like to thank the team at the Culture and Heritage Division for their partnership and support. Our approach has always been collaborative but there is an increased effort to pool our resources to ensure we are supporting the sector to the best of our abilities.



Curtis Botham, *Generating Station, Point Tupper*, 2018, 122 × 26 cm

## By the Numbers & the Process

|                                     |                               |                             |                                       |                                      |
|-------------------------------------|-------------------------------|-----------------------------|---------------------------------------|--------------------------------------|
| <b>957</b><br>applications received | <b>300</b><br>projects funded | <b>93</b><br>peer assessors | <b>30</b><br>peer assessment meetings | <b>29</b><br>supported organizations |
|-------------------------------------|-------------------------------|-----------------------------|---------------------------------------|--------------------------------------|

Peer Assessment Committees (PACs) review applications and make final decisions on which applications receive support. They are used for the following programs: Grants to Individuals, Grants to Organizations and Groups, Arts Equity Program, Artists in Communities, Artistic Innovation and the Nova Scotia Art Bank Purchase Program. They are also used for the following awards: Prix Grand-Pré, Creative Community Impact Award, Artist Recognition Awards and Portia White Prize. Additionally, PACs review all applications for the Operating Grants to Arts Organizations program and make recommendations for funding, these recommendations go to the Board of Arts Nova Scotia for final approval.

### 2022-23 PAC Members

|                    |                        |                        |                        |                       |
|--------------------|------------------------|------------------------|------------------------|-----------------------|
| Aaron Prosper      | Doug Bamford           | Josephine Clarke       | Megan Stewart          | Sara Caracristi       |
| Ally Fiola         | Drew Douris-O'Hara     | Kaas Ghanie            | Megan Thibeault        | Sarah Johnson         |
| Andrea Dawn Thomas | Elizabeth Lalonde      | Karlene Francis        | Melissa Marr           | Sarah Prosper         |
| Andrea Ritchie     | Emmy Alcorn            | Kellie Anderson        | Meredith Kalaman       | Sébastien Labelle     |
| Andy Verboom       | Erin Donovan           | Kelly Jerrot           | Michelle Roy           | Shuvanjan Karmaker    |
| Ariella Pahlke     | Fabien Melanson        | Kenji Omae             | Michelle Sylliboy      | Simon Docking         |
| Brian Riley        | Frances Dorsey         | Keonte Beals           | Nelson MacDonald       | Stephanie Yee         |
| Briony Merritt     | Gabrielle Papillon     | Kim Barlow             | Nina Newington         | Tamar Dina            |
| Carmen Lee         | Gay Osler              | Laura Ritchie          | Norm Adams             | Tammy Armstrong Moore |
| Cheyenne Henry     | Gillian Maradyn-Jowsey | Leah Johnston          | Rachel Bruch           | Tanya Davis           |
| Claudia Gahlinger  | Guyleigh Johnson       | Lee Cripps             | Raeesa Lalani          | Tara Lee Reddick      |
| Cory Bowles        | Israel Ekanem          | Leelee Oluwatoyosi     | Ray Cronin             | Terri Whetstone       |
| Cynthia Martin     | I'thandi Munro         | Eko Davis              | Rebecca Fisk           | Thomas van Kampen     |
| Dan Bray           | Jack Chen              | Lorne Julien           | Rebecca Silver Slayter | Tyshan Wright         |
| Dawn Beaton        | Jah'mila               | Lux Habrich            | Ruth Marsh             | Verena Rizg           |
| Dawn Shepherd      | Jalianne Li            | Margaret Muriel Legere | Ryan Gray              | Wanda Taylor          |
| Denise Comeau      | Jayne-Lynn Gloade      | Marissa Prosper        | Ryan Veltmeyer         | Wayne Boucher         |
| Don Rieder         | Jenny Yujia Shi        | Martha Healy           | Sally Morgan           | Yvette d'Entremont    |
| Donna Davies       | Jesse McLean           | Mary Louise Bernard    | Sandi Rankaduwa        |                       |



## Featured Projects



### ***Where Dance and Music Meet: 1313 Music Association***

The project was initially conceived as a co-creation between Susanne Chui and percussionist Jerry Granelli, to be completed by the autumn of 2021. Long-time collaborators, Chui and Granelli, “move freely between dancing and playing music, contributing to a piece in whatever form is required by the moment.”



Work was delayed by the COVID-19 pandemic and then sadly Granelli fell ill and passed away. In November 2022, the project moved forward with Chui as creative lead and co-produced by Mocean Dance, culminating with three performances presented in spring 2023 at St. Andrew’s United Church in Halifax, NS.

