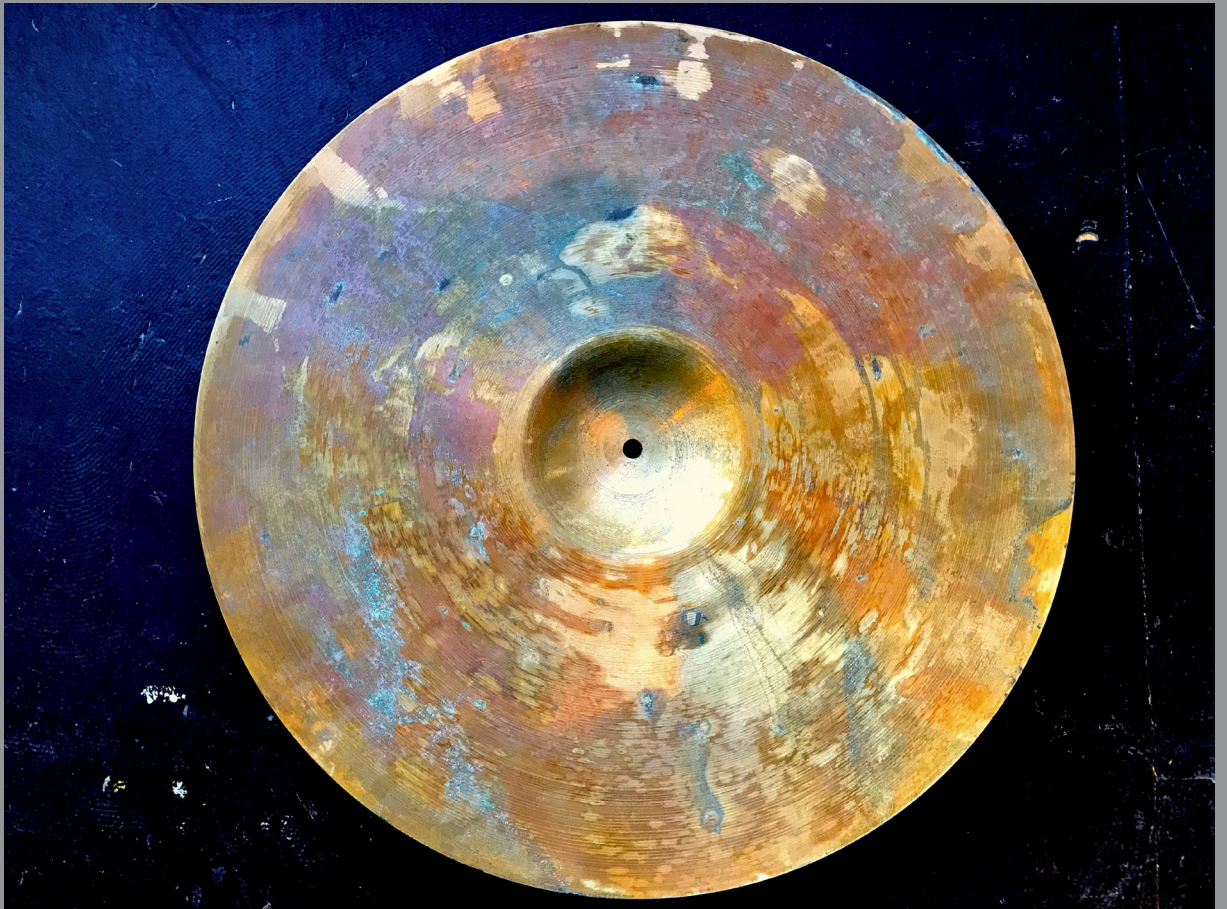


19/20

ARTS NOVA SCOTIA
ANNUAL REPORT



FRONT COVER IMAGE:

Lindsay Dobbin,
Intertidal Cymbal, cymbal

ARTS NOVA SCOTIA

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MESSAGE FROM THE CHAIR

Peter Dykhuis



It is hard to believe that I have been on the Board of Arts Nova Scotia for six years. I am currently in my third and final year as Chair towards the end of my second term – which will bring to close a profound and fulfilling experience with this fabulous organization.

This has been “one heck of a year” marked by multiple changes and twists and turns along the way, some by design, but mostly as response to unfolding current events. Intentionally, we decided to have our board retreat at the beginning of the meeting year rather than at the end. Hosted on 27 September by colleagues from the Delmore “Buddy” Daye Learning Institute, we were introduced to our new Deputy Minister, Justin Huston, and then collectively worked together as a board to set the goals for what we hoped to achieve throughout the year.

Over the next few months, our board meetings purred along as we explored the possibilities of rolling out a new program of microgrants and developed advanced policies about the services of the Art Bank. Throughout, we continued to work with our colleagues at the Creative Nova Scotia Leadership Council (CNSLC) on the joint Creative Nova Scotia Awards Gala, Status of the Artist and Arts Investment committees. We also maintain strong communication networks with federal, provincial and municipal funders, including the Canadian Public Arts Funders (CPAF) and Atlantic Public Arts Funders (APAF).

And then came March and the pandemic reality of COVID-19. We all “stayed the blazes home” and learned to work remotely on our multiple electronic devices and digital platforms as we mutated the word “zoom” from a verb to an adjective and noun. Indeed, I learned how to chair Board meetings on these digital interfaces and, without practice, our talented staff members improvised and remotely conducted peer assessment committee meetings.

