

NATIONAL
accessARTS
CENTRE

ANNUAL REPORT

2021 2022



**RESET.
REFOCUS.
REIMAGINE.**

Message from the President + CEO and the Board Chair

Dear friend of the NaAC,

The 2021/22 Annual Report marks the first full year of programming and activities since the launch of our new National accessArts Centre brand and our national, multidisciplinary disability arts mandate. If this past year has demonstrated anything, it is that the NaAC is truly ready to be a beacon for our country's disability arts movement – and in so many ways, it already is.

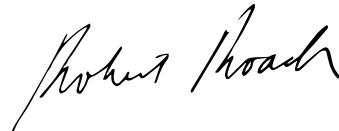
Whether it is breaking new ground with programs in digital music and opera, or our three international shows including our production of *Conference of the Birds* at the 2021 United Nations Climate Change Conference, the NaAC is shaking up Canada's arts and culture ecosystem, changing our society's perceptions about artists living with disabilities, and slowly but surely moving their creative contributions away from the fringes and into the heart of our creative fabric. Most importantly, all of this work is inextricably linked to our core purpose – which is to support, facilitate and celebrate the creative expression of each individual artist we serve.

The ongoing COVID-19 pandemic has presented challenges to many organizations, including ours. Our transition through in-person, digital, and now hybrid programming would not have been possible without the dedication and commitment from our NaAC team of staff and volunteers. Furthermore, the NaAC has had a record-breaking year in corporate and individual philanthropic support – giving us the added capacity needed to provide ongoing, world-class opportunities for our community of artists. To our team of staff and to our growing network of friends and supporters – thank you.

This year's Annual Report mirrors the goals and initiatives presented in our 2021-26 Strategic Plan – *Reset. Refocus. Reimagine.* – so that you can see how we are moving forward thoughtfully, meaningfully, and strategically.

Thank you again for your support.

Yours sincerely,



Robert Roach
Chair, Board of Directors



Jung-Suk (JS) Ryu
President and CEO

NATIONAL
accessARTS
CENTRE

VISION.

Communities across Canada recognize, celebrate, and proactively include the talents and skills of artists with disabilities.

MISSION.

Providing artistic training, creation, exhibition, and presenting opportunities for artists with disabilities, and sharing the power of their creativity through local and global partnerships and advocacy that opens doors for their inclusion in our arts and culture ecosystem.

ARTISTIC TRAINING:

Artistic training at the National accessArts Centre takes many forms. From facilitation and support taking place in our studio spaces to workshops delivered by mainstream artists, artist choice and self-directed learning remains at the heart of our artistic training platforms.

GOAL:

Guided by the strengths, needs and aspirations of artists with disabilities, the NaAC will establish a new artist training framework that pushes boundaries – giving the artists the opportunities to advance their individual practice and develop and grow as leaders in their field.

INITIATIVE 1.1:

Launch a hybrid program delivery model with digital elements that allow for recording, livestreaming, and immersive learning experiences for artists.

+ Continuing on our successes delivering artistic training opportunities using platforms like Zoom, the NaAC will explore opportunities for more high-quality, accessible broadcast/livestreaming modules that utilize the latest augmented/virtual reality and 3D image and motion capture technology to be used across visual and performing arts disciplines.

OUTCOMES:



In 2022, the NaAC announced a new partnership with Shaw Communications to launch artLMS, a custom-built digital learning platform that will connect artists from across Canada directly to NaAC programming with digital content and livestream into our visual/performing arts studios. The platform is set to launch later in 2022.

The NaAC continues to deliver programming online through Zoom alongside our in-studio sessions, ensuring all of our artists are connected to opportunities for learning and creation.

INITIATIVE 1.2:

Proactively compile and develop learnings and best practices through our own artistic training initiatives.

+ Carried forward from our last strategic plan, the NaAC will launch a 3-year data compilation initiative in 2021 led by staff and facilitators and, where funding is available, seek additional support to better analyze outcomes and other key data sources.