“Collaborating with each core composer, Chui created a series of “forms” for dance and music pieces. These frameworks for improvisation provided a starting

point for the performers to improvise, interact, and develop each piece together in the moment.”

Participants included nine dancers (Susanne Chui, Sara Coffin, Sarah Prosper, Meredith Kalaman, I’thandi Munro, Kathleen Doherty, Sam Penner, Lilion Quarmyne, and Solene Bernier) and ten musicians (Doug Cameron, J. Anthony Granelli, Ross Burns, Nick Dourado, Nicholas Maclean, Andrew MacKelvie, Andrew Jackson, India Gailey, Ellen Gibling and Kelvin Mansaray).



Photos courtesy of 1313 Music Association

## ***Deconstructing a Post-Industrial Memory:* Sara Roth, commissioned by Eltuek Arts Centre**



Photos courtesy of Elutek Arts Centre

Eltuek Arts Centre permanently installed *Deconstructing a Post-Industrial Memory*, by artist Sara Roth on the main wall of the Tenant's Lounge on the second floor of Eltuek Arts Centre, in early September 2022. In *Deconstructing a Post-Industrial Memory*, Sara created a wallpaper design that directly references the social and economic conditions that led to the decline of Sydney's downtown. The hand drawn work features a repeat pattern based on real, remembered, and imagined histories of Unama'ki, Cape Breton. The motif features wild blueberry bushes alongside working hands and one of the last monuments of Industrial Cape Breton to fall, the Sydney Steel Plant

## ***Love Boat: Amanda Rhondenizer***

*Love Boat* explores the legacy of trauma left by HMCS Cormorant across mediums including landscape painting, boat building, textile work, portraiture, and a wooden bird decoy. In the 1980s HMCS Cormorant became the first Canadian Navy ship to have a mixed gender crew, earning it the nickname of "the Love Boat" – a fact that belies the rampant sexual assault and harassment that occurred on board. The dock featured in the sweeping panorama of eight paintings is based on the Bridgewater Marina, situated down the hill from the artist's home, and where, for two decades, the ex-Cormorant sat abandoned before it was finally towed away for scrapping in 2021, amid growing environmental concerns.



Photos courtesy of the artist

## **SPOTLIGHT: Artist in Communities**

Arts Nova Scotia announced a new program this year, Artists in Communities, recognizing community-engaged arts as a vital contributor to the arts landscape and community. In consultation with community-engaged art practitioners and organizations who engage in community arts from across the province, we developed a program to be responsive to the current context and practice.

The intention of the program is to:

- Support community-based and socially engaged arts practices.
- Approach community arts through an artist-driven lens.
- Foster partnerships/collaborations between artists and non-arts organizations.
- Strengthen relationships between artists and community.
- Support emerging ideas and ground-breaking initiatives in this area of practice.

There are two categories of funding:

- Development grants up to \$5000
- Engagement grants up to \$20,000.

In the program's inaugural year, Arts Nova Scotia committed to collaborate with successful applicants to document their projects as well as host a gathering to exchange learnings and discuss how the program can respond to new challenges and community needs. This feedback will inform how the program can further evolve to serve the artists and community.



Cast of Mischief/Colonial Park, Neptune Touring Co.

## A Ferry Tale: Club Inclusion

*A Ferry Tale* is an inclusive piece of theatre that provides actors with intellectual and/or physical disabilities, mental health challenges, and/or individuals who have trouble with communication and learning the opportunity to learn from professional artists Karen Basset, Justin McGarragh, and David Simmonds.



Twenty-four young people and adults who have diverse abilities worked with theatre professionals to write and develop an original play that was part of Eastern Front Theatre's STAGES Theatre Festival. Working with professionals helped to increase the quality and production value of the piece. Members has a chance to be treated like professionals, increasing their confidence. The piece was developed for and by people with disabilities and complex challenges, ensuring it was inclusive and accessible to all. This type of project helps participants not only to

engage together in professional artistic endeavors learning and being supports by professionals in their fields, but also create friendships and widen communities and systems of support. Participants support and encourage one another, have a chance to share their ideas, and present important social inequalities and topics that interest them. Having support workers, volunteers, and a large group of supports also helps to break down misconceptions around the ability of people with disabilities and complex challenges. This program also helps to show others how to make the art sector more accessible and inclusive.