Something was lost in not meeting in person but something else was gained in that we, as a board, held more, but shorter, virtual meetings that permitted us to stick-handle evolving issues. And, yes, at least one of my cats inserted herself into a meeting.

In April, Nova Scotia was shocked and saddened by the rampage that began in Portapique and ended in Enfield. Again, with murder in the narrative, the Black Lives Matter movement prompted much needed social, cultural, and political introspection with a call to action to promote racial justice. There is on-going work to be done and we hope that funding cultural expression will be part of the process.

None of this work, completed under evolving and devolving circumstances, could have been accomplished without the resilient dedication of the hard-working staff of Arts Nova Scotia. I am eternally grateful to the clear-eyed and cool-headed responses to these shifting conditions by Director Briony Carros. True to form, Enrique Ferreol and Lauren Williams performed magnificently with yet another change in the mix: while Mireille Bourgeois was on maternity leave after the birth of her second daughter in March 2019, Lauren acted in her stead as Program Officer. We were most fortunate to 'borrow' Laura Carmichael from the Art Gallery of Nova Scotia to fulfill Lauren's portfolio of duties as Assistant Curator and Outreach Officer.

We thank our continuing board members: Jack Chen, Mhiran Faraday, François Gaudet, Melissa Labrador, Lilion Quarmyne, Nancy Noble and Ken Schwartz. Although we are sad to see her depart, our eternal thanks extend to Ashley McKenzie who wisely and stoically served two terms. And this year we also on-boarded two new members (although not formally approved at time of writing), Melissa Kearney and Daren Okafo. It has been a truly rewarding experience to work with such dedicated people with strong creative and intellectual chemistry.

We are also pleased to acknowledge the logistical and administrative support that we receive from Chelsea Prime and the staff of the Department of Communities, Culture and Heritage. In keeping with the theme of change, we welcome back to the Department Craig Beaton in his new role as Executive Director of Culture and Heritage Development after the retirement of the long-serving Marcel McKeough. We are eternally grateful for these partnerships and support in service to the arts in this province.

With gratitude, we thank Minister Leo Glavine, Deputy Minister Justin Huston, ADM Melissa MacKinnon and those in policy and corporate services for their on-going support in these complicated times. Finally, and foremost, we acknowledge and thank the people of Nova Scotia, whose commitment to and interaction with arts and culture here and around the world is vital to the cycle of creation that is at the centre of what we do.



DIRECTOR'S REPORT

Briony Carros



To say we are in a much different place at the end of this year than we were at the start of it, is a bit of an understatement. The arts sector will be forever changed by the impact of COVID-19 and much of the conversation in our multi-screened, physically distanced forums has been, “will we ever go back to the way it was?” or “should we ever go back to the way it was?” In many ways, the global pandemic has pulled focus and accelerated calls to action in the arts around climate change, racial equity, Indigenous rights and social justice issues. As we learn to navigate the crisis, adjust and recalibrate, we must keep these values at the forefront of re-building our communities and institutions.

As a provincial funding agency much of our work's attention directly supports professional arts creation and activity on an individual and organizational level. We continue to advocate on behalf of the artist/creator, the essential foundation to all other activity, however, it is crucial that Arts Nova Scotia also take a leadership role to build capacities, encourage innovation and create an environment to share best practices across the sector during a somewhat uncertain future. This work will be achieved in partnership with the Department of Communities, Culture and Heritage as well as our networks across the province and country. They are key to building resilience and we will draw on those relationships even more in the months ahead.

The function of this Annual Report, as you will read in the following pages, is to provide a brief snapshot of the previous year's activities and highlight achievements. One such achievement is the creation of the Mi'kmaq Arts Program. This program is a direct result of years

of relationship building through *Petapan* (a biannual Indigenous Arts symposium) as well as the excellent work accomplished by Carrie Allison, Indigenous Arts Administrator, during her term position at Arts Nova Scotia. We also launched the Access Support supplementary fund, which aims to better assist organizations who want to make their programming more accessible as well as offer specific project support for artists who require accessibility assistance.

Other initiatives underway are the Nova Scotia Art Bank Strategy as well as the implementation of recommendations from the Creative NS Awards review. We expect to introduce changes to these programs that centre racial equity and increase accessibility.

I'm grateful to the amazingly dedicated Board of Directors, chaired by Peter Dykhuis and the staff at Arts Nova Scotia, Enrique, Mireille, Lauren and Laura at Arts Nova Scotia for their collaboration and passion in the work they do. I would also like to thank the team at the Culture and Heritage Division for their partnership and support.

Despite obvious challenges in the year ahead, I am energized by the possibility of new initiatives and programs. There is an open exchange of ideas and new perspectives in the community. Arts Nova Scotia will listen and respond with tangible actions to this ongoing dialogue.

A blue ink signature of Briony Carros, written in a cursive style.

BY THE NUMBERS

876 applications received
231 projects funded
75 peer assessors
23 peer assessment meetings
31 supported organizations

Peer Assessment Committees 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 Small Groups, Project Grants for Publishers, Equity Program, Artistic Innovation and the Nova Scotia Art Bank Purchase Program. They are also used for the following awards: Prix Grand Pré, Community Arts and Culture Recognition, Artist Recognition Awards and Portia White Prize. Additionally, peer assessment committees 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.