OUTCOMES:

In 2022, the NaAC has started an initial outcome measurement framework in partnership with the Laboratory for Artistic Intelligence based in Toronto. At the time of writing, the NaAC is still seeking funding partners to help this critical work assessing our programs.

This process has led to the development of resources for artists including the Plain Language Guide to Fair Payment and Visual Descriptions Guide for Performers that will be to be refined throughout the next year.

INITIATIVE 1.3:

Develop specific training opportunities tailored to an artists' stage of practice.

+ With a community of more than 300 artists living with disabilities, the NaAC will more actively develop tailored training opportunities that will better support each artist's short- and long-term goals.

+ Mentorships can play a key role here, with both NaAC artists mentoring other aspiring artists with disabilities, as well as external artists joining our community and engaging in a two-way learning journey.

OUTCOMES:

In 2022, the NaAC completed its own internal survey of participating artists and now has a much more solid understanding of where each individual artist is progressing in their practice. This will help guide the development of ongoing self-directed and learning-based programs for our artist community.

Starting in 2019, the NaAC has also increased its focus on Professional Track artist development, aimed at supporting creation, commissioning, and exhibition/presentation opportunities – which are paid at industry standard or better rates – for those artists who are ready to advance their practice to the next level.

The NaAC continued the Artist Mentorship Program, which paired racialized NaAC artists with external artists and included events such as In Conversation: Adeel Sadiq and Roy Caussy.

HIGHLIGHT:

Artistic Training

Best Practices for Creating Artist-led Programs and Events

Karly Mortimer has always been more interested in helping others to share their artistic perspectives than in her own artwork. It's what makes her a natural facilitator. "I think that's really what artistic programming is," she says. "Creating conversations and holding space for artists—especially those with diverse perspectives."

5 WAYS TO MAKE THE MOST OF YOUR ARTISTIC PROGRAMMING

1. Invite people to investigate a theme

Think of program participants and audiences as equals in your artistic process; as individuals who can shed light on the larger theme your program or event is exploring, Karly suggests. She calls this the co-investigation model.

Creating an equal playing field for all kinds of people to engage is key to the co-investigation model. That means positioning yourself as a partner in an investigation with different participants, rather than as a teacher. "All types of folks can contribute to the knowing around a project," adds Karly.

2. Meet artists where they are

Creating a truly collaborative environment requires recognizing the skills, strengths, and communication styles of your co-investigators. "It's a constant evaluation of what you all bring to the table, and an active practice of listening," says Karly. This builds trust, and allows for open, honest communication about what's working—and what isn't.

Karly suggests starting every project or investigation with a group agreement. Discuss what it looks like to work within your group, and what each participant needs to feel safe, comfortable, and creatively generous with each other. "When you set up a comfortable space, and people have been asked those questions, you build a strong foundation to carry you into any project," she says.

3. Be open to opportunities

Instead of setting a framework from which to investigate a theme, be aware of and open to different ways of knowing. It takes some effort to throw away a checklist, but if you listen to what your artists and participants are saying, the results can be incredible.

"Oftentimes, folks with disabilities are already forced to make choices within a box, especially about their artistic practice—what it is and what it can be," says Karly. "A choice between two is not a free choice for an artist."

While you're at it, forget arbitrary standards, too.

"At the National accessArts Centre, we know there's no standard way of working to produce professional, world-class artworks," says Karly. "Our programs are constant experiments. It's going to be different with every new group of artists—and that's great!"

4. Ask the right questions

Karly shares the example of an open studio she organized for the NaAC's Contemporary Calgary Collider residency. She knew if she asked the artists participating in the residency what they wanted for an open studio event, their answers would not be reflective of their experience.

Instead, she asked them two questions: 1) How do you want to share your artwork and your experience in the residency; and, 2) What's going to make your friends and family want to come and feel comfortable? The result was a karaoke dance party with hot chocolate and sparkling juice, which was a huge success.