Photos courtesy of The Club Inclusion



## Mi'kmaq Arts Program

### Clifton Cremo – *Clifton: The Big Red Man*

Clifton Cremo is a Mi'kmaw stand-up comedian from Eskasoni First Nation. His eight-city stand-up comedy tour of Atlantic Canada, titled *Clifton: The Big Red Man*, focuses on the rejuvenation of traditional Mi'kmaw storytelling by bringing it to the forefront through stand-up comedy. Cremo aims to bridge the gap of reconciliation through laughter by sharing his perspective as a Mi'kmaw writer and comedian.



Photo courtesy of Clifton Cremo

## Access Support

Successful applications for Access Support were up 50% in 2022-2023. Twelve successful Grants to Organizations and Groups and Artists in Communities projects received Access Support funding for a total of \$24,736. Organizations used these funds to create more accessible projects for the public and artists by providing ASL interpretation for audiences, closed captioning for video materials, and large print labels. Funds were also used to hire accessibility coordinators, offer sensory-friendly adaptations, and provide accessible transportation. The successful projects included: EVERYSEEKER, "Joyful Symphonic"; Heat Theatre, "The Heart of Things"; HEIST, "LUCID – The Queer Youth Creation Project"; IOTA Institute, "True Tribal: Contemporary Expressions of Ancestral Tattoo Practices"; Khyber Centre for the Arts, "Tropical Gothic"; Matchstick Theatre, "Kat Sandler's 'Punch Up'"; MSVU Art Gallery, "Edith McDonald Exhibition" and "Quiet Parade: An Accessible Celebration by Aislinn Thomas"; Nocturne, "GLAM Collective x Nocturne Incubation Project"; The Bus Stop Theatre, "Bus Stop Community Programs"; The Club Inclusion, "A Ferry Tale"; Wonder'neath Art Society, "Seawater Circles."

### ***LUCID – The Queer Youth Creation Project: HEIST***



Photo courtesy of HEIST

HEIST contracted Accessibility Support Coordinator Evelyn Bradley for LUCID. Bradley helped create an access needs form for participants to communicate their needs and boundaries. She had one-on-ones with the participants to ensure they were being supported and determine what adjustments, if any, were needed. She also attended sessions of the LUCID program as an Active Listener for the room. In addition, HEIST hired a person to assist in creating image descriptions for the photo documentation of the projects and processes that came out of the LUCID program. This allowed for greater access of the participant's work.

## Board of Directors

The Board of Directors of Arts Nova Scotia oversees all aspects of the agency's programs and has responsibility for allocating the annual budget. The Board reports directly to the Minister of Communities, Culture, Tourism and Heritage through meetings and through the presentation of the annual report. Members of the Board for 2022-2023 are as follows:

**Jack Chen**, Halifax, HRM, is a professional musician, teacher at Acadia University and Artistic Director of Inner Space Concerts.

**François Gaudet**, Halifax, HRM, is a visual artist whose practice is rooted in his Acadian heritage.

**Melissa Kearney**, Sydney, CBRM, is the Programming Coordinator at Eltuek Arts Centre in Sydney, Unama'ki (Cape Breton Island). She received a BFA from NSCAD University in 2006 and remains a practicing artist.

**Melissa Labrador**, Wildcat Community, Queens County, is a Mi'kmaq Artist and Apprentice Birch Bark Canoe builder from the Wildcat Community

**Daren Okafo** (Vice-Chair), Halifax, HRM, is originally from Dublin, Ireland, but has been living and working in Nova Scotia for over 30 years. He has worked and studied in community engagement and radical adult education across the globe. As a hip-hop musician and DJ, Daren produced work for a number of local figures, scored music for CBC and MTV as well as performed at several major international festivals.

**Sarah O'Toole**, Antigonish, Antigonish County, is a creative collaborator and community developer living in Antigonish with her spouse and three children. She works with community stakeholders to centre the role of artists and creative expression in community life.

**Liliona Quarmyne**, Halifax, HRM, is a Ghanaian/Filipino choreographer, dance, actor and facilitator whose work draws from her eclectic background and explores the intersections of art and social justice.

**Ken Schwartz** (Chair), Canning, Kings County, is the Artistic Director of Two Planks and a Passion Theatre and the co-founder of the Ross Creek Centre for the Arts.

## Staff

Arts Nova Scotia is managed by a professional staff who work closely with the administration team of the Department of Communities, Culture, Tourism and Heritage to deliver all programs and services.

**Briony Carros**, Director

**Enrique Ferreol**, Program Officer

**Lauren Williams**, Program Officer

**David Goudie**, Program Officer

**Elly Grant/Oriana Duinker**, NS Art Bank Loans Coordinator (Contract)



Hannah Craig, Phsmatodea, 2023,  
Copper, gold, silver, brass, silk and stones,  
122 × 61 × 2 cm

## **Mission**

Arts Nova Scotia champions the fundamental role of the arts.