2019-20 Peer Assessment Committee Members

Mark Adam • Norm Adams Emmy Alcorn • Deb Allen
Fazila Amiri • Eva ApukJij • Becka Barker • Maureen Batt
Bob Bauer • Nadine Belliveau • Chris Benjamin • Mark
Bovey • Carol Bruneau • Laura Burke • Sarah Burwash
• Nancy Chiasson • Stephanie Clattenburg • Melanie
Colosimo • Arthur Comeau • Oisín Curran • Stephe-
nie Domet • Francesca Ekwuyasi • Sarah Faber • Eryn
Foster • Annik Gaudet • Zachary Gough • Trevor Gould
• Karen Gross • Lux Habrich • Leah Hamilton • Sara Hart-
land-Rowe • Kara Highfield • Ruth-Ellen Kroll Jackson •
Emily Jewer • Ryan Josey • Deb Kuzyk • Matthew Lumley
• Stephanie MacDonald • Iain MacLeod • Veronique
Mackenzie • James (Jim) MacSwain • Patrick Maubert
• Theresa Meuse • Sarah Mian • Steven Naylor • Nancy
Oakley • Sarah O'Toole • Josh Owen • Mary Lee Patterson
• Lukas Pearse • Andrea Puszkas • Lia Rinaldo • Rebecca
Rose • Fiona Ryan • Julie Scriver • Gillian Seaward-Boone
• Au Chun Shing • Suzannah Showler • Georgia Skinner
• Tyler Simmonds • Kirsten Taylor • Tim Tracey • Ryan
Turner • Mary Vingoe • Laura Vingoe-Cram • Becky Wel-
ter-Nolan • Margo Wheaton • Richie Wilcox • Samantha
Wilson • Charlotte Wilson-Hammond • Heather Young



IMAGE THIS PAGE

Nancy Oakley, In
process pit-fired pots,
castlebay rez mud with
mussel shell temper,
2020.

FEATURED PROJECTS

FAT JULIET SCRIPT CREATION



With the assistance of a Creation grant from the Grants to Individuals program, Stepheny Hunter wrote FAT JULIET, a re-telling of Shakespeare's Romeo and Juliet from the perspective of a fat, self-conscious, teen gurl: Juliet. The play blends classical and contemporary language while hitting themes of body image, power abusive relationships, mental health, and learning to love yourself.

IMAGE ABOVE: June 24 Production Meeting: Kat McCormack, Stepheny Hunter, Peter Sarty, Mary Fay Coady, Jessica Barrie, Sarah Hayden Roy, Drew Douris O'Hara, Jade Douris O'Hara, Jenny Munday, Jess Lewis, Patricia Vinluan, Mollie Cronin, Nathan Simmons

WEARABLE ART MENTORSHIP

Arjun Lal is a queer artist with East Indian ancestry who is interested in creating contemporary visual art that addresses the power dynamic of fetishizing culture and ethnicity in the intersection of colonialism and its role in latex and leather gay culture.

For this Arts Equity Professional Development grant, Arjun received mentorship from Montreal artist Atom Cianfarani, who designed specific workshops for Arjun to explore the materiality and manufacture of fetish ware for Arjun's future projects of creating wearable art that would be stand alone sculpture, but also garments for performance work.



MOUNT SAINT VINCENT UNIVERSITY ART GALLERY: HEATHER HART'S NORTHERN ORACLE

Through the Grants to Organizations and Small Groups Program MSVU Art Gallery received presentation funds to mount Heather Hart's "Northern Oracle," a site-specific rooftop installation that emerged from the floor of the gallery and facilitate associated public programming and performances from local artists. Hart's work considers Black histories, access to ownership, taking up physical space and the significance of having a place to call home.



Accessibility and Northern Oracle at Mount Saint Vincent University

With their successful application, MSVU Gallery received supplementary funds through Art Nova Scotia's new Access Support funding. With these additional funds they were able to create an audio companion, including wayfinding, recorded by the artist, a recorded American Sign Language (ASL) translation of the exhibition text panel, ASL interpretation at the opening reception, large print labels and print materials and verbal descriptions provided by gallery attendants.



IMAGE ABOVE:
Detail from Heather Hart, Oracular Rooftop, 2016. Photo courtesy of MSVU Art Gallery.

IMAGE RIGHT:
Installation view of Heather Hart, Northern Oracle, 2020. Photo courtesy of MSVU Art Gallery

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 and Heritage through meetings and through the presentation of the annual report. Members of the Board for 2018-2019 are as follows:

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

Peter Dykhuis (Chair), Halifax, Halifax Regional Municipality, is the Director/Curator of the Dalhousie Art Gallery and is also an internationally exhibiting visual artist and critical writer.

Mhira Faraday, Halifax, Halifax Regional Municipality, is a Nova Scotia-based Arts Administrator currently working with the Banff Centre. Previously, she was Executive Director of Debut Atlantic and has worked with Symphony Nova Scotia and in the theatre sector

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

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

Ashley McKenzie, Sydney, Cape Breton County, is a film maker whose film Rhonda's Party was named as one of Canada's top 10 shorts at the Toronto International Film Festival and won CBC's Short film faceoff. (until July 2019)

Nancy Noble, Halifax, Halifax Regional Municipality, is the Director and CEO of the Art Gallery of Nova Scotia with over 25 years managing museums across Canada.

Liliona Quarmyne, Halifax, Halifax Regional Municipality, 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, 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 and Heritage to deliver all programs and services.