5. Define success at the outset

Start with some assumptions, Karly says, then reflect back on them at the end of the project. Be realistic about what's possible, and always share your learnings with your colleagues.

Read the full story at accessarts.ca/stories

CREATION

GOAL:

The NaAC will create brave spaces for experimentation and commissioning of works that span and connect multiple disciplines.

ROLSTON STRING QUARTET

The Rolston String Quartet, First Prize winners of the 12th Banff International String Quartet Competition, have been active collaborators with the National accessArts Centre and our partner Xenia Concerts, in a two-year long project that will have our artists compose a number of new pieces for string quartet to be premiering later in 2022.





INITIATIVE 2.1:

Expand opportunities for collaborative and multidisciplinary creation.

+ Made possible by our recent merger with Momo Movement, we now have the infrastructure to develop multidisciplinary projects that open our artists' horizons. This, in addition to our existing and future partnerships with others in our sector, will open the doors to new exciting works that expand in the disciplines such as dance, music, and literary arts.

OUTCOMES:

The NaAC continued to expand its multidisciplinary programs, including its production and presentation of *The Conference of the Birds* which was selected to be a part of Canada's cultural presentation at the 2021 United Nations Climate Change Conference.

In 2021/22, music making was featured more prominently in our programs. *sound.colLAB*, a music composition project in partnership with Toronto-based Xenia Concerts, entered into its second year with a world premiere of works composed by neurodiverse artists set to take place in Summer 2022.

Thanks to support from the Canada Council for the Arts, the NaAC also launched a new digital music initiative, researching and utilizing technology to develop new ways of music making that is accessible to artists living with developmental disabilities. In early 2022, a new partnership was forged with Calgary Opera to introduce some of the building blocks of opera to our artist community.

INITIATIVE 2.2:

Push boundaries with more emphasis on digital and large-scale projects.

+ The NaAC will further develop infrastructure and deploy resources to provide opportunities for non-traditional forms of creation, including the use of digital technology (e.g., green screen technology, virtual reality, 3D capture) and the application of our artists' creativity on larger-scale platforms (e.g., larger canvases or performing spaces).

OUTCOMES:

A number of projects incorporated digital technology into their creation, including *The Conference of the Birds* that incorporated video and photography, as well as the commissioning of *Moving Pictures, Pictures Moving*, a dance film that featured NaAC multidisciplinary artist Kathy Austin that would later be premiered in May 2022.

Artists at the NaAC also used digital technology to engage in a three-month cultural exchange with a sister disability arts organization – *ActiveArt* – based in Seoul, South Korea. Works developed as a result of this collaboration – which included NaAC artists learning and creating using traditional Korean methods in visual arts – were exhibited in Seoul, South Korea at *ARTSTAND*, sponsored by the Embassy of Canada in Korea.

INITIATIVE 2.3:

Create more opportunities to be engaged in the display of our artists' works in more publicly accessible venues (e.g., public art).

+ Building on Indefinite Arts Centre's recent successes, the NaAC will continue to be a part of the development of public art – at the local, regional, and national levels as well as spanning both visual and performing arts – so that artists with disabilities are proportionally represented and seen as part of our public art landscape.

OUTCOMES:

In 2020, the NaAC launched a new partnership with ATB Financial and Calgary Arts Development to create The WINDOW Project, an initiative to showcase NaAC artists in more publicly accessible venues, particularly given the challenges of the ongoing pandemic where many indoor spaces were closed to the public. To date, more than a dozen ATB Financial locations throughout Calgary and surrounding areas have displayed works being paired with a QR code that links to an artist interview.

THE WINDOW PROJECT



WINDOW
Presented by NaAC & ATB

HIGHLIGHT:

Creation

New Ideas in Music-Making

Whether it's the instruments themselves, the programming, or the educational approach, people living with disabilities face persistent barriers to participating in music-making. But, as Clayton Smith explains, those barriers are dropping with the evolution of digital technology. Clayton is the Lead, Programs & Exhibitions at National accessArts Centre (NaAC), and he's on a mission to make music accessible for everyone. He's been exploring the ways people living with disabilities have been excluded from music-making — and taking them on one by one. And he's not alone.