## **Vision**

Arts Nova Scotia envisions a thriving and diverse professional arts community celebrated at home and abroad for breaking new ground, ensuring equity and achieving a high level of artistic excellence.

## **Values**

### **Discovery**

Committed to fostering a culture of discovery and innovation within the arts.

### **Artistic practice**

Supports freedom of expression and excellence in artistic practice and creative endeavor.

### **Equity**

Ensures equity is a core value for Nova Scotia by embracing social, cultural and regional diversity.

### **Diversity**

Encourages diversity of practice within and across art forms, at all stages of professional development.

### **Participation**

Encourages access to and engagement with the arts for all Nova Scotians.

### **Advocacy**

Advocates for greater support and resources for and with the arts community.

### **Partnership and collaboration**

Engages in consultation and information sharing. We actively collaborate and partner with the arts community, our peers and the public.

### **Accountability and transparency**

Open, fair and transparent. We make decisions grounded in best practices, peer assessment, and research, and manage our resources wisely and ethically.

### **Excellence**

Provides the highest quality service in support of artistic excellence.



## **STRATEGIC PRIORITIES 2023-25**

---

The Board of Directors has identified the following strategic priorities as a framework for our work in the next couple of years. The priorities will inform our work to improve and/or change programs.

### **Anti-Oppression**

- Acknowledge the power imbalances embedded in our systems and aim to mitigate the effects of this oppression.
- Commit to adopting anti-oppressive frameworks to increase accessibility and reduce barriers in our programming and policies.
- Understand the context that we are working within and aim to achieve structural changes within that context.

### **Value of the Arts and the Artist**

- Reflect the values and voice of the community.
- Be inclusive of diverse practices and communities.
- Assert the creative sector's essential role to building healthy communities in NS.
- Identify and collect relevant data: measure, track and evaluate results.
- Participate in and initiate research for the benefit of the sector.

### **Communication**

- Develop a strategy to better communicate the stories of artists to community.
- Ensure the Board of Directors are fully engaged in the work of the agency.

### **Governance and Leadership**

- Renew governance policy: better define scope and role of board and board members.
- Review the Arts Nova Scotia Act.
- Review the Status of the Artist Act.
- Request increase to budget to meet the demands of the arts sector.

### **Climate Change and Sustainable Practices**

- Explore Arts Nova Scotia's responsibility to address climate change.
- Research ways for the sector engage with sustainable practices

### 2022 Nova Scotia Art Bank Acquisition

Since 1975 The Nova Scotia Art Bank Program has encouraged the development of artistic excellence, and stimulated awareness of visual arts and fine craft among Nova Scotians and visitors. This has been accomplished through the acquisition, development, maintenance and display of a working collection of professional, contemporary Nova Scotian art. Works are added to the collection annually through a peer selection jury, composed of established artists, who review all applications and select works to purchase based on artistic merit.