Briony Carros, Director

Enrique Ferreol, Program Officer

Mireille Bourgeois, Program Officer (parental leave from March 2019 - March 2020)

Lauren Williams, Program Officer

Laura Carmichael, Assistant Curator and Outreach Coordinator (June 2019 - March 2020)

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: ARTS NOVA SCOTIA IS COMMITTED TO FOSTERING A CULTURE OF DISCOVERY AND INNOVATION WITHIN THE ARTS.

ARTISTIC PRACTICE: ARTS NOVA SCOTIA SUPPORTS FREEDOM OF EXPRESSION AND EXCELLENCE IN ARTISTIC PRACTICE AND CREATIVE ENDEAVOR.

EQUITY: ARTS NOVA SCOTIA ENSURES EQUITY IS A CORE VALUE FOR NOVA SCOTIA BY EMBRACING SOCIAL, CULTURAL AND REGIONAL DIVERSITY.

DIVERSITY: ARTS NOVA SCOTIA ENCOURAGES DIVERSITY OF PRACTICE WITHIN AND ACROSS ART FORMS, AT ALL STAGES OF PROFESSIONAL DEVELOPMENT.

PARTICIPATION: ARTS NOVA SCOTIA ENCOURAGES ACCESS TO AND ENGAGEMENT WITH THE ARTS FOR ALL NOVA SCOTIANS.

ADVOCACY: ARTS NOVA SCOTIA ADVOCATES FOR GREATER SUPPORT AND RESOURCES FOR AND WITH THE ARTS COMMUNITY.

PARTNERSHIP AND COLLABORATION: ARTS NOVA SCOTIA ENGAGES IN CONSULTATION AND INFORMATION SHARING. WE ACTIVELY COLLABORATE AND PARTNER WITH THE ARTS COMMUNITY, OUR PEERS AND THE PUBLIC.

ACCOUNTABILITY AND TRANSPARENCY: ARTS NOVA SCOTIA IS OPEN, FAIR AND TRANSPARENT. WE MAKE DECISIONS GROUNDED IN BEST PRACTICES, PEER ASSESSMENT, AND RESEARCH, AND MANAGE OUR RESOURCES WISELY AND ETHICALLY.

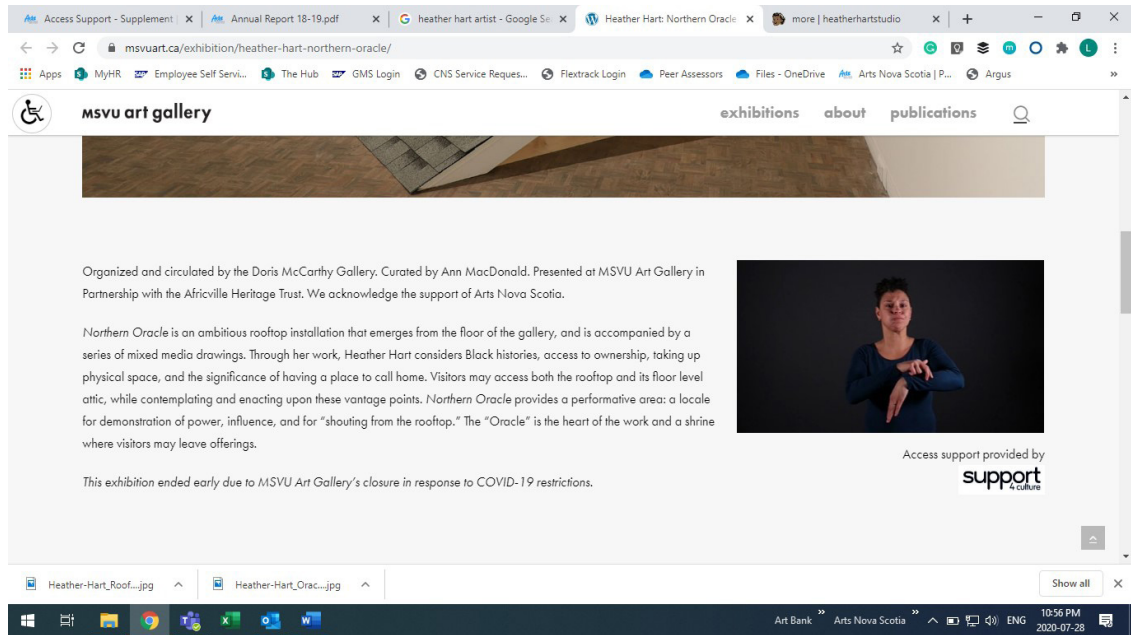
EXCELLENCE: ARTS NOVA SCOTIA PROVIDES THE HIGHEST QUALITY SERVICE IN SUPPORT OF ARTISTIC EXCELLENCE.

IMAGE THIS PAGE:

Screenshot of the ASL translation of the exhibition text panel taken from www.msvuart.ca/exhibition/heather-hart-northern-oracle/

IMAGE NEXT PAGE:

Della Maguire's miniature re-creation of a nest of baskets. Della received a visual arts materials grant through the Mi'kmaq Arts Program.



STRATEGIC ACTIONS

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 Nova Scotia.



MI'KMAQ ARTS PROGRAM

Arts Nova Scotia launched the Mi'kmaq Arts Funding Program in 2019. The first funding arts program directed exclusively to Mi'kmaq artists and organizations in Nova Scotia.