Sound Ideas is a new workshop series at the NaAC, and the country's first public program in creative music and sound arts for artists living with developmental disabilities. The series is conducted by Charles Matthews and Gift Tshuma, co-founders of Blurring the Boundaries, a disability-led organization spearheading major developments in accessible digital music technology. The series focuses on creating fun and playful ways for artists to explore sound creation, regardless of prior musical experience or knowledge — the first barrier on Clayton's hit list.

LIKE A BROKEN RECORD

There's a pressure that comes from Western ways of teaching, explains Clayton. "If you think about what makes a great musician, it's usually hours and hours and hours of rehearsal time. Experts say that it requires anywhere from two to five years to feel comfortable with an instrument. But what if you can't afford or access an instrument?"

As a group, the first task for the artist ensemble is to co-create user-specific, accessible digital instruments. Next, they'll explore ways to collaborate, create, and rehearse online, eliminating yet another barrier: the need to travel.

"We've learned from the pandemic just how important personal connections are," says Clayton. So, he and his team are looking into ways artists can stay connected while staying in their homes. Think of it as a digital jam session that's free from the social pressure to play something perfect. "We're really more interested in musical expression than musical ability," he adds.

The goal is to produce 10 original digital recordings that will be shared online and played for the public in partnership with Sled Island Art and Music Festival (Calgary, AB) and CRIP RAVE Collective (Toronto, ON). That's where Edward (Ed) Renzi, Coordinator of Audio and Music Programs, and Carlos Arteaga, Studio Facilitator, come in.

MUSIC TO WHOSE EARS?

"Music is arguably one of the most important languages that we've ever developed as a species," Ed says. It's universal amongst all cultures, he explains, but not always understood the same way.

"Some of our artists will want to make a pop song or a country song," adds Carlos. "It may not sound like a pop song to someone else. But it's important not to put expectations on their work. Anything they want to work on is valid, and can be a song."

And in the end, if the artists in the program want to integrate their music and sound art into performance pieces or art installations, Clayton and his team will be there to help.

"We hope music programming will integrate with the rest of the NaAC's programming and create opportunities to blur the boundaries between painting, drawing, dance, movement, and performance," he says.



EXHIBITIONS + PRESENTING

GOAL:

The NaAC will embrace exhibitions and presenting opportunities as creative platforms for artists. We will showcase the works, contexts and stories of artists through diverse and sometimes unexpected approaches, and will also support opportunities for artists themselves to lead the design and execution of their exhibitions or productions.

INITIATIVE 3.1:**Expand opportunities that provide income-generating opportunities for artists.**

+ Guided by our principle that artists with disabilities are indeed artists, the NaAC will both provide and seek out opportunities that provide commissioning, exhibiting, and presenting fees for our artists. This will include expanding performance opportunities for ensembles, both public and private commissions for our visual artists, art sales opportunities, as well as the expansion of our artist-led workshops.

OUTCOMES:

2021/22 was a banner year for the NaAC connecting our artists to income-earning opportunities, with more than \$150,000 in artist fees, commissioning, production/presentation fees disbursed to our artist community. Fees provided are in alignment with CARFAC guidelines for visual artists, and industry standards for performing artists.

One of our flagship exhibitions in 2021/22 was My Imagination Is So Many Things, a retrospective on the works of the late NaAC artist Jane Cameron as well as current works by our NaAC artist community, installed in the majestic Prince Takamado Gallery at the Embassy of Canada to Japan.

Designed to help artists achieve their professional goals with guidance every step of the way, the NaAC's Art Share program launched in June 2022, giving participants an opportunity to talk about their artwork and share their ideas with their peers. It also gave them the chance to create an artist statement, bio, and CV with support from NaAC staff and volunteers. The inaugural program ran from June to August, with participants coming together each week to set the foundations for their artistic practice in a fun and supportive environment.