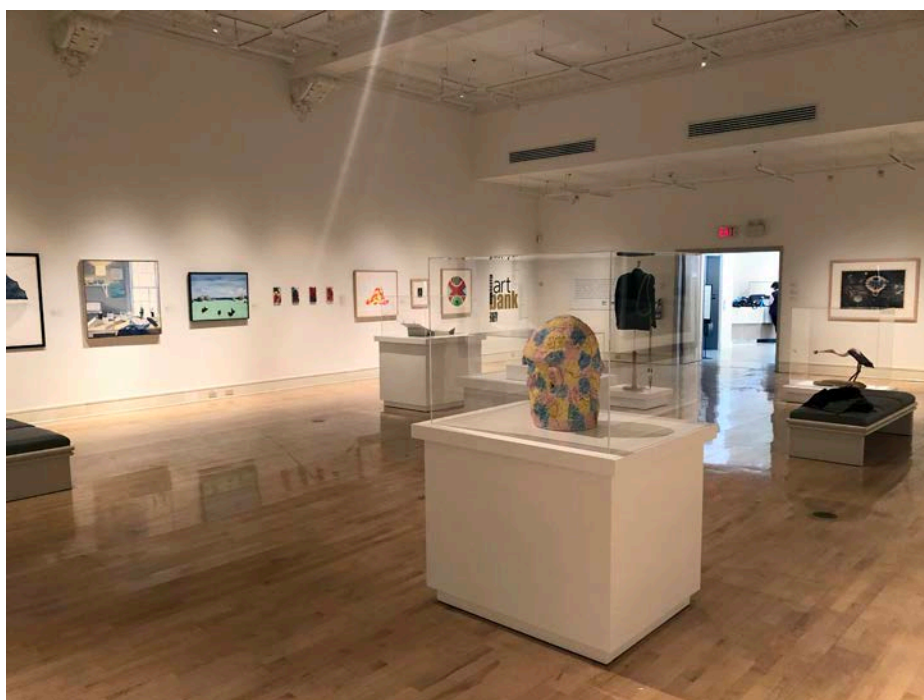
| Artist               | Title   | Date | Dimensions          | Medium   |
|----------------------|---|------|---------------------|--|
| Carrie Allison       | NDN Nips: Black                                 | 2020 | 39 × 32 × 5 cm      | Leather, horse hair, beads, framed                                 |
| Poppy Balser         | Heading Out to Haul the Traps                   | 2020 | 15 × 30 × 1 cm      | Oil on hardboard panel   |
| Curtis Botham        | Generating Station, Point Tupper                | 2018 | 122 × 26 cm         | Charcoal, coal dust and white conte on paper                       |
| Mark Bovey           | Pneumatic Aberration – Pages of the Skies Suite | 2021 | 60 × 80 cm          | Archival inkjet print mounted on poly-core aluminum                |
| Joël Brodovsky-Adams | Glory Hole i                                    | 2021 | 56 × 25 × 25 cm     | Semi-porcelain, underglaze, glaze                                  |
| Joël Brodovsky-Adams | TV Triptych (Green Vase)                        | 2021 | 36 × 78 × 23 cm     | Semi-porcelain, underglaze, glaze                                  |
| Sara Caracristi      | Through Colour Fields                           | 2022 | 91.5 × 91.5 × 4 cm  | Watercolour, acrylic and polyurethane on canvas over board         |
| Brandt Eisner        | Untitled (Soccer Ball – Inside Out)             | 2021 | 20 × 20 × 20 cm     | Soccer ball, vintage cross point                                   |
| Ken Flett            | The Love and Patience of Death                  | 2017 | 68 × 69 × 5 cm      | Fabric, embroidery, leather, thread, bees wax, oil paint on canvas |
| Brandon Hoax         | Harness for Evan                                | 2021 | 51 × 41 cm          | Metallic print   |
| Shauna MacLeod       | I'm Fine  | 2021 | 24 × 16.5 × 16.5 cm | Nova Scotia earthenware clay, fired with multiple lowfirings       |
| Eva McCauley         | Splendid Isolation (Neon Night Sky)             | 2021 | 76.2 × 76.2 × 4 cm  | Oil on baltic birch panel  |
| Paulette Melanson    | Ocean Discoveries                               | 2020 | 61 × 76 × 4 cm      | Acrylic on canvas  |
| Ivan Murphy          | Fog Wave (triptych)                             | 2021 | 122 × 183 × 5 cm    | Oil on birch panel   |
| Onni Nordman         | Paintings for Motels: Businessman's Rest        | 2018 | 91.5 × 122 × 4 cm   | Oil on stretched canvas  |
| Amy Ordoveza         | Martha's Door                                   | 2019 | 50 × 50 × 1 cm      | Oil on wood  |

|                  |   |      |                      |  |
|------------------|---|------|----------------------|--|
| Kristina Søbstad | In your eyes I get lost, I get washed away        | 2021 | 91 × 152 × 4 cm      | Oil and charcoal on canvas                             |
| Alex Sutcliffe   | Garden Variation                                  | 2021 | 51 × 51 × 4 cm       | Acrylic and ink on canvas                              |
| Merryn Tresidder | Aite an Luchd-Aiteachaidh (Place of the Settlers) | 2021 | 61 × 43.2 × 1.9 cm   | Oil on paper   |
| Miya Turnbull    | Body Language                                     | 2021 | 76 × 76 × 1 cm       | Metallic printed digital photograph                    |
| Christopher Webb | In Finem Mundi/World Without End'                 | 2021 | 91.5 cm diameter     | Oil on board, paper                                    |
| Alana Wilson     | East Coast Head Plate #1                          | 2021 | 25.4 × 25.4 × 2.5 cm | Cone 6 red clay, white slip, underglaze, glaze, lustre |
| Alana Wilson     | Lilac Pitcher                                     | 2021 | 10 × 6 × 8"          | Cone 6 red clay, white slip, underglaze, glaze, lustre |
| Roger Wood       | Story Without Words No.2001                       | 2020 | 36 × 17 × 8 cm       | Mixed media assemblage (brass, wood, plastic, resin)   |