Seven applications were funded in the first deadline. All applications were assessed by a peer assessment committee composed of three professional, practicing Mi'kmaq artists. The successful projects include Cape Breton based ceramic artist Nancy Oakley who is re-creating 8 Mi'kmaq cooking vessels using traditional techniques found in the archeological reports; filmmaker Cathy Martin is creating a new film about Edward Cornwallis' scalping proclamation from a Mi'kmaq perspective; and screenwriter/director/story teller Bretten Hannam is writing five new short stories rooted in personal experiences with The

Land, identifying as L'nu and 2SLGBTQ+.

A unique component of this program is the Visual Arts Materials Grant . Artists can apply for up to \$750 to help cover the cost of buying art materials and supplies. This grant is intended for artists who need material support only. As a results, artists who have never applied to Arts Nova Scotia before, accessed this fund and achieved first-time success to create their work.

ARTS NOVA SCOTIA/CREATIVE NS LEADERSHIP COUNCIL

STATUS OF THE ARTIST

Committee: Peter Dykhuis (Arts NS) – co-Chair, Laurie Dalton (CNSLC) - co-Chair, Virginia Stephens (CNSLC) and Briony Carros (Arts NS).

Members of the Status of the Artist committee have worked for the past few years to advance both the spirit and legislated content of Nova Scotia's Status of the Artist Act. The 2012 Act acknowledged "the artist's role in building the Province's identity and culture and the enhancement that art brings to the Province's social and economic well-being." As part of the act, the department and government recognized "the indispensable role in fostering and nurturing a healthy and vibrant artistic culture."

The purpose of the Status of the Artist Act is:

- To create context for government to recognize and reaffirm the value and importance of arts and culture in Nova Scotian society;
- To define what constitutes a professional artist;
- To acknowledge government commitments to Nova Scotian artists.

The Status of the Artist Committee reviews the Status of the Artist Act and seek ways for implementation of its guidelines and strengthening its content. Committee members explore multiple strategies and real-world actions that would benefit the lives of creative producers within the province. These include advocacy for monetary benefits but also the generation of social and cultural benefits.

2019 – 20 Update

The Committee continues to explore ways to "honour, foster, and nurture a culture that includes healthy and vibrant mature and elder artists." Mounting medical and sociological evidence reveals that mature and elder members of society who keep physically, mentally active and socially engaged live longer, healthier lives. Most creative people, from all fine art disciplines, have decades-long careers that continue on after age 65 – and often blossom for years to come. In discussion with the Department of Seniors and aligning with their strategic action plan, the committee has identified three priorities to explore further:

1. Value the social and economic contributions of older adults
 - Most creative people from all fine arts disciplines, have decades -long careers after 65.
 - Mentorships and Lifelong Education - many mature and elder artists are effective communicators and educators with decades of experience – continuing to be active as workshop and seminar leaders, their creative knowledge will be shared with younger generations.
2. Support aging in place, connected to community life.
 - Opportunity to expand Creative Hubs in both urban and rural settings.
 - Co-housing developments for creative communities.
3. Promote healthy, active living
 - Changing the language from "Seniors Care" to Elder Life. Older artists to be recognized as Provincial Living Treasures

In 2019-20, our committee continued to fine tune the language of our proposal. We were able to meet with representatives from the Nova Scotia Department of Seniors who introduced us to their 2017 publication titled Shift: Nova Scotia's Action Plan for an Aging Population. Upon analysis, we realized that our Status of the Artist for Mature and Elder Artists created a strong bridge with Shift since that document, though chock-full of practical initiatives, did not address cultural issues in depth. Indeed, our two proposals, when combined, generate stronger, hybrid goals for Nova Scotia's aging population. Our next steps are to hold consultations within a few provincial communities to ascertain what would be desired outcomes of this process.

NS ART BANK COMMITTEE

Committee: Carrie Allison (Artist and Arts NS Indigenous Arts Administrator (2018-19), Francois Gaudet (Board Member), Peter Dykhuis (Board Chair), Briony Carros (Arts NS Director), Lauren Williams (Assistant Curator & Outreach Coordinator), Carri McKay (Programming Coordinator for Visual Arts Nova Scotia) and later Laura Carmichael (Assistant Curator of Education at the AGNS).

In November 2018 the Arts Nova Scotia Board of Directors agreed to form an ad-hoc committee to create a strategic framework for the next three-to-five years for the Art Bank.

RATIONALE

In 2020, the Nova Scotia Art Bank will enter its 45th year of existence. During that time operations have not changed significantly. The only other formal review of the Art Bank program was undertaken in 2001. Many of the issues and opportunities noted and recommendations from the 2001 review are still relevant today. Over 45 years the collection has grown significantly and interest in the art bank from artists and prospective borrowers has continued to grow while Art Bank resources have remained fixed adding to an urgency to address these issues while considering opportunities for the future.

A series of draft recommendations were developed to guide the direction and decision-making of the Nova Scotia Art Bank. Throughout the next year, we will implement, explore and develop these recommendations to present as a strategic plan.

RECOMMENDATIONS

Acquisition

- Implement an Equity Art Bank Purchase Program in addition to the regular Purchase Program.
- Undertake a one-time deaccessioning process to deaccession works that have not been peer assessed, are unsuitable for display or cannot be preserved long term.
- Implement maximum physical restrictions for Art Bank purchases moving forward.