Hear from NaAC multidisciplinary Kathy Austin on why being paid and supported as a professional artist is meaningful to her practice.

INITIATIVE 3.2:**Provide spaces for artists to engage with the public in both digital and in-person conversations.**

+ Within the next five years, the NaAC will convene an annual festival that spans across disciplines and showcases the talents and skills of artists with disabilities. Similar to the Rendezvous with Madness festival in Toronto, this festival will be a commissioning and presenting opportunity that also adds to the City of Calgary's vibrant arts/culture and festival scenes.

+ Partnerships will be critical in achieving success with both the goal and the initiatives outlined. These partnerships include not only arts and culture organizations, but business and other not-for-profit organizations, as well as traditional and social media broadcasting agencies.

OUTCOMES:

This past year, the NaAC has started to establish the building blocks of an annual series of events that will bring awareness to our artists and to the work that we do in the disability arts. This includes:



Thanks to significant support from the Canada Council for the Arts, the Rozsa Foundation, and the Government of Alberta, planning took place this past year for the first national gathering focused on the needs and aspirations of artists living with developmental disabilities. This event took place successfully on May 2-5, 2022 in Banff and Vancouver.

The Takeover

This past year, plans were finalized to launch The Takeover, an initiative aimed at activating various venues and locations throughout Calgary with our artists and their works. At the time of writing, The Takeover was successfully executed during the week of May 16, 2022, with exhibitions, dance productions, film premiere, and open studies throughout four major venues in central Calgary.

Ways of Knowing

Thanks to our partners at ATB Financial, the NaAC has launched a new long-term project, Ways of Knowing, that will introduce NaAC artists to Indigenous histories, art practices, reconciliation, and relations – the first project of its kind in Canada. The project will lead to the development of a publication, a touring exhibition, and public program series.

ATB Financial™

HIGHLIGHT:

Exhibitions + Presenting

Setting the Foundation for a Thriving Artistic Practice

As Canada's only multidisciplinary disability arts organization, the National accessArts Centre (NaAC) is committed to helping artists living with disabilities to take their creation efforts to the next level. For some, that means showcasing their work in spaces and on stages around the world. But, like any journey worth taking, the road to becoming an exhibiting artist is long.

Designed to help artists achieve their professional goals with guidance every step of the way, the NaAC's Art Share program gives participants an opportunity to talk about their artwork and share their ideas with their peers. It also gives them the chance to create an artist statement, bio, and CV with support from NaAC staff and volunteers. The inaugural program ran from June to August, with participants coming together each week to set the foundations for their artistic practice in a fun and supportive environment.

STEPPING IT UP

"I like to express myself and I think art is the best way to show it," says Laura LaPeare, who has exhibited in shows at the Calgary Stampede, Fish Creek Environmental Learning Centre, Contemporary Calgary, and the National accessArts Centre.

Laura began drawing as a child, but says it wasn't until she started attending the NaAC that she realized her

potential as a professional artist. "I discovered, with the help of the National accessArts Centre teachers, that art is more than a subject in school. It is an inspirational gift that I have to show the world."

Laura hopes her art "can be a joy for others, [and something for] people to purchase or to give as a gift, as a source of income."

MARCHING IN STEP

Eve Johnson is a recent addition to the NaAC artist roster. She joined in May and has already found her place among participants, thanks in part to the Art Share program.

During the program, Eve says the facilitators took the time to learn each individual artist's strengths and weaknesses. As a strong writer, she was able to work at her own pace and support her peers.

"Everybody, no matter what their ability is, got what they needed," she says.

Now that she's taken the program, Eve is happy to have a professional artist bio and CV she can hand to people in the art industry. "I have more skills to start approaching galleries, both with the NaAC and on my own, to be able to actually get this art career off the ground."