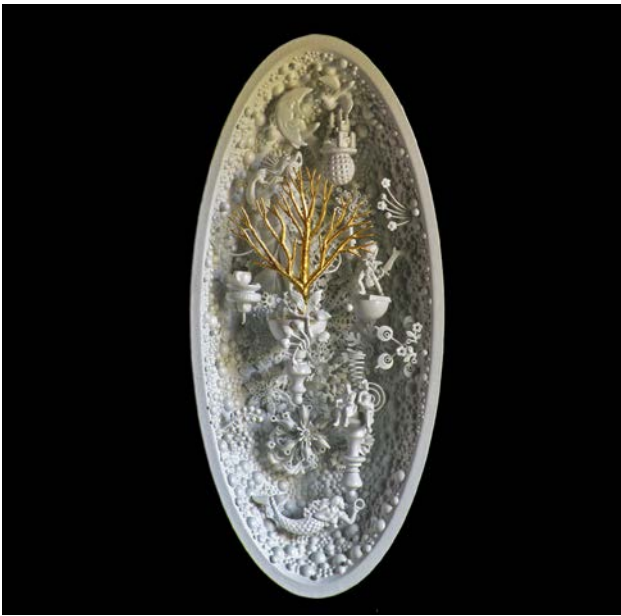
### Nova Scotia Art Bank Purchases 2020-2021

In partnership with the Art Gallery of Nova Scotia, we hosted the Nova Scotia Art Bank Purchases 2020-2021 exhibition in the Yarmouth location, May 14 - October 24, 2022.

The exhibition highlighted selected work from forty-two artists from across Nova Scotia whose work was selected by two peer assessment committees in two consecutive iterations of the Nova Scotia Art Bank Purchase Program in 2020 and 2021. We were grateful to collaborate with the AGNS on this exhibition and an opportunity to celebrate the artwork publicly.







**TOP L to R:** Roger Wood, *Story Without Words No.2001*, 2020, 36 × 17 × 8 cm  
Paulette Melanson, *Ocean Discoveries*, 2020, 61 × 76 × 4 cm

**MIDDLE:** Poppy Balsler, *Heading Out to Haul the Traps*, 2020, 15 × 30 × 1 cm

**BOTTOM:** Brandt Eisner, *Untitled (Soccer Ball - Inside Out)*, 2021, 20 × 20 × 20 cm



## Creative Nova Scotia Awards 2022

The 2022 Creative Nova Scotia Awards returned to an in-person live event, produced by HEIST at Alderney Landing Theatre in Dartmouth, NS on the evening of Thursday, November 10. The art party brought together and honoured artists from all over the province. The ceremony was co-hosted by filmmaker and writer Sylvia Hamilton and theatre and film actor James MacLean.

Presented by Arts Nova Scotia and the Creative Nova Scotia Leadership Council, the Creative Nova Scotia Awards celebration is an annual event that celebrates excellence in artistic achievement, notably in the announcement of the major award, the Portia White Prize, along with the winners of the Creative Community Impact Award, the Prix Grand-Pré, the Established Artist, Emerging Artist, Black Artist and Indigenous Artist Recognition awards. The night will also unveil and honour the winner of The Lieutenant Governor of Nova Scotia Masterworks Arts award. Collectively, the awards are worth \$100,000.

This year, Heist produced video profiles in partnership with Duane Jones and Keke Beatz for each award winner. Videos can be viewed on the [Arts Nova Scotia YouTube Channel](#)



Photo by Kelly Clark

## Awards/Prizes

### Emerging Artist Recognition

l'thandi Munro, Tyshan Wright, Séamus Gallagher and Andre Fenton

### Established Artist Recognition

Frances Dorsey

### Indigenous Artist Recognition

Sarah Prosper

### Black Artist Recognition

Tonya "Sam'Gwan" Paris

### Creative Community Impact Award

Inverness County Centre for the Arts

### Prix Grand-Pré

Clara Dugas

### Portia White Prize

Cyndi Cain

### Protégé Prize

Adina Fraser Marsman

### The Lieutenant Governor of Nova Scotia Masterworks Arts Award

Shelley Thompson and Terry Greenlaw for their film  
*Dawn, Her Dad and the Tractor*