Exhibition

- Investigate ways the Art Bank could expand its display mandate beyond Government of NS offices and agencies.
- Explore options to allow borrowers to select works for display.
- Limit the number of works on a loan to what can be comfortably removed or relocated by two preparators in one moving van.
- Restrict the display of works to spaces that are most likely to be viewed by the public (e.g. lobbies, boardrooms).
- Require all requests to go through a centralized online form and sent to an Art Bank email.
- Implement a cost-recovery model for installations, relocations and removals with surcharges for last minute requests.

Education

- Create a “welcome kit” for new borrowers of the Art Bank, which informs borrowers of the benefits of the Art Bank, proper protocol around artworks and interpretive information on the artworks.
- Begin researching and writing extended label information for works in the collection.
- Explore options for education partnerships with the AGNS and the Nova Scotia Museum.
- Explore opportunities for curated exhibitions of Art Bank works.

Collections Care

- Initiate discussions with the AGNS to discuss shared long-term storage solutions.
- Hire interns from relevant professional programs to undertake digitizing the collection.
- Continue discussions with AGNS about the shared use of their Argus Collections Management Software.
- Include a line in the yearly Art Bank budget for repair of works and preventative conservation measures.

Staffing

- Increase the minimum hourly rate for preparators to be in line with industry standards.
- Increase the number of preparators used for installations from one to two to free up the curator’s time for Art Bank administration.
- Establish a regular schedule for installations and preparators to reduce uncertainty and to streamline scheduling with borrowers.
- Combine resources with the AGNS as they have an existing casual preparator roster.
- Update the curator's job description to better reflect strategic priorities of the Art Bank

NEW ACQUISITIONS:

Arts Nova Scotia manages the Nova Scotia Art Bank. Every year the Art Bank adds to its collection through the Art Bank Purchase Program.

IMAGE BELOW: Kim Morgan, *Blood Sample #13 Bruce/Kim*, 2017, 64 x 54cm

Sarah Burwash, *A clearing*, 2018, Watercolour & collage, 22 x 30cm

Jay Crocker, *A Separation of Being*, 2018, Pencil on paper, 147 x 292cm

Lindsay Dobbin, *Intertidal Cymbal*, cymbal

Maria Doering, *Imaginative*, 2017, Linocut and embroidery on fabric, 32 x 32 x 3cm

Frances Dorsey, *Louisbourg 46 Years*, 2018, Whittled alder braches and barkdye, woad and madder dye and egg tempera, linen and wool fabric, yellow birch rack, flax yard, 110 x 130 x 10cm

Margarita Fainshtein, *Self- portrait, 2*, 2018, Acrylic glass, laser cut and etching, 20 x 28 x 11cm

Anke Fox, *Polly Cove*, 2018, Handwoven tapestry, 100% linen, hand-dyed using natural dyes, 34 x 35cm

Jessica Hogg-Korderas, *The News II*, 2018, Epoxy resin, illustration board, acrylic paint, graphite, watercolour pencils, mylar, 15 x 14 x 6cm

Violeta Izquierdo Flores de la esquina, 2016, Sterling silver, fine silver, enamel, steel, 7 x 7 x 2cm

Ryan Josey, *November, November* 2017, Digital print on marine grade polyester, hand-sewn into a varied edition 60 x 90 x 1cm

Kim Morgan, *Blood Sample #13 Bruce/Kim* 2017, 64 x 54cm

Arianne Pollet-Brannen, *Yellow Gown*, 2017, Isolation gown, Perma-Hand silk suture thread and cotton thread on hospital bed sheet, 127 x 46cm

Susan Tooke, *Playground*, 2018, Acrylic on panel, 91 x 122cm



Melinda Spooner, *Floe*, 2018, Acrylic on mylar, 24 x 36cm
 Alex Livingston, *Buck Imagining Doe*, 2019, Archival pigment ink print, 109 x 137 x 5cm
 Charlotte Wilson-Hammon, *In/visible #4*, 2015, Coloured pencil on digitally printed mylar, 137 x 91 x 1cm
 Bonnie Baker, *Hand that rocks the nation*, 2018, Cyanotype on stonhenge, 76 x 56cm
 Bonnie Baker, *Nation builder*, 2018, Cyanotype on stonhenge, 77 x 56cm
 Cecil Day, *Fall Cinnamon Ferm*, 2017, Etching on zinc plate, 56 x 76cm
 Cecil Day, *The Ditch*, 2nd state, 2018, Linocut, 56 x 76cm
 Kara Highfield, *Running Trim Plates All*, 2018, Ceramic, 2 x 26 x 26cm (x4)
 Kara Highfield, *Running Trim Paper All*, 2018, Watercolour paper and watercolour paint, 45 x 57cm (x4)
 Marvin Moore, *01 Season of Light*, 2019, Giclee archival print, 30.5 x 46cm
 Marvin Moore, *06 Season of Light*, 2019, Giclee archival print 30.5 x 46cm
 Marvin Moore, *08 Season of Light*, 2019, Giclee archival print 30.5 x 46cm
 Marvin Moore, *09 Season of Light*, 2019, Giclee archival print 30.5 x 46cm
 Alexandra McCurdy, *Polka Dot Lidded Jar*, 2018, White stoneware, coloured underglazes, transparent glaze overtop.
 27 x 12 x 12cm
 Alexandra McCurdy, *Polka Dot Bowl*, 2018, White stoneware, coloured underglazes, transparent glaze overtop.
 6.5 x 18 x 18cm