STEPPING INTO THE SPOTLIGHT

Brittany (Britt) Hertz is no stranger to showcasing her work. She's participated in exhibitions at the Leighton Art Centre, Calgary Stampede, and National accessArts Centre, as well as a collaboration with Studio Bell. But now, she wants more.

"[Taking the Art Share program] ended up changing my practice slightly," says Britt. "Before, I used to look at my art as just something to fill free time. Now, I'm starting to shift toward partly trying to make some money [from] it as well."



SHARING

GOAL:

The NaAC will be a recognized listener, leader, and convener of vital conversations about art and disability. We are in solidarity with the larger community of marginalized groups, and will be fierce advocates for understanding and change in the broader issues around equity and social justice.

INITIATIVE 4.1:

Position and provide opportunities for artists with disabilities to be seen and recognized as thought leaders.

+ The NaAC will expand its Jane Cameron Fellowship initiative, providing more leadership development opportunities for artists with disabilities.

+ At all areas of program design, we will also look at how to position artists as producers, facilitators, and mentors so that more of their creativity is applied at a leadership level.

OUTCOMES:

Due to COVID-19, the NaAC has temporarily paused its Jane Cameron Fellowship initiative. However, at every opportunity, we have taken into consideration ways to embed our artist community in positions of leadership and program design. Notably, artists from the NaAC continue to increase their public presence locally and around the world, including four NaAC artists participating in daily panel discussions and presentations at the 2021 UN Climate Change Conference.

Artists are now playing a leadership role in the design of projects and workshops. NaAC artist Andrew Harding, for example, has taken his "Art in the Dark" workshop series to communities across Calgary and internationally, introducing artists to approaches to visual arts while living with sight loss.

New approaches to exhibition making by Michelle Bennie in the NaAC's Curatorial Mentorship Program were shared in the International Institute for Critical Studies in Improvisation's 2021 festival.

INITIATIVE 4.2:

Expand our public policy and advocacy work in the arts/culture sector to also take form in other equity-seeking communities.

+ The NaAC will be a facilitator and convener of conversations around issues of inclusion and diversity in the arts, including an expansion of our interview and speakers' series.

+ The organization will also build more bridges with artists outside our main community, highlighting the intersectionality between issues and systemic barriers that exist across the disability community as well as other marginalized, vulnerable communities.

OUTCOMES:

In 2021, the NaAC started a new partnership with Calgary-based Pink Flamingo, a QTBIPOC arts and advocacy group. Two murals, developed by local QTBIPOC artist Olivia Johnson, reflecting on intersectionality and the QTBIPOC community, are now installed at the future home of the NaAC at 2140 Brownsea Drive in Calgary.

This year the NaAC launched the Queer Accessible Arts Cabaret, a program that designed by DeVery Bess to explore Queer-based practices. Integral to this program was the creation of community and the development of lasting mentorships. The program brought together an outstanding group of professionals as artist co-conspirators, all from both the Queer and Disability communities, to provide meaningful guidance to participants.

This year the organization also underwent a series of training in order to ensure that we foster a space for all types of inclusion, for both artists and staff. With Larissa Crawford of Future Ancestors the NaAC developed Anti-Racism manual and roadmap and 2SLGBTQ+ Diversity and Inclusion with the Centre for Sexuality.

INITIATIVE 4.3:

Expand our digital presence.

+ Our artJourney platform will be at the foundation of our expanding digital presence, leveraging existing and building new networks that will open up a whole new community of peers and opportunities for artists with disabilities.

+ In addition, our efforts on social media and other digital platforms will have an increased focus on artists and their perspectives.

OUTCOMES:

artjourney.

Currently in soft-launch mode, artjourney currently supports more than 50 artists through a custom-built online platform that gives them the power to share their creative practice across disciplines. The platform, funded by the Canada Council for the Arts, is set to launch Fall 2022.



Watch a preview of our artjourney platform.



The National accessArts Centre is making progress towards the construction of our new home. Thanks to our ongoing partnership with the City of Calgary, the NaAC will soon be moving its operations to 2140 Brownsea Drive NW, with design work underway to retrofit the existing Scouts Hall and convert it into a world-class artist studio space.