Photos by Kelly Clark

## FINANCIAL

# Financial Report

| PROGRAMS   | GRANTS/AWARDS         | PROGRAM COSTS       | TOTAL                 |
|--|-----------------------|---------------------|-----------------------|
| Grants to Organizations & Groups                       | \$503,570.00          | \$8,250.00          | \$511,820.00          |
| Grants to Individuals                                  | \$877,021.00          | \$16,100.00         | \$893,121.00          |
| Operating Assistance to Arts Organizations             | \$1,393,980.00        | \$3,000.00          | \$1,396,980.00        |
| Artists in Communities                                 | \$197,348.00          | \$3,200.00          | \$200,548.00          |
| Arts Endowment Fund Awards                             | \$55,000.00           | \$0.00              | \$55,000.00           |
| Art Bank Purchase                                      | \$35,755.00           | \$1,050.00          | \$36,805.00           |
| Art Bank (Operations)                                  | \$0.00                | \$28,266.00         | \$28,266.00           |
| Artists in Schools                                     | \$90,000.00           | \$0.00              | \$90,000.00           |
| Portia White Prize                                     | \$25,000.00           | \$600.00            | \$25,600.00           |
| Prix Grand-Pré   | \$5,000.00            | \$450.00            | \$5,450.00            |
| Lieut. Governor's Masterworks Award                    | \$50,000.00           | \$0.00              | \$50,000.00           |
| Talent Trust   | \$100,000.00          | \$0.00              | \$100,000.00          |
| NSCAD Gordon Parsons Scholarship                       | \$1,000.00            | \$0.00              | \$1,000.00            |
| Confederation Centre for the Arts                      | \$10,000.00           | \$0.00              | \$10,000.00           |
| <b>Sub-Total</b>                                       | <b>\$3,343,674.00</b> | <b>\$60,916.00</b>  | <b>\$3,404,590.00</b> |
| <b>SUPPORT4CULTURE PROGRAMS*</b>                       |                       |                     |                       |
| Access Support Supplement                              | \$20,016.00           | \$0.00              | \$20,016.00           |
| Artistic Innovation Program                            | \$72,500.00           | \$0.00              | \$72,500.00           |
| Arts Equity Program*                                   | \$435,393.00          | \$6,425.00          | \$441,818.00          |
| Creative Collaborations Program                        | \$335,527.00          | \$0.00              | \$335,527.00          |
| <b>Sub-Total Support4Culture</b>                       | <b>\$863,436.00</b>   | <b>\$6,425.00</b>   | <b>\$869,861.00</b>   |
| <b>Sub-Total all Grants/Awards &amp; Program Costs</b> | <b>\$4,207,110.00</b> | <b>\$67,341.00</b>  | <b>\$4,274,451.00</b> |
| <b>PROGRAM COSTS</b>                                   |                       |                     |                       |
| Salaries and Benefits                                  | \$0.00                | \$391,939.59        | \$391,939.59          |
| Telecommunications                                     | \$0.00                | \$2,113.00          | \$2,113.00            |
| Arts Nova Scotia Operations                            | \$0.00                | \$13,839.00         | \$13,839.00           |
| <b>TOTAL – ARTS NOVA SCOTIA</b>                        | <b>\$4,207,110.00</b> | <b>\$475,232.59</b> | <b>\$4,682,342.59</b> |

\* includes Mi'kmaq Arts Program

|                     |                   |
|---------------------|-------------------|
| General Travel      | \$2,347.00        |
| Out of Province     | \$4,212.00        |
| Mileage             | \$267.00          |
| <b>Total Travel</b> | <b>\$6,826.00</b> |

## PROGRAM SUMMARY

---

As the provincial funding agency, Arts Nova Scotia provides support to professional artists, arts organizations, arts education programs, and a several important arts awards and prizes. This significant investment in artists and cultural infrastructure encourages creative, healthy and prosperous communities across the region.

### **ARTISTS IN COMMUNITIES**

Supports organizations, groups, and individuals to develop and carry out community-based arts projects. Communities can be geographically based (people who live in the same neighbourhood or region). They can be based on shared interests or a shared workplace. They can be based on a shared culture or a shared aspect of identity.

Application date: October 1

Applications received: 30 | Applications funded: 17

### **GRANTS TO INDIVIDUALS**

Supports the creation of new works by professional artists in all disciplines including fine crafts, literary, visual, media and performing arts. It also promotes a broad understanding and appreciation of art and artists through professional development, creation and presentation of work. Individual artists may submit one application per grant per deadline.

Application date: May 15 / November 15

Applications received: 500 | Applications funded: 116

### **GRANTS TO ORGANIZATIONS AND GROUPS**

Supports artistic development through the production of a specific work or program for presentation to the public, the commissioning of new work and professional development for organizations.