ARTIST SPOTLIGHT: CHARLOTTE WILSON-HAMMOND

Each year the Art Bank adds to its collection through the Annual Purchase Program. Works by professional Nova Scotian artists are selected by a peer assessment committee. In 2019 one of those works was *In/visible #4* (image right) by Charlotte Wilson-Hammond. Charlotte Wilson-Hammond is no stranger to the Art Bank as this was her fourth addition to the collection. Most interestingly, two of her works were purchased in the first ever Art Bank purchase in 1975, including a large painting titled “*Winter Clouds Over Clam Harbour*” (image left) the community she still lives in today. In 2004 Wilson-Hammond was awarded the Portia White Prize for her outstanding contribution to our province’s artistic and cultural life. The Art Bank is fortunate to collect career-spanning works from artists who have made a life and living in Nova Scotia.



PETAPAN 2019: An Atlantic Region Indigenous Arts Symposium

Mission Statement

To offer a celebratory event that provides Atlantic Canadian Indigenous artists of all disciplines a space for dialoguing, forging connections and exchanging promising practices. The event aims to empower participants to take the next steps in creating an Atlantic Indigenous arts organization

THE THIRD PETAPAN: FIRST LIGHT SYMPOSIUM took place June 13-16, 2019 in St. John's, Newfoundland and Labrador. The Indigenous arts symposium is a collaborative project organized by the Atlantic Public Arts Funders (APAF)—the independent arts councils of the Atlantic provinces. This event marked the final Petapan symposium planned and executed under the auspices of APAF, so there was much discussion about the future of Petapan specifically, and Indigenous-led arts organizations in Atlantic Canada more broadly.

132 participants attended the third Petapan Symposium in June 2019. The symposium featured keynote speakers, demonstrations, workshops, showcases, and disciplinary sessions. But most importantly, the symposium gave Indigenous artists a chance to participate in discussions across provincial borders, to determine a way forward.

The programming of the symposium was informed by a steering committee composed of Indigenous leaders and artists from across the Atlantic region. Through a series of in-person and teleconference meetings, the steering committee was tasked with coming up with suggestions for workshop topics, session themes, speakers, facilitators, performers, and general flow of the event, as well as reaching out to their networks to promote the symposium.

PHOTO THIS PAGE

Wambli Martinez performing at the Atlantic showcase.

PHOTO NEXT PAGE

Vanessa Furlong and LEGacy Circus performing at the 2019 Creative NS Gala.



Conclusion

Since launching this event, a number of organizations have emerged, breathing life into the Indigenous arts landscape in Atlantic Canada. Indigenous artists in Atlantic Canada are also gaining more recognition on a regional and national platform. The original objectives of the symposium are being realized. Arts councils are seeing an increase in grant proposals from Indigenous artists, councils are improving their service delivery to accommodate the unique needs of Indigenous artists, interprovincial collaborations are occurring, more Indigenous artists are sitting on art boards, juries, and committees, and Indigenous led arts organizations are acting as a unifying voice for Indigenous artists. Wrapping up the third and final Petapan: First Light Symposium organized by the Atlantic Public Arts Funders did not end on a bittersweet note, as participants were very eager to take up the mantle and continue the event. Mawi'Art in New Brunswick is a major success story, and has caught the interest of Canada Council for the Arts. They have received funding for their outreach and education programming, broadening their mandate beyond commerce. Mawi'Art employs a small staff, and is poised to add the Petapan symposium to their portfolio, with the assistance and guidance from the APAF.

Excerpts were copied from Final Report written and prepared by Genevieve Allen Hearn.

For full report go to: https://firstlightsymposium.files.wordpress.com/2014/08/petapanreport_2019_english_digital.pdf

CREATIVE NOVA SCOTIA AWARDS GALA

Presented by Arts Nova Scotia and the Creative Nova Scotia Leadership Council, the Creative Nova Scotia Awards Gala is an annual event that celebrates excellence in artistic achievement, notably in the announcements of two major awards, the Portia White Prize and the Lieutenant Governor's Masterworks Award. Winners of the Prix Grand Pré, the Established Artist, Emerging Artist and Indigenous Artist awards and the Community Arts and Culture Recognition Award are also honoured. Collectively, the awards are worth \$95,000.

ARTISTIC VISION

As artists we all strive to stand our sacred ground and be present. Whatever the choice of medium - on the canvas, on the page, in the gallery, on the screen and on the stage - making way for our individual voices within this massive global world is an integral element of art. The artist not only takes ownership within the buildings and landscapes surrounding us but of course also within the digital network of news media and press outlets and the multitude of social networks. Most importantly, through these avenues the artist can ultimately leave their mark within our hearts and minds and permeate their presence, thoughts and stories throughout communities.

In a direct attempt to breakdown contrary notions of taking ownership as a selfish act, we believe choosing to stay big and be seen in our commitment to our work and one another is an act of courage and one we are coming together to honour. It has been proven by artists again and again that, even in such an immensely dense and oversaturated society of voices, one person can and does make a difference.

We need space to create. We need space to think; space to work; space to live. In Nova Scotia our physical and cultural landscape are in flux as new development projects abound at the same time as

arts and maker spaces disappear. This celebration will hold space for ourselves and our peers, and especially for those who have been shut out because of cultural differences. It will fill space with diversity of cultures, ideas and opinions. It will make space to acknowledge the past in order to strengthen the future.