In August 2021, the NaAC unveiled the second phase of its development plans: a new, multidisciplinary performing arts and gallery venue that would sit adjacent to the existing Scouts building. This facility is currently awaiting federal funding approval.



Learn more about the development.

OUR NEW HOME.

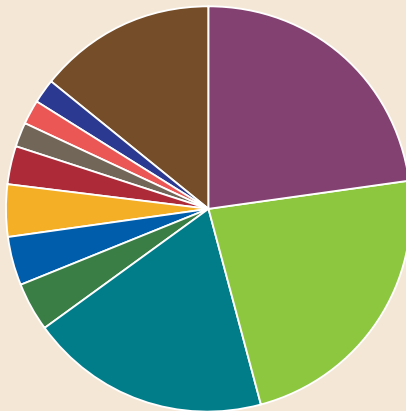


FINANCIALS

The National accessArts Centre (NaAC) continues to grow at an extraordinary pace, with total revenues of \$2.1 million, up from \$947,000 in 2017. The fiscal year ended with a minor deficit of approximately \$60,000 (less than 3%), with efforts now underway at both the board and management levels of the organization to push the NaAC into a future of ongoing sustainability and growth.

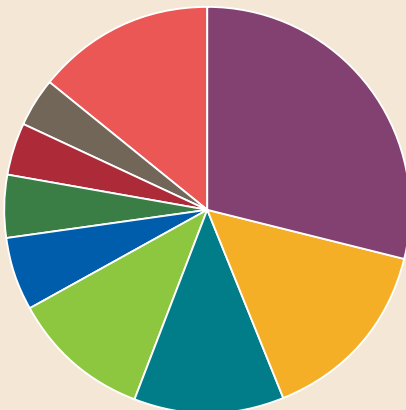
Numbers presented are pre-audited. Audited financial statements can be requested to info@accessarts.ca or can be found online at accessarts.ca/about.

Total revenues: \$2.1 million



Government of Alberta	23%
Donations + Sponsorships	23%
Project Grant	19%
Calgary Arts Development	4%
Canadian Heritage	4%
Program Fees	4%
Gaming Revenues	3%
Events + Exhibitions	2%
Alberta Foundation for the Arts	2%
City of Calgary	2%
Deferred Contributions + Other	14%

Total expenditures: \$2.15 million



Direct Program Staff	29%
Administrative + Community Staff	15%
Exhibitions + Presenting	12%
Facility + Office Costs	11%
Marketing + Travel	6%
Artist Fees from the NaAC	5%
Fundraising Expenses	4%
Capital Planning	4%
Amortization + Other	14%

OUR SUPPORTERS

OPERATIONAL PARTNERS



**TD READY
COMMITMENT**

PROJECT PARTNERS

Calgary Foundation
Canada Council for the Arts
Global Affairs Canada
Government of Korea: Ministry of
Sports, Culture, and Tourism

DONORS \$30,000+

Ron and Melissa Wigham
Family of the late Won Lee

DONORS \$10,000- \$29,999

ATB Financial
Hotchkiss Family Foundation
Michael and Renae Tims
Rene Boyer
The Norwegian Spruce Trust

DONORS \$1,000- \$9,999

Anonymous Donor x 2
ATB Cares
Gerald Chipeur
Hawthorn Blossom Trust
Ken Hughes
Leela Aheer
Lisa Cooke
The Winnipeg Foundation