Application date: March 15 / October 15

Applications received: 144 | Applications funded: 61

### **OPERATING ASSISTANCE FOR ARTS ORGANIZATIONS**

Designed to enhance stability within established professional arts organizations Support is provided to organizations that produce or present artistic performances and events involving professional artists. Such organizations are fundamental to the vitality and long-term health of the arts and cultural life in Nova Scotia.

Organizations supported: 29



## **NOVA SCOTIA ART BANK**

Every year the Nova Scotia Art Bank adds to its collection through Purchase Program. Artists are invited to submit their works for consideration. Pieces that are acquired become part of a working collection. They are maintained, loaned out and displayed in government offices and agencies. The program raises awareness of artists and their works and stimulates interest in visual arts and craft.

Application date: February 15  
Artworks submitted for purchase: 90  
Number of works purchased: 22

## **ANNUAL INVESTMENTS**

### **ARTISTS IN THE SCHOOLS**

Arts Nova Scotia provides support to four artists in the schools programs (Perform, PAINTS, WITS, and Arts Smarts) that are designed to bring professional artists together with students and teachers across Nova Scotia to expand and explore creativity, self-expression, and critical thinking through artistic practice.

### **NOVA SCOTIA TALENT TRUST**

NSTT provides scholarships to Nova Scotians who demonstrate exceptional potential and commitment to become established artists in their chosen fields. Applicants of any age may apply but support is given to those who are not yet established in their fields and who are undertaking programs of study which will advance their artistic development and who are pursuing career paths that can lead them to become established artists.

### **THE LIEUTENANT GOVERNOR OF NOVA SCOTIA MASTERWORKS AWARD**

The LG Masterworks Foundation oversees and manages all aspects of this award. First presented in 2006, this \$25,000 annual award looks to recognize, reward and encourage excellence in all creative media and to highlight works that have a strong connection to Nova Scotia in the context of national and international achievement. The award is presented at the Creative Nova Scotia Awards Gala.

## **SUPPORT4CULTURE**

Support4Culture is designed to encourage excellence in the arts, grown the culture sector and foster innovation. Arts Nova Scotia will benefit from this partnership between the Department of Communities, Culture, Tourism and Heritage and the Nova Scotia Provincial Lottery.

### **MI'KMAQ ARTS PROGRAM**

The Mi'kmaq Arts Program supports the development and continuation of Mi'kmaq art forms in the territory of Mi'kma'ki (Nova Scotia). Arts Nova Scotia recognizes the specific needs and practices of the Mi'kmaq arts community and acknowledges a new funding program is required.

Application date: September 15 | Applications received: 14  
Applications funded: 8

### **ACCESS SUPPORT**

Access Support is a supplement to a project grant that funds individual applicants who self-identify as Deaf, having disabilities or living with mental illness, as well as groups and organizations who want to increase the accessibility to their presentation/ production for audience and/or participants. This supplementary grant provides a contribution towards costs for specific services and supports required to carry out a project funded by Arts NS.

Applications funded: 9

### **ARTS EQUITY INITIATIVE**

Designed to support artistic growth, development, production and dissemination, the initiative is available to the following designated communities of artists: Indigenous; Culturally diverse (African-NS and other visible minorities of African, Asian, Latin American, Middle Eastern and mixed racial descents; Artists who are deaf, have disabilities or are living with mental illness.

Application date: September/April 15 | Applications received: 91  
Applications funded: 37

## **CREATIVE COLLABORATIONS**

An internal fund that looks at underserved areas within its granting programs. The program is integrated into the peer assessment process for the grants to individuals and the grants to organizations and groups competitions based on strategic priorities identified by the Board. We continue to focus on first time funded applications and projects that take place outside of metropolitan Halifax. While artistic excellence remains the core of peer assessed evaluation, the fund can be used to augment success rates in disciplines or regions within identified communities. We were able to fund an additional 42 projects through this fund.

## **ARTISTIC INNOVATION**

The 2022 Artistic Innovation Program was adapted to help organizations receiving Operating Assistance to Arts Organizations in Group 2 and 3 to carry out new initiatives in the context of recovery from the COVID-19 pandemic. It encouraged exploration, experimentation, adaptation, and the development of new ways of working that will help to foster resilience in the Nova Scotian artistic community.

**Applications funded: 10**



Jacinthe Armstrong, *The Rope L'Amarre* by Emmanuel Albert

**2022/23**



Joël Brodovsky-Adams, *TV Triptych (Green Vase)*, 2021, 36 × 78 × 23 cm



1741 Brunswick St., 3rd Floor  
Halifax, Nova Scotia

Mailing address: PO Box 456, Station Central, B3J 2R5

Find more information: [artsns.ca](http://artsns.ca)