MAKE IT OURS is a call to fight fear and scarcity and to celebrate our achievements together. It's a billboard that proclaims "There Is Space For You" if you'll only take heart and step into it. It's a mantra that affirms that we are exactly who should be here, now, sharing our gifts in Nova Scotia.

ARTISTIC TEAM & EVENT MANAGEMENT

HEIST is a live art company committed to creating, producing and presenting innovative, genre-bending and queerly playful performances in Halifax and beyond. Heist is comprised of Artistic Director Richie Wilcox, Managing Director Sylvia Bell and Technical Director Aaron Collier.



AWARDS PRIZES

2019 Recipients

Arts Nova Scotia is responsible for managing the peer assessment process and awarding the Artist Recognition Awards, the Creative Community Impact Award, the Prix Grand Pré, and the Portia White Prize.



CREATIVE COMMUNITY IMPACT AWARD
EMERGING ARTIST RECOGNITION AWARD
ESTABLISHED ARTIST RECOGNITION AWARD
INDIGENOUS ARTIST RECOGNITION AWARD
PRIX GRAND PRÉ
PORTIA WHITE PRIZE
PORTIA WHITE PROTEGE
LG MASTERWORKS AWARD

The Bus Stop Theatre, Halifax, NS
Lindsay Dobbin, Raven Davis and Amy Brandon
Carol Bruneau and Ariella Pahlke
Arielle Twist
Daniel LeBlanc
John Little
The Halifax Music Co-op
Moosefence, Creator: Ursula Johnson

FINANCIAL REPORT

Programs	Grants/Awards	Program Costs	Total
Grants to Organizations & Small Groups	\$385,546	\$4,322	\$389,869
Grants to Individuals	\$609,973	\$14,266	\$624,239
Operating Assistance to Arts Organizations	\$1,366,760	\$2,373	\$1,369,133
Project Grants for Publishing Program	\$84,969	\$750	\$85,710
Art Bank (Purchase)	\$39,890	\$868	\$40,758
Art Bank (Operations)		\$14,847	\$14,847
Artists in Schools	\$90,000		\$90,000
Creative NS Awards		\$3,169	\$3,169
Arts Endowment Fund Awards	\$40,000		\$40,000
Portia White Prize	\$25,000		\$25,000
Prix Grand Pré	\$5,000		\$5,000
LG Masterworks Award	\$50,000		\$50,000
Talent Trust	\$100,000		\$100,000
Confederation Center	\$10,000		\$10,000
NSCAD Gordon Parsons Scholarship	\$1,000		\$1,000
Sub-Total	\$2,808,138	\$40,595	\$2,848,733
Support4Culture Programs			
Arts Equity/Mi'kmaq Arts Program	\$207,210		\$207,210
Artistic Innovation Program	\$64,000		\$64,000
Creative Collaborations Program	\$232,249		\$232,249
Access Support Supplement	\$4,505		\$4,505
Sub-Total	\$507,964		\$507,964
Sub-Total Grants/Awards & Program Costs	\$3,316,102	\$40,595	\$3,356,697
Salaries		\$357,115	\$357,115
Telecommunications		\$2,542	\$2,542
Arts Nova Scotia Operations		\$24,501	\$24,501
TOTAL	\$3,316,102	\$424,753	\$3,740,855

General Travel	\$2,361
Out of Province	\$6,226
Total Travel	\$8,587

PROGRAMS

As the provincial funding agency that provides support to professional artists, arts organizations, arts education programs, and a several important arts awards and prizes, Arts Nova Scotia offers a wide variety of investment opportunities.

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 by: May 15 /
November 15

Applications received: 383
Applications funded: 94

GRANTS TO ORGANIZATIONS AND SMALL GROUPS

Supports artistic development through Three categories of funding. It assists with 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 by: March 15 /
October 15

Applications received: 178
Applications funded: 57

PROJECT GRANTS FOR PUBLISHERS

Designed to stimulate literary arts' production, dissemination, and commissioning. These project grants will be used to support developmental artistic activities and audience or community

IMAGE BELOW

Nancy Oakley, traditional pit-fired pot, castlebay rez mud with mus-sel shell temper, 2020.



engagement initiatives. This program is designed to assist in the growth and development of the publishing field and the exploration of new models of publishing activity.

Application date by: September 15
Applications received: 16
Applications funded: 9

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.

Application date by: February 15
Applications received: 33
Applications funded 27

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 by: January 15
Annual budget: \$40,000
Artworks submitted for purchase: 140
Number of works purchased: 36

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.

IMAGE BACK COVER

Maria Doering, *Imaginative*, 2017, Linocut and embroidery on fabric, 32 x 32 x 3cm

SUPPORT4 CULTURE

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 and Heritage and the Nova Scotia Provincial

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: 12
Applications funded: 7

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: 4

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 by: September/April 15
Applications received: 47
Applications funded 25

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 small groups competitions based on a special interest for that year. The 2018/19 year focused on first time funded applications and projects that took 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.

ARTISTIC INNOVATION

The Artistic Innovation program was implemented as a short-term plan to stimulate artistic excellence and start a new relationship with the core art organizations and their publics. Eligible organizations apply for one-time innovation grants, articulating how they will grow opportunities for excellence in artistic development or for developing a new way to engage with their public.

Application date by: February 15
Applications received: 14
Applications funded 9



19/20

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Arts
NOVA SCOTIA
NOUVELLE-ÉCOSSE