DONORS \$1-999

Amanda Varty
Andre Giesbers
Andrew Harding
Anndee King
Arley Cocks
Beverly Parker
Brad Malazdrewicz
Brian Olson
Bryce Ford Professional Corporation
CanadaHelps
Carlan Hughes
Carol Mortimer
Cindy and Larry Malazdrewicz
Dale Berstad
Debbie Lemke
Dell Pohlman
Derek Stevenson
Doug Guild
Dree Thomson
Erin Peplinski
Farida Saher
Francine Chabot-Plante
Gary Lang
Gideon Arthurs
Ian Cooke
Jean Desaulniers
Jim Nolan
John Stinson
Judy Galbraith
Jung-Suk and Nari Ryu
Karen Perasalo
Kate Abbott
Kate Price
Katelyn Shea
Kathy Irvine
Ken Regan
Kevin Marjoram
Laura Mahe
Margarete Kottusch
Mark Brown
Martha Hall Findlay
Melody Poon
Michael DeNicola
Mingxia Li
Myra Sadiq
Paul Lee
Paul Tyson
Rachel Wade
Robert Claiborne

Robert Roach
Scott McDonald
Sean McCormish
Sebastien Gittens
Sheldon Fuchs
Stephanie McNeil
Todd Hirsch
Wendy Cartwright

OUR ARTIST FUND PATRONS

Anndee King
Anonymous
Barbara Beck
Barbara English
Carson Harding
Christa Kahl
Christopher Scherman
Cindy and Larry Malazdrewicz
Donna Thomson
Herby and Julie Ten Hove
James Cameron
Jasvir Bains
Jim Dinning
John Stinson
Juanita Carberry
Jung-Suk and Nari Ryu
Kambie Milnthorp
Kara Tersen
Kyle Olsen
Laura and Terry Ell
Laura-Jeanne Stollery
Leia Tait
Lindsay Siegle
Lori McLellan
Marc Workman
Nicole Kaczkowski
Nilima Sonpal-Vallias
Pansy Angevine
Rachel Kwan
Rhodri Meredith
Robert Roach
Roland Wigham
Sam Komolafe
Simon Mallet

What is an Artist Fund Patron?

Our Artist Fund Patron initiative is for monthly donors whose support is directed towards subsidizing the cost of travel, supplies, framing, rehearsal spaces specific to our professional track artists. There is so often a financial barrier for an artist to reach the next level in their practice – the Artist Fund allows us to address this, and our patrons' support is absolutely critical. Learn more about becoming an Artist Fund Patron by visiting accessarts.ca/help, and selecting Artist Fund Patron when signing up for your monthly gift of \$20 or more.

OUR TEAM

STAFF

Office of the President and CEO

Jung-Suk Ryu
President and CEO

Dani Spady
Director, Development

Jodi Connor
Project Manager, artjourney and artLMS

Nicole Kaczowski
Coordinator, Stakeholder Relations

Artist Services

Heather Jones
Senior Manager, Operations

Faiza Benazir
Finance Officer

Kylie Poppe
Coordinator, Artist Services

Marcela Tomasi
Artist Services Assistant

Artist and Program Development

Karly Mortimer
Director, Artist and Program Development

Ashley Brodeur
Manager, Performing Arts

Carlos Arteaga
Studio Facilitator

Chawna Exner
Performing Arts Assistant

Clayton Smith
Lead, Programs and Exhibitions

Ed Renzi
Coordinator, Audio and Music Programs

Jarret Hlady
Studio Facilitator

Jennifer McInnis Wharton
Studio Facilitator

Katie Wackett
Coordinator, Artistic Projects

Raewyn Reid
Manager, Studio

Richelle Bear Hat
Studio Facilitator + Special Projects Lead

Sun Xiaouu
Studio Facilitator

Board of Directors

Robert Roach, Chair
Calgary

Judith Galbraith, Vice-Chair
Calgary

Ken Regan, Secretary-Treasurer
Edmonton

Jeff de Boer, Past Chair
Calgary

Andre Giesbers
Calgary

Donna Thomson
Ottawa

John Stinson
Vancouver

Kate Abbott
Calgary

Kate Price
Calgary

Lisa Cooke
Calgary

Jung-Suk Ryu, President and CEO
Calgary



National accessArts Centre
8038 Fairmount Drive SE
Calgary, Alberta T2H 0Y1
403.253.3174

NATIONAL
accessARTS
CENTRE

accessarts.